

Melody Maker

JULY 18, 1970

1s weekly

USA 25 cents

The most popular paper

THE MELODY MAKER has more readers than any other music paper in Britain. That is a fact.

The weekly readership of the Melody Maker is

1,216,000

This is well in excess of all other music papers. And figures out this week prove with facts what all our readers — musicians, enthusiasts and trade personalities — have always believed: The Melody Maker is the world's most powerful and influential music paper.

These are not idle boasts. They are facts — issued this week after a completely independent readership survey conducted by a reputable research agency, Mass-Observation Ltd.

The results show conclusively that the Melody Maker has more READERS than any other music paper.

After a massive poll, these weekly readership figures have been announced:—

MELODY MAKER	1,216,000
New Musical Express	1,079,000
Top Pops (now Music Now)	585,000
Disc and Music Echo	544,000
Record Mirror	434,000

The Melody Maker is read by more MUSICIANS, both professional and amateur, than by any other music paper. This table shows the percentage of musicians in the survey who had read each music paper during the previous four weeks.

	Professional	Amateur
MELODY MAKER	77	58
New Musical Express	65	51
Disc and Music Echo	41	24
Record Mirror	29	22
Top Pops (now Music Now)	6	26

And proving conclusively the Melody Maker's huge pulling power — this paper is read by more RECORD BUYERS than any other.

The chart below shows the percentage of people who spend more than £1 and more than £4 on records weekly:

	Spending over £1	Spending over £4
MELODY MAKER	57	69
New Musical Express	48	55
Disc and Music Echo	25	33
Record Mirror	23	36
Top Pops (now Music Now)	29	33

Melody Maker readers are best informed and equipped to cast a knowledgeable and critical eye over the whole field of music.

The Melody Maker covers the entire scene with the world's finest team of experts.

That is why sales of this, the world's most famous music paper, are rising every week.

And why today this fact is established by figures:—

The MELODY MAKER has the biggest music paper readership in Britain

EMERSON: BIG DEBUT FIXED



KEITH EMERSON: "We don't want a bill-topping position"

Soft Machine man's switch

by RICHARD WILLIAMS

ROBERT WYATT, drummer with the Soft Machine, is joining Kevin Ayers' band, The Whole World — but he will not be leaving the Softs.

"The Soft Machine is a lovely group, and it will be carrying on," Robert told the MM on Monday. "But the fact is that the others don't like life on the road, and that's what I exist on."

"They're perfectly happy sitting at home and writing music, and they don't like to play one piece of music night after night. Being on the road brings them down."

"That's what gets me going, the whole trip of playing the same music night after night, so I'm going to play regularly with some mates, and the most convenient mate happens to be Kevin."

Ayers was a member of the Soft Machine until last year. "I don't want to do anything very ambitious: just little gigs that the Softs are too big to do now."

"I'm not killing off the Softs — I'm just letting the group breathe, and this is the next stage in the development."

Robert makes his debut with The Whole World in this Saturday's free concert in London's Hyde Park, and he will next be seen with the Soft Machine in their Proms concert next month.

EMERSON, LAKE AND PALMER'S world debut will now be at the Isle of Wight Festival at the end of August.

And Joni Mitchell, Free, the Moody Blues, Family and Taste have also been added to the bill.

Also appearing will be the Voices of East Harlem, a choir of coloured New York children who shared the bill with Jimi Hendrix at the Fillmore East last New Year's Eve.

Hendrix will be at the festival with his new Experience, which consists of Billy Cox (bass guitar) from the Band of Gypsies and Mitch

Isle of Wight date with Moody Blues and Joni

Mitchell (drums) from his original group.

Emerson, Lake and Palmer will NOT be appearing at the National Jazz, Blues and Pop Festival at Plumpton.

Explained Keith Emerson, the ex-Nice organist: "It appeared that if we did Plumpton, we'd be in a bill topping position and we're not into that. We want to earn that position by the music we're playing and not on the strength of the names of the groups we were in before."

They spent two days recording at the Advision Studios last week.

Recorded was the Greg Lake song "Take A Pebble," an instrumental written by the group titled "Bar-

barian," and a new version of "Rondo."

The Isle of Wight Festival line up has now been re-jigged, and is as follows:

FRIDAY: Chicago, Family, Taste, James Taylor, Arrival and Lighthouse, a 13-piece American rock band.

SATURDAY: Doors, Joni Mitchell, the Who, Sly and the Family Stone, Cat Mother and the All-Night Newsboys, Free, John Sebastian, Emerson, Lake and Palmer, Mungo Jerry and Spirit.

SUNDAY: Jimi Hendrix, Joan Baez, Leonard Cohen, Richie Havens, Moody Blues, Pentangle and Good News.

COOL AND UNCOOL— WIN AN LP AND HAVE A LAUGH ON PAGE 8

Melody
Maker

POP 30

Melody
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SINGLES

- 1 (2) ALL RIGHT NOW Free, Island
- 2 (1) IN THE SUMMERTIME Mungo Jerry, Dawn
- 3 (8) UP AROUND THE BEND
Creedence Clearwater Revival, Liberty
- 4 (6) GROOVIN' WITH MR. BLOE Mr. Bloe, DJM
- 5 (9) LOVE OF THE COMMON PEOPLE
Nicky Thomas, Trojan
- 6 (4) COTTONFIELDS Beach Boys, Capitol
- 7 (3) GOODBYE SAM, HELLO SAMANTHA
Cliff Richard, Columbia
- 8 (18) LOLA Kinks, Pye
- 9 (5) SALLY Gerry Monroe, Chapter One
- 10 (7) IT'S ALL IN THE GAME
Four Tops, Tamla Motown
- 11 (14) SOMETHING Shirley Bassey, United Artists
- 12 (10) DOWN THE DUSTPIPE Status Quo, Pye
- 13 (11) GREEN MANALISHI Fleetwood Mac, Reprise
- 14 (21) LADY D'ARBANVILLE Cat Stevens, Island
- 15 (12) HONEY COME BACK Glen Campbell, Capitol
- 16 (28) THE WONDER OF YOU Elvis Presley, RCA
- 17 (13) YELLOW RIVER Christie, CBS
- 18 (15) ABRAHAM, MARTIN AND JOHN
Marvin Gaye, Tamla Motown
- 19 (17) GROUPY GIRL Tony Joe White, Monument
- 20 (16) I WILL SURVIVE Arrival, Decca
- 21 (—) LOVE LIKE A MAN Ten Years After, Deram
- 22 (19) EVERYTHING IS BEAUTIFUL Ray Stevens, CBS
- 23 (27) BIG YELLOW TAXI Joni Mitchell, Reprise
- 24 (30) (IT'S LIKE A) SAD OLD KINDA MOVIE
Pickettywitch, Pye
- 25 (20) UP THE LADDER TO THE ROOF
Supremes, Tamla Motown
- 26 (—) I'LL SAY FOREVER MY LOVE
Jimmy Ruffin, Tamla Motown
- 27 (—) NEANDERTHAL MAN Hot Legs, Fontana
- 28 (22) AMERICAN WOMAN Guess Who, RCA
- 29 (—) WHERE ARE YOU GOING TO MY LOVE
Brotherhood of Man, Deram
- 30 (—) SONG OF JOY Miquet Rios, A & M

PUBLISHERS

1 Blue Mountain; 2 Our Music; 3 Burlington; 4 Dick James; 5 London Tree; 6 Kensington; 7 Intune; 8 Davray/Carlin; 9 Keith Prowse; 10 Warner Bros; 11 Harrisongs; 12 Valley; 13 Fleetwood; 14 Freshwater; 15 Jobete/Carlin; 16 Leeds Music; 17 Gale; 18 Mellin; 19 RAK; 20 Essex; 21 Chris-a-Lee; 22 Peter Maurice; 23 —; 24 Welbeck/Schroeder; 25 Jobete/Carlin; 26 Jobete/Carlin; 27 Kennedy Street Music; 28 Sunbury; 29 April Music; 30 Welbeck Music.

AMERICA'S TOP 10

- | | |
|--|--|
| 1 (1) MAMA TOLD ME NOT TO COME 3 Dog Night, Dunhill | 6 (5) RIDE CAPTAIN RIDE Blues Image, Atco |
| 2 (2) BALL OF CONFUSION Temptations, Gordy | 7 (7) GIMME DAT DING Pipkins, Capitol |
| 3 (11) CLOSE TO YOU Carpenters, A & M | 8 (10) O-O-H CHILD Five Stairsteps, Buddah |
| 4 (6) BAND OF GOLD Freda Payne, Invictus | 9 (4) THE LOVE YOU SAVE Jackson Five, Motown |
| 5 (3) LAY DOWN (CANDLES IN THE RAIN) Melanie, Buddah | 10 (23) MAKE IT WITH YOU Bread, Elektra |

FROM "CASHBOX"

ALBUMS

- 1 (1) LET IT BE Beatles, Apple
- 2 (2) BRIDGE OVER TROUBLED WATER
Simon and Garfunkel, CBS
- 3 (10) BUMPERS Various Artists, Island
- 4 (7) LIVE AT LEEDS Who, Track
- 5 (12) FIVE BRIDGES SUITE Nice, Charisma
- 6 (11) DEEP PURPLE IN ROCK Harvest
- 7 (5) DEJA VU Crosby, Stills, Nash and Young, Atlantic
- 8 (3) McCARTNEY Paul McCartney, Apple
- 9 (8) SELF PORTRAIT Bob Dylan, CBS
- 10 (4) EASY RIDER Various Artists, Stateside
- 11 (14) LIVE CREAM Polydor
- 12 (9) LED ZEPPELIN II Atlantic
- 13 (15) BAND OF GYPSYS Jimi Hendrix, Track
- 14 (18) PICNIC, A BREATH OF FRESH AIR Various Artists, Harvest
- 15 (20) FIRE AND WATER Free, Island
- 16 (13) PAINT YOUR WAGON Soundtrack, Paramount
- 17 (6) ANDY WILLIAMS' GREATEST HITS CBS
- 18 (17) CAN'T HELP FALLING IN LOVE Andy Williams, CBS
- 19 (23) LADIES OF THE CANYON Joni Mitchell, Reprise
- 20 (22) JIM REEVES GOLDEN RECORDS RCA International
- 21 (28) FILL YOUR HEAD WITH ROCK Various Artists, CBS
- 22 (—) FOTHERINGAY Island
- 23 (—) THANK CHRIST FOR THE BOMB Groundhogs, Liberty
- 24 (—) HERB ALPERT'S GREATEST HITS A&M
- 25 (26) CRICKLEWOOD GREEN Ten Years After, Deram
- 26 (—) WORLD OF VAL DOONICAN Vol 1 Decca
- 27 (19) IN THE WAKE OF POSEIDON King Crimson, Island
- 28 (—) LET'S BE FRIENDS Elvis Presley, RCA International
- 29 (21) BUDDY HOLLY'S GREATEST HITS Vol 2 Coral
- 30 (29) TAMLA MOTOWN CHARTBUSTERS Vol 3
Various Artists, Tamla Motown

Two albums tied for 24th, 27th and 29th positions

America's Top 30 LPs

- 1 (2) WOODSTOCK Original Soundtrack, Cotillion
- 2 (1) LET IT BE Beatles, Apple
- 3 (3) McCARTNEY Paul McCartney, Apple
- 4 (7) LIVE AT LEEDS The Who, Decca
- 5 (15) SELF PORTRAIT Bob Dylan, Columbia
- 6 (5) ABC Jackson 5, Motown
- 7 (9) DEJA VU Crosby, Stills, Nash & Young, Atlantic
- 8 (4) CHICAGO Columbia
- 9 (6) CANDLES IN THE RAIN Melanie, Buddah
- 10 (8) ON STAGE — FEBRUARY 1970 Elvis Presley, RCA
- 11 (10) FIFTH DIMENSION'S GREATEST HITS Soul City
- 12 (14) IT AIN'T EASY Three Dog Night, Dunhill
- 13 (—) BLOOD, SWEAT & TEARS 3 Columbia
- 14 (16) THE BEST OF PETER, PAUL & MARY Warner Bros
- 15 (26) CLOSER TO HOME Grand Funks, Capitol
- 16 (17) GET READY Rare Earth, Rare Earth
- 17 (12) HENDRIX BAND OF GYPSYS Jimi Hendrix, Capitol
- 18 (20) AMERICAN WOMAN The Guess Who, RCA
- 19 (13) STEPPENWOLF LIVE Dunhill
- 20 (18) THE ISAAC HAYES MOVEMENT Enterprise
- 21 (11) BRIDGE OVER TROUBLED WATER
Simon & Garfunkel, Columbia
- 22 (22) STILL WATERS RUN DEEP Four Tops, Motown
- 23 (21) MOUNTAIN CLIMBING Mountain, Windfall
- 24 (19) TOM Tom Jones, Parrot
- 25 (23) BENEFIT Jethro Tull, Reprise
- 26 (24) LIVE CREAM Atco
- 27 (40) WE MADE IT HAPPEN Engelbert Humperdinck, Parrot
- 28 (25) HEY JUDE Beatles, Apple
- 29 (27) THE DEVIL MADE ME BUY THIS DRESS
Flip Wilson, Little David
- 30 (39) GASOLINE ALLEY Rod Stewart, Mercury

FROM "CASHBOX"



GINGER BAKER: Jensen in pieces

GINGER BAKER'S Airforce's next British appearance will be at the Yorkshire Pop Festival at Krumlin, near Halifax, on August 14, 15 and 16.

Ginger is currently in Ghana after wrecking his Jensen car in Nigeria. He is staying with an African drummer called Guy Warren, nursing a scratched wrist — his only injury in the crash.

The Jensen is being flown back to Britain in pieces.

Other names for the Krumlin Festival are the Who, Manfred Mann Chapter III, Pentangle, Fairport Convention, Fotheringay, Elton John, Taste, Yes, Edgar Broughton, Pretty Things, Mungo Jerry and Quintessence.

"Ours will be the only Festival to run non-stop for three days," the organiser, Brian

Airforce heads Krumlin festival line-up

Highly, of Northern Entertainments, told MM.

"We have the biggest British bill ever got together. Krumlin is in the centre of the big six Yorkshire cities with 11,000,000 people within an hour's drive of the site."

MOTHERS' SINGLE

"CHARLENA" is the probable title of the new Mothers of Invention single, due to be released within the next two months. It is one of several tracks that the Mothers have been cutting at the Trident studios in London during their recent stay in England.

The record is described as "very catchy and commercial, with a lot of harmonies in it."

The group's album, "Weasels Rip My Flesh," will be out next month.

FREE IN CONCERT

ISLAND record stars will be appearing in two concerts at Liverpool Stadium in Autumn.

Free, Fotheringay, Cat Stevens and Bronco will do a concert on September 19, at Traffic, Mott The Hoople, Quintessence and If will play on October 10.

Both concerts will be televised by Granada Television.

On September 13 Free and Mott The Hoople play the Fairfield Hall, Croydon, and the show will be recorded for a live album featuring both groups.

Traffic, Free and Bronco are off to Holland this weekend for dates at The Hague, Amsterdam and Rotterdam.

Free are at High Wycombe Town Hall on July 23.

IVANHOE COMING

BURNIN' Red Ivanhoe, the five-piece group from Denmark, fly into Britain for the first time on Monday.

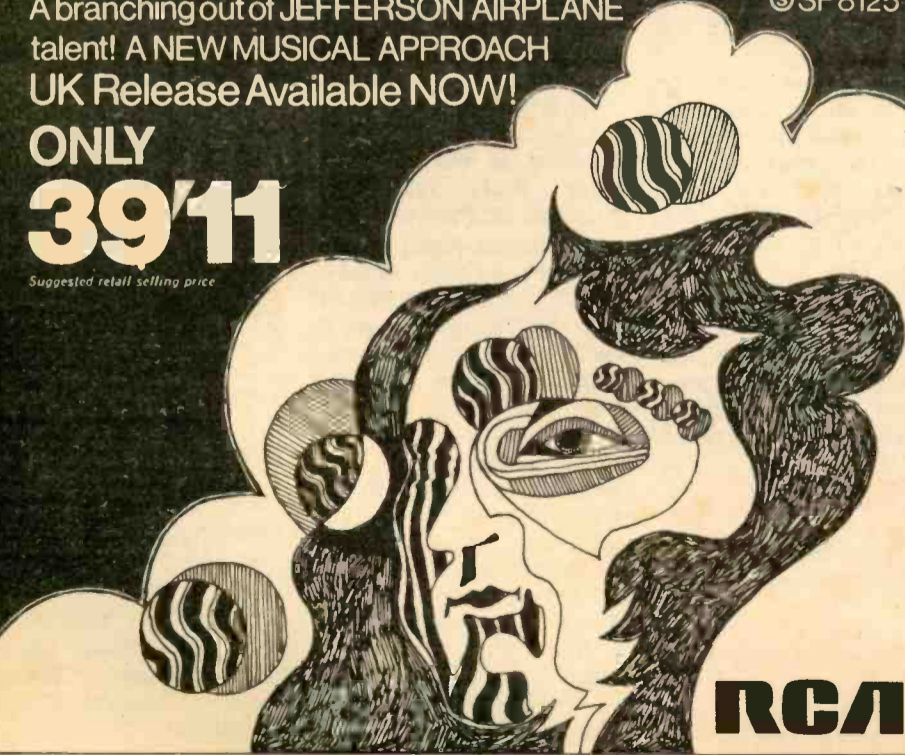
Dates booked include Lyceum, London (July 24); Top Gear (27); 100 Club, London (28); Chez, Walthamstow (31); Torrington, Finchley (August 2); Country Club (4); Speakeasy, London (5); and probably the Plumpton Festival on August 6.

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Eric Burdon for Hyde Park?

ERIC BURDON is "almost certain" to be one of the stars at the second free Hyde Park concert this year, said Barbara Scott, his publicist, this week.

The Newcastle singer will bring over his multi-racial group War for the gig, which will probably take place on September 12.

Burdon was in England last week to see his parents, who live in Norfolk, and because "England is good for my head."

Miss Scott added that other artists booked for the concert included Canned Heat and John Sebastian.

PARISH POP

A SMALL pop festival is being held by a Balcombe, Sussex, youth club on Saturday at the Parkfield, Balcombe Village from 8 pm to midnight.

Deejay Steve Maxted will be on hand and groups

include Purple Broom. There will be go-go girls, a barbecue and light shows. Tickets cost 10s and proceeds go to Balcombe Parish Church.

TOE FAT ILLNESS

TOE FAT, the latest new British group to go to America, got off to an unfortunate start to the tour at the Whisky-A-Go-Go in Los

Angeles when lead singer Cliff Bennett was taken seriously ill just before they opened the show.

Cliff was told by a doctor that he was suffering from an unidentified virus infection and would not be able to work for at least a week.

The group did perform, however, but Cliff could hardly sing. In the end the group were booked for an extra four days.

COUNTRY JOE ON TV

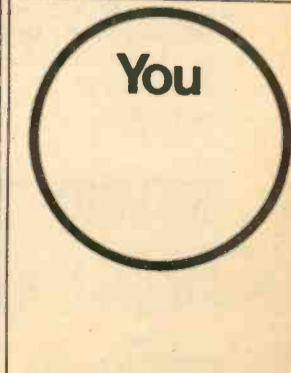
COUNTRY Joe McDonald is appearing on Top Of The Pops tonight (Thursday), where he will be performing his "I-Feel-Like-I'm-Fixing-To-Die."

Tomorrow he leaves England for Chile, where he has a part in Sol Landau's film, "The Ghost Of Che," for

which he also wrote all the music.

McDonald was recording last week at de Lanelea studios in London with, among others, Spencer Davis, Peter Green, and Alex Dmchowski, for a double album called "Last Five Years."

He has written about 15 tracks for the album.





ELTON JOHN/GROUNDHOGS/INCREDIBLES/HUMBLE PIE: for Plumpton

Clapton hits the road



DEREK and the Dominoes — Eric Clapton's new band — commence an extraordinary tour of British clubs and ballrooms on August 1.

They open at the Roundhouse, Dagenham, and for three weeks travel almost nightly to clubs and towns more used to semi-pro bands than musicians of Clapton's calibre.

After three weeks touring, the group come off the road for a fortnight to record an album in Miami and then go back again for another fortnight's touring which tapers off with a handful of dates in October.

The object of playing smaller venues is that the group want an opportunity to get close to an audience.

In mid-October they will leave for a tour of the United States.

The band comprises Eric, Bobby Whitlock, formerly with Delaney and Bonnie, an organ, Carl Radle, another American of "Friends" fame, on bass and drummer Jim Gordon.

Dates fixed are: Roundhouse, Dagenham (August 1); The Place, Hanley (2); Marquee, London (4); Penthouse, Scarborough (6); Mecca, Newcastle (7); California, Dunstable (8); Mothers, Birmingham (9); Sherwood Rooms, Nottingham (11); Speakeasy, London (12); Winter Gardens, Malvern (14); Tofts, Folkstone (15); Black Prince, Bexley (16); The Pavilion, Bournemouth (18); Town Hall, Swindon (20); Town Hall, Torquay (21) and Van Dyke Club, Plymouth (22).

September dates are: Fairfield Hall, Croydon (20); De Montfort Hall, Leicester (21); Guildhall, Portsmouth (22); The Dome, Brighton (23); Philharmonic, Liverpool (24); Green's Playhouse, Glasgow (25); Colston Hall, Bristol (27) and Free Trade Hall, Manchester (28).

October dates are: Gala Ballroom, Norwich (3); Jazz Club, Redcar (4); Town Hall, Birmingham (5); Winter Gardens, Bournemouth (9); Leeds University (10) and Lyceum, London (11).

Zeppelin split denied

RUMOURS that drummer John Bonham was contemplating a split with Led Zeppelin because of a disagreement with "another member" were emphatically denied by his agents, Rak, this week.

A spokesman said there had been a number of stories about group members leaving recently. "Last week it was Robert Plant" but there was no truth at all in suggestions about a rift in the group. "In fact, the relationship could not be better," it was stated. Stories that Bonham has not been getting on with one of the other three have been circulating for some time in Birmingham, where the drummer lives in a new house in the suburb of Hagley.

His wife, Pat, said on Monday: "There have been no disagreements, really. If there was anything in it, he would have told me."

All-British Plumpton goes ahead

DESPITE the threat of a High Court injunction, the National Jazz Federation is to go ahead with its plans to hold its tenth annual festival, this year at Plumpton race course, Sussex.

The festival already has a huge line-up of all-British talent, and is to take place on August 6, 7, 8 and 9 despite the threat from Tory MP Martin Madden.

Groups approached to take part so far include Family, Groundhogs, Steam Hammer, Third Ear Band, Quatermass, Pato, Clark Hutchinson, Fairport Convention, Strawbs, Elton John, Granny's New Intentions, Daddy Longlegs, Chicago Climax Blues Band, Gracious, Da Da, Edgar Broughton, Black Sabbath, Jackson Heights, Hardin-York, Hard Meat, East of Eden, Audience, Incredible String Band, Matthews Southern Comfort, Brian Davison's Every Which Way, Vandergraaf Generator, Pink Fairies, Wishbone Ash, Slade, Colosseum, Humble Pie, Yes, Juicy Lucy, Chris

CHICAGO plan to record their performance at the Isle of Wight Festival on August 28 — and the recording could be their next album.

Their recording manager, Jim Guercio, and business manager, Larry Fitzgerald, are flying to this country at the beginning of next month to fix the arrangements for the recording.

They will also investigate

Chicago to cut live LP here

the possibility of filming Chicago's performance for

possible showing in the States.

The group's second album has now sold over 1,000,000 copies in the States.

Impresario Arthur Howes told the MM on Tuesday that Chicago will be touring Britain in November. They open on Sunday, November 29, at a London venue yet to be fixed. They will make a 21-day tour of Europe, spending four days in Britain.

Harrison halts solo album

GEORGE HARRISON has suspended sessions for his new solo album following the death of his mother in Liverpool on Saturday.

The sessions are now at the mixing stage, and will be resumed shortly. The musicians involved have been Eric Clapton, Ringo Starr, Billy Preston, Klaus Voorman, Gary Brooker, and steel-guitarist Pete Drake, who was flown in specially from Nashville.

Drake also had a major hand in Ringo's second solo album, recently completed in Nashville and consisting of

Country and Western material.

BLOE ALBUM

MR. BLOE, whose hit single, "Groovin' With Mr. Bloe" is coming up to the quarter-million mark, has just completed his first album.

A new single, as yet unchosen, should be released the first week in September.

Barber, Caravan, Magna Carta and Stone The Crows.

The injunction being sought by Mr. Madden has been transferred to the High Court, following a hearing at County Court last week.

Mr Madden and six of his neighbours are seeking the injunction to stop future festivals being held at the race course, and not necessarily this year's event.

Melody Maker

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Mungo's golden summertime

WORLD sales of the Mungo Jerry chart-topper, "In The Summertime" are now approaching the two million mark. In Britain alone, sales have hit half-a-million.

"We are applying for a Gold Disc," Elliott Cohen — of the Red Bus organisation

— told the MM on Tuesday. Red Bus chief Ellis Elias flew to America on Sunday night to arrange a Stateside tour for Mungo Jerry.

It will take place around the September-October period. Already, "In The Summertime" is climbing the

American charts.

Tracks by Mungo Jerry will be included on the Dawn label's double-album of the recent Hollywood Music Festival, due for release at the end of August.

Also on the album will be Dawn artists Demon Fuzz, Wildmouth and Titus Groan.

Family maxi single out soon

FAMILY have a maxi-single out on July 31. The first side is a five-minute version of "The Weaver's Answer," which was on the "Family Entertainment" album, and the second side is taken up with "Strange Band," a new cut, lasting four minutes, and "Hung Up Down," a new three and a half minute version of the number on the second album.

All three were written by lead guitarist John Whitney and vocalist Roger Chapman.

The group come back from a fortnight's holiday next week and begin work at Not-

tingham on July 25, followed by a concert at Croydon on the 26th.

A British tour starts at Newcastle City Hall on November 15. Other dates are: Manchester Free Trade Hall (November 16); Cardiff Sophia Gardens (November 19); Bristol Colston Hall (November 20); Bournemouth (November 21); Guildhall, Portsmouth (November 23); City Hall, Plymouth (November 24); Town Hall, Birmingham (November 27); Dome at Brighton (November 28); Albert Hall (November 30), and de Montfort Hall, Leicester (December 1).

BLINKY'S NEW BAND

EX-NICE drummer Brian Davison's new group is called Every Which Way and is due to make its debut appearance at the 10th annual Plumpton Festival in August.

The line-up includes Graham Bell (vocals), Geoff

Peach (sax and flute), Alan Cartwright (bass), John Hedley (lead guitar) and Davison (drums). The group's first LP is almost completed and will be released on the Charisma label in September. They plan to concentrate mainly on concert appearances.

Lee Jackson's new group, Jackson Heights, has temporarily halted work until its next appearance at the Plumpton Festival in August.

Creedence tour plans

CREEDENCE Clearwater Revival are hoping to tour Britain and the Continent early next year. "They are expected over from the States in April, but dates have yet to be arranged," said a spokesman for the group.

ELTON WINS

ELTON JOHN has won the Knokke Carousel TV Festival. A half-hour TV show, titled Portrait of Elton John, was entered by Belgium, and walked away with the first prize. Other countries taking part included Czechoslovakia, Spain, Belgium, Holland and France.

Elton John, accompanied by Nigel Olsson (drums) and Dee Murray (bass) will be touring America in September. They open at the Los Angeles Troubadour Club on September 1 for a week.

OHIO SONG OUT

ATLANTIC will release "Ohio," the Crosby, Stills, Nash and Young single which is currently high in the US charts in the next few weeks.

The record, a protest song about the Kent State University students who were shot by National Guardsmen, will be released "sometime during the next three or four weeks," said a spokesman for Atlantic records.

BASSEY SPECIAL



SHIRLEY BASSEY: tv special

SHIRLEY BASSEY, who is in Britain for a ten-day visit, will spend this coming weekend recording a BBC-TV special. The show, a 50-minute one-woman special, will be screened within the next two months on BBC-2's "Show of the Week" spot.

Shirley will also appear on "Top of the Pops" tonight (Thursday) singing her latest hit "Something."

While she is in London she will also record a single to follow-up to her latest hit.



JOHNNY CASH: May tour Britain

Johnny Cash cuts double album

CBS RECORDS are releasing a double album on July 31 featuring 20 tracks by Johnny Cash. The LP titled "The World Of Johnny Cash" sells at 49s. 11d. Titles include "Delia's Gone," "Busted," "John Henry's Hammer," "Casey Jones," and "Waiting For A Train."

Johnny Cash is currently working on a new film — with Kirk Douglas — titled The Gunfighter.

Meanwhile, his film, Johnny Cash, The Man, His World, His Music, continues its showings around Britain.

July screenings are: ABC, Gloucester (tomorrow, Friday), Odeon, Hammersmith, London (19), Odeon, Ilford, London (21), ABC, Exeter (22), ABC, Bath (23), ABC, Harrogate (24), Regal, Barnstaple and Allan Park Cinema, Stirling (26), and ABC, Hereford and ABC, Huddersfield (29).

Negotiations are still proceeding for Johnny Cash to tour Britain early next year.

£5-£50 seats don't deter Frank's fans

SINATRA admirers are already rushing to buy tickets for Frank's two charity shows at London's Royal Festival Hall in November.

The singer, plus Bob Hope and Noel Coward — who is compering — returns to the Festival Hall on Monday, November 16.

The event is promoted by the United World Colleges, of which Lord Louis Mountbatten is president of the International Council — and negotiations for Frank Sinatra are handled by impresario Harold Davison.

Harold told the MM on Tuesday that Sinatra would be bringing over his own MD, Bill Miller, and that an orchestra of some 40 British musicians will be formed to accompany the singer.

Tickets are available from the Night of Nights office, 23 Grafton Street, London, W.1.

Seats at £5 for the first performance have already sold out. A spokesman for the office told the MM on Tuesday: "The only tickets left are those from £20 and upwards." Tickets were priced from £5 to £50.

PINK FLOYD SHOW

PINK FLOYD are featured in John Peel's Sunday Show. John introduces The Soft Machine, Supertramp and John and Bev Martin on Saturday's Top Gear.

Sounds of the Seventies, on Radio 1, include Cat Stevens and Trapeze on Monday, Colosseum and the New Jazz Orchestra on Tuesday, Steel-eye Span on Thursday, and Nucleus on Friday.



FRANK SINATRA: Charity concerts

HERMAN OPENS

HERMAN'S Hermits along with the Beverley Sisters and Kenny Lynch opened the 1970 concert season at the opera house, Blackpool on Sunday (12).

Sandie Shaw is next Sunday's (19) attraction, followed by Harry Secombe (26), the Hollies and Gerry Monroe (August 2), Val Doonican (9), Max Bygraves (16) and Mungo Jerry on August 23.

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BBC bans Longlegs 'drug' record

THE American group Daddy Longlegs, who are based in Britain, have had their latest single "High Again"

banned by the BBC. A spokesman at the BBC said the record was banned because of its "reference to the use of stimulants. It champions the use

of them." But a spokesman for Warner-Reprise, who release the group's material, said that the record had no reference to drugs at all. "But I suppose you can

read anything into it. The record just says in the chorus 'I'm high again' — meaning high in the context of happy." This is the sixth time in five years a record has been banned for this reason.

Getting Hotlegs together

A SPOKESMAN for the Manchester-based trio, Hotlegs, has denied that they plan to avoid live appearances. The group's single, "Neanderthal Man" is at number 27 in MM charts this week.

"It is just that the group are trying to get their act together. They are not going to come out and do anything," said group manager Harvey Lisberg.

"We are getting lots of nice offers, but they want to prove themselves first. They would like another hit single, and possibly an album, before they start doing club dates."

The group is Eric Stewart (lead guitar, piano), Lol Creme (bass, rhythm guitar, piano) and Kevin Godley (drums, flute, guitar).

Lol and Kevin used to be art students, and have recently designed a two foot high model of Cromwell to promote the new film "Oliver Cromwell." Eric was a studio engineer at Strawberry Studios, Manchester, and it was here that the three met and formed Hotlegs six months ago.

There is a possibility that the group will play on "Top of the Pops" this week.

ENGELBERT'S BACK

ENGELBERT HUMPERDINCK flew home to Britain from the States on Tuesday for a ten-day holiday, half-way through his American tour. While he is here, he will record a new single, and discuss plans to tour Britain later this year with his manager.

German invasion—'70 style

HERE'S a heavy load if ever there was one! Eleven British groups, pictured below, left Gatwick last week to fly to Munich for the pop festival there.

The groups on board were Status Quo, Hard Meat, Mighty Baby, Jody Grind, Taste, Brinsley Schwartz, East of Eden, Steam Hammer, Atomic Rooster, Black Widow and the Van Der Graaf Generator.



Aretha show a sell-out

ARETHA FRANKLIN'S two performances at London's Odeon, Hammersmith, on August 1, already look like being a sell-out.

The box-office opened only on Tuesday.

But Impresario Arthur Howes told the MM on Monday: "Since your announcement last week of the switch from the Royal Albert Hall to Hammersmith, the Odeon box-office has already been inundated with applications for tickets."

As front-paged in the MM last week, Aretha — because of illness — was forced to cancel the Albert Hall date last Thursday.

She has now arrived in Spain, however, and winds up her short European tour with the Odeon concerts.

YES COME-BACK

YES MAKE their come-back from extensive rehearsal with new guitarist Steve Howe, at London's Lyceum Ballroom tomorrow (Friday). They kick off a new series of Marquee-Martin Friday night promotions there.

Also on the bill are Black Sabbath, Uriah Heep, Clark Hutchinson, and Big Lil. Next week, on July 24 the bill features Juicy Lucy, Steam Hammer and Burnin' Red Ivanhoe from Denmark.

John Martin of Marquee-



ARETHA: Box office inundated...

Martin has returned from America where he approached the Beach Boys, Byrds and Burrito Bros for Autumn appearances at the Lyceum. Also planned are appearances

by the Who, Traffic, and Emerson, Lake and Palmer.

VINCENT TOUR

GENE VINCENT will tour Britain at the end of this year. The first date booked so far is at Cambridge Corn Exchange on November 14, when Vincent will be backed by the Houseshakers, a five-piece from South London.

The Houseshakers, who have been going in various forms since 1955, are: Jimmy Walls (bass); Terry Clemson (lead guitar); Billy Williams (drums); Freddie Ling (bass guitar); and Christian Senton (vocalist).

Vincent and the group will be doing mainly college and university dates, with possible television fixtures.

James Brown concert off?

IT NOW looks as though James Brown's projected concert in Britain in September will have to be postponed: Reason: Lack of a suitable venue.

Originally, it was planned to present America's king of soul at the Wimbledon Stadium on September 13.

A spokesman for the

American Program Bureau, promoters of James Brown, told the MM on Tuesday: "The Stadium has been modernised, and the soundproofing now makes it unsuitable for this project."

"The Royal Albert Hall, the Festival Hall, Olympia and Earl's Court are also booked at this time."

"We have a 100 per cent commitment to present James Brown, but we may now have to present him at another venue in Europe."

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P.S. INCIDENTALLY, HARDIN & YORK'S NEW ALBUM ON BELL RECORDS IS CUNNINGLY TITLED "THE WORLD'S SMALLEST BIG BAND"

AMERICA



MELODY MAKER REPORTERS COVER
THE WIDE MUSIC WORLD IN THE USA

NEW YORK NEWS BY VICKI WICKHAM

THIS WEEK I saw a "sneak" preview of Richard Pennebaker's (he made Bob Dylan's "Don't Look Back" and "Monterey") coverage of the Peace Festival in Toronto, Canada, last year. But the festival took place in September and the film won't get shown until this September.

That's a long wait. It's actually worth waiting for, but that's not the point. Twenty or so artists appeared on the show, but Pennebaker has taken only five acts for the film. He kept in and topped the film with the first "live" appearance of John Lennon and The Plastic Ono Band, and added four of the most exciting performers in the world, the perennial "oldie but goldies" of rock 'n' roll, Bo Diddley, Chuck Berry, Jerry Lee Lewis and Little Richard.

Pennebaker took the hundreds of hours of film shot, edited it and came up with 2 hours and 20 minutes of not just another Festival of stoned kids digging underground music in the open-air, but an historical piece of theatrical film, which will be as valid in 50 years time as the performers have been over the past 15 years.

The four golden greats haven't changed that much, it's just that nobody else has come close to rivalling them as performers and entertainers.

The film opens with intercut angles of shots of Canada's "Hooligans" (Hells Angels) on their bikes escorting John Lennon's entourage in their limousines from the airport to the stadium. The photography on this alone makes "Easy Rider" look like Mickey Mouse. Pennebaker cuts from the bikes, to the view from the back of the bike, through the cars, along the road, back to the bikes.

It's very exciting and there's a great sense of speed. He cuts straight from this into Bo Diddley on stage singing a duet with his girl-singer, "Love Is Strange." Bo follows with his "rocking" numbers, with some great shots on "Hey Bo Diddley" of Bo's guitar, his finger-work, and the dance-routine across stage between him, the girl and his bass player.

Bo doesn't change. It's still the shiny mohair suit, the sharp pointed shoes and the greased hair, but there's no doubt about the validity and authenticity of the music riffs and rhythms, that influenced and paved the way for everyone from the Stones down.

Then there's Jerry Lee Lewis. The guy who caused a scandal by bringing his 13-year-old bride to England, and then went from avid rock and roll music, to acceptable country-style, and the hits have never stopped coming. He starts with a country

Ono band on film

number, with him on guitar, backed up by his band and a prominent fiddle player. Nice sound, nice guitar work.

Then Jerry switches to piano. Out come two Presley numbers, "Hound Dog" and "Don't Be Cruel," followed by his "I Gotta Woman" and the fantastic "Whole Lotta Shakin'" (which he says "sold a few records!")

The audience are cooking, so is he. He stands up, still playing the piano. He gets on to the piano, and at the end of the number casually throws the microphone over his shoulder and starts combing his hair! He's beautiful.

Chuck Berry followed. On his first number "Rock and Roll Music" the band fell apart. He'd picked them up locally that afternoon, and they obviously had no idea what key or even what number, but he made it to the end of the number, and then they started to get into it. His "Sweet Sixteen" was appropriately intercut with shots of girls in the audience, and the music got hotter and hotter with "Maybelline," "Too Much Monkey Business" and "Johnny B. Goode."

Time-wise, it was getting dark now and the cameras picked out fire-crackers in the sky cutting to the flashing glass which made up Little

Richard's shirt and on came "The black man's Liberace." He strutted across in his extravagant \$1,500 worth of jewelled sequined pants and shirt. He didn't have to say "I am the prettiest" — he was.

Sitting at the piano he went straight into "Good Golly Miss Molly." The lights blazed, Pennebaker picked up the back and forth movement of his two sax players.

Richard turned into the camera. He looked 30. (How old is he?) There was a determined, fierce, fighting glint in his eyes. It was obvious he was out to prove just who was the star of the show. The number ended, and he insisted on all the lights except one spotlight on him being turned off.

It was a picture of colours and shapes. Sweat was pouring down his face, over his bare torso, the lights trickled over him. He became one huge many-coloured light. You'd see his face, his body, his hand, and then only an outlight or a shadow. It was fascinating as you strained to see more. And with his final "Long Tall Sally," the look originally in his eyes was fulfilled. He was still the star he always said he was.

The sequence that followed this two-hour non-stop, up-tempo, rock 'n' roll section was, and is, history. Straight into a close up of a bearded, long-haired, Messiah, a prophet from the hills, a page out of the bible — John Lennon.

"We're going to do some numbers we know because it's the first time we've played together," he announced, and the music from Alan on drums, Klaus Voorman, Eric Clapton and, of course, Yoko, backed him up. "Give Me Money," he sang and then the sensitive "Cold Turkey."

There was Lennon, in white suit, over-powered by hair, reading the lyrics from a piece of paper held by Yoko. "I just wrote it," he said. He never sounded better. They followed with a disappointing and rough version of the song everyone had come to hear, "Give Peace a Chance," the national anthem of the Revolution. "We've forgotten some of the bits that go in between," he explains. Eric, Yoko and the audience join in, but it is weak. And then John introduced Yoko "to do her thing." Yoko wails into the mike, sounds, vibrations, noises come out.

You hate or love it, but it's spellbinding. How can anything be that awful? Close-ups of Yoko, then John nervously walking behind her, fiddling with his guitar. Eric, guitar still in hand, looks "strangely" across at Yoko and John. Alan and Klaus look unsure. John puts his guitar down against the amp and the noise from here is at long last beginning to add and (I hoped) drown out her moaning, shrieking, incoherent screaming of words like "John," "Peace" and more.

John walks across to Yoko. He whispers in her ear. She wails on. He repeats this twice. She's not going to stop. He hugs her. On she goes.

He clowns behind her, and then kisses her. She's "doing



LENNON: Prophet from the hills

her thing" and she continues. He kisses her again and joins the rest of the band who have left the stage and are lighting up cigarettes. Eventually she comes off.

It's dark except for a light on John's guitar propped against the amp. The only sound is loud, and very distorted coming from the guitar. The crowd are booing and cheering, they're divided. The sound from the guitar is

piercing your ear drums, but it doesn't cease. It's been dramatic, a theatrical staging, a happening, an event, and it is history. The sound is still there, but the picture's ended. You won't forget "Sweet Toronto." Here are four rock greats today, and here is an account of where John Lennon's head was at in September, and you draw your own conclusions about the girl that put it there.

BY JACOBA ATLAS IN LOS ANGELES

THE ATLANTA Pop Festival proved even larger than Woodstock; a three-day event that had the police running for cover. Law officers turned their backs, stating, "We just can't do anything out there. We've been completely helpless to enforce laws concerning highway safety, public nudity, drug abuse and the protection of private property."

The sponsors lost, too, as only 40,000 of the more than 350,000 spectators actually bought tickets. However, financial backers are refusing to divulge losses pending film sales of the Festival.

The Dave Mason album, called "Alone Together" is a runaway hit. The music is quite wonderful, but in the States purchasers are treated to an extra attraction, a multi-coloured pressing of the record. Done in pale pinks and yellows which run together like oil designs in water, it is a truly beautiful addition to recording packaging.

Officials at Blue Thumb, Mason's American label, stated that they went from pressing company to pressing company before they could find one capable of doing this unusual effect. Columbia was the only firm which was not prohibitively automated.

Blue Thumb has an extensive contract with Mason which will probably result in the American rights to Eric Clapton's Band, Enoch's Delight, first recording.

Traffic ended their United States tour amid rumours that Dave Mason would re-join the group this despite reports from England that Mason is securely and happily ensconced with Eric Clapton's new band. The two sold-out concerts at the Santa Monica Civic Auditorium left little doubt that Traffic is one of the most exceptional groups ever to grace a stage.

Their musicianship is beyond question and the crowd response pushed Traffic into even finer moments than usual. For a while it looked

Bigger than Woodstock (but few bought tickets)

like even money if the standing audience would rush the stage in a riot for an encore, but Steve Winwood, Jim Capaldi and Chris Woods re-appeared for a final unscheduled number, "Dear Mr. Fantasy" and quelled the pent-up emotions.

Backstage was almost as crowded as out front with photographers, girls, friends and Leon Russell haunting the corridors. A goodly portion of Joe Cocker's former Mad Dogs and Englishmen were also in tow, including producer Denny Cordell's two young children.

The Santa Monica date was after a day of rest, but the Friday night concert in San Bernardino, played just hours after their flight from San Francisco, suffered from the location and probable exhaustion. The crowd was receptive and demanding an encore with a 10-minute standing ovation, but the firecrackers (concert was the day before July 4, American Independence Day) and police guards dampened the proceedings considerably.

Mott the Hoople, another English group on tour, played LA's Whisky A Go Go to excellent reviews and happy audiences. The group itself was less than happy over the club — the Whisky is small, crowded and generally uncomfortable.

But Mott accepted the place with as much good grace as possible and did an excellent show. Being on the group's first tour of the States, Ian Hunter found the whole thing a little awe-inspiring adding that they were scared to come to America after seeing "Easy Rider," an opinion generally held by Europeans upon seeing that film.

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JAZZ

By JEFF ATTERTON in New York and LEONARD FEATHER in Hollywood

MILES DAVIS took pictures and was photographed with The Band before their sold-out concert in N.Y.'s Central Park. Miles is still telling friends that he will not play in the Randall's Island jam session with Eric Clapton, Jack Bruce and Tony Williams Lifetime.

Miles says he won't play unless the Randall's Island promoters book a set for him with his own band. The promoters say they don't have a time slot available and there is no money left in the budget.

A gold honorary life membership card was recently presented to Dick Gibson by Herman Kenin, president of the American Federation of Musicians at the union's 73rd convention in Houston, Texas. Gibson, who has spent £250,000 to support jazz, is the patron behind the World's Greatest Jazz Band of Yank Lawson and Bob Haggart which performed at the annual convention.

Back in New York for the first time in 24 years, Don Byas played a surprise weekend engagement at the Village Vanguard and filled the club on both nights. The great expatriate tenor saxist fronted Roland Hanna pno, Wilbur Ware bass and Jo Jones (Drums).

Trumpeter Max Kaminsky's band with Bobby Pratt trombone, Joe Muranyi clarinet, Claude Hopkins piano and Jake Hanna drums are packing them in nightly at N.Y.'s gimmy Ryan's which is still going strong after 31 years.

Kenny Burrell, Jim Hall and Attila Zoller recently returned to the US after a successful two-week guitar workshop tour of Japan. They were accompanied on the trip by

Larry Ridley bass and Lenny McBrowne drums.

THE 1970 Longhorn Jazz Festival, produced by George Wein, which is set to take place in Austin, Houston and Dallas, Texas, will feature Jimmy Smith, Cannonball Adderley, Les McCann, Eddie Harris, Roberta Flack and former Dave Brubeck, drummer Joe Morello who will perform with the University of Texas Jazz Ensemble. Corky Siegel's Blues Band



MILES DAVIS: Won't play

will play William Russo's "Three Pieces for Blues Band" with the Boston Symphony Orchestra at Tanglewood, Mass. Siegel's band has also performed Russo's composition with the Chicago Symphony and the New York Philharmonic.

The Modern Jazz Quar-

You need bread

tet are making a rare and popular appearance at N.Y.'s Rainbow Grill where they have just begun a three-week engagement.

Trumpeter Russell Jaquet, brother of the great Illinois, was a consultant for a special course devoted to jazz recently held at Grambling College, La., during Negro History Week. Jaquet is a senior music theory major at the college.

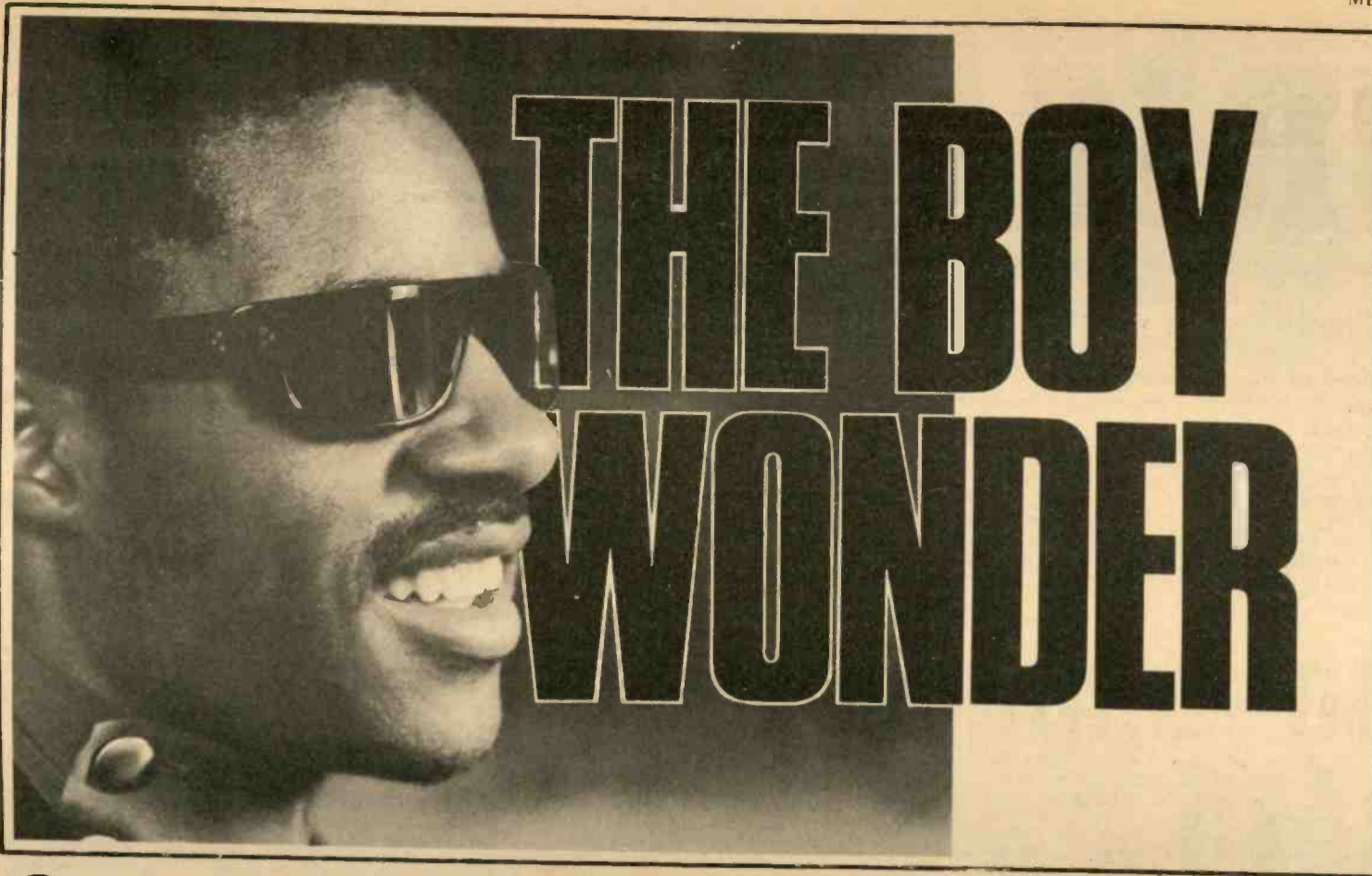
Herb Sanford, writer-director-producer of the Tommy Dorsey radio show from 1936-1940, is writing a biography of the famous trombonist-leader and his brother Jimmy under the title of "Tommy and Jimmy." The Dorsey Years, Arlington House will publish the book in November 1971.

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A LONG black Cadillac draws up at London's Talk of the Town stage door, and out of it steps a blind black boy supported by his fiancée. But that's as far as it goes, he finds the door himself, opens it, walks down a short passage, up a flight of stairs and into his dressing room.

Not only is Stevie Wonder physically independent, he has a mind of his own, and knows what he wants to do with it.

"Even before I heard the critics' remarks I realised I had made a mistake in doing other people's numbers. I talked to people back stage and they said they would have preferred to have heard my songs," said Stevie, referring to his first night at the Talk of the Town.

New style

He then explained why he chose other people's songs for his opening night. "I wasn't aware of the clientele, the sort of people who came to see the cabaret. I didn't realise the people coming to the show were coming to listen to my songs."

"In the States its different, you have to do tunes with name value. Like 'Walk A Mile In My Shoes,' which I guess wasn't all that big over here."

As long as a song has soul Stevie enjoys singing it. "It doesn't matter who wrote it, if it was me or someone else, as long as I can feel it, and it gets over to the people. That's the most important thing."

The problems of the world have affected Stevie's song writing, and his next album will boast a new style of songwriting.

"A lot of the things on my new album deal with the social problems, it's completely different, it's more me than anything I have done before. I have been influenced by the things that have happened in the world."

"I've been writing like this for

● My next album deals with social problems
It's more me than anything I've done before ●

a long time, but this is the first time Motown have given me the chance to do it. You know I wrote 'My Cherie Amour' when I was sixteen, and this album will express my true thoughts, it's not Motown, it's me, and Syreeta Wright, my fiancée, who helped with the lyrics."

Stevie would like to do free concerts. "I really would like to do something like Woodstock, and I think with the new album I will get the chance to do so."

"Unfortunately artists get put in a bag, which I disagree with, but with this LP I will get the chance to do different things."

Discrimination against anyone is a thing with which Stevie disagrees, and a thing he can understand. "Bein' black," he says with pride, "is not so bad now. The problem is not as great as it used to be in the States."

Discrimination

"But black people aren't the only people discriminated against. Young people, because they wear their hair long have drawbacks. Unfortunately people will be discriminated against because

some people cannot take the time to understand particular persons or people."

"When a person says 'I don't like you,' it's usually because they don't understand the person involved, therefore they are afraid of them, and because of that they don't like them."

What about politics? "I believe in a better tomorrow," says Stevie, "or at least I hope for a better tomorrow. I believe that the only thing, I can do to help is to express my ideals. This is why my new album is dealing from a political standpoint, so people will know where I am, where I stand."

What happened to the jazz album he recorded some time ago? "The album was called 'Eivets Rednow,' which was a completely different thing for me. I had written some things on it for the late Wes Montgomery, but he died before he could record them."

"But I must say Motown did not push it."

Why can't he play in places where your younger fans can afford to see him? "It wasn't my decision to play this club. I don't care where I play, it doesn't make any difference to me, but I do want to be seen by people who understand me, and who feel me."

"But even more, it's the old people I want to understand me. If I am to carry the ideals of the young to the old then this is a good way to do it. At this club you have to listen because I am the particular artist, and if I have long hair, that's not the point. The point is if I have something to say they have to listen because they have paid their money to come and see me."

Is Tamla still one big happy family? "The thing is Tamla used to be just a company, but now it's a corporation, so there are more people involved, one has less time to be friends with everyone. Also a lot of people have moved to the West Coast, for instance. So of course a lot of the family atmosphere has gone."

"This, I think, happens in any business when it grows from a company to a corporation. I expect when Henry Ford started making cars, he sat around and grooved and chatted, but then more became involved, and the atmosphere is lost."

"And in a business like the recording industry you can't always have a family relationship with everyone, although you would love to. You have people involved who are just interested in doing their job, making their money and getting home."

"But as long as you are treated cool, and respected by other people, it's nice. For those who can still be close and intimate and still do their jobs that's out of sight."

Then the loud-speaker in the dressing room gave out Stevie's name, and asked him to be on stage in five minutes, so off he went — with his fiancée nearby.

MARK PLUMMER

STRAWBS
WITH A NEW SINGLE AMS 791 AVAILABLE NOW
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STRAWBS WILL APPEAR AT THE LYCEUM ON THE 31st JULY

STRANGE story of the week. The Free Radio Association phone was disconnected this week. The Post Office say they were cut of last May. Strange because we phoned them last week. Problems, problems, problems.

You like the ukelele? Then why not join the Ukelele International Circle c/o Glyn Hughes, 26 Lusitania Road, Walton, Liverpool 4. Eric Burdon and Alan Price sat in with Mike Carr's Pendulum at Ronnie's. Mighty Baby thank the "fan" who cut their brake hose after Midlands gig. Fortunately their van just avoided a crash.

Ginger Baker escaped with a scratched wrist when his Jensen crashed in the desert. Album covers get better—but there are still a few horrors.

Now Dr. John has finished leaping about perhaps the rain will stop and Annie Ivi will stop her early hours 'phone marathon. We've been getting out of baths, beds and boozers darling — at 3 am. Own up! Get your act together! WHAT?

See loathing every minute of Jiving K. Boots at the Marquee — Pete Townshend, Cary Grant and Sam Costa.

Record crowd at the Little Theatre Club on Saturday to hear Han Bennink, Evan Parker and Derek Bailey. Manager Danny Pollock moving to London — MM



Leonard Cohen: Nashville album

moving office to Leeds. Congratulations to John Stevens, whose wife gave birth to a daughter just as last week's amazing thunderstorm was ending.

They read 1920s issues of the MM on London Weekend TV's "The Party's Moving On". Zeppelin split rumours almost denied before they are started!

Deejay Mike Quinn compered and organised "Miss Model Girl 1970" contest at La Valbonne Club, London last week. Winner was Rachel Storm, daughter of chaplain to the Queen, Canon Peter Gillingham. She won £100. Judges included Mike Pinder of the Moody's, Alan Whitehead, of Marmalade, Larry Taylor, Michael D'Abó, Zoot Money, Cat Stevens, Andy Newman, Shella White, Malcolm Roberts and Tom Charrington of beer fame.

New group Grizelda negotiating for Harvest deal. Peter Frampton resembling a Dutch painter in new moustache and beard. Queen Elizabeth Hall jobsworths first tried to bar MM's Mark Plummer and Andrew Means from the backstage bar — then wouldn't let them out, when they broke through. "Outrageous" say MM staff.

Lummy — Engelbert Humperdinck is back for a 12 day holiday off his US tour.

RINGO was 30 last week — uncool? Tony Blackburn on holiday. Now we can all sleep easy.

Scores of hairy blues freaks surrounded Son House in his dressing room at Mothers on Saturday, where the Mississippi guitarist was appearing. A few knelt at his feet and asked what he thought about mini-skirts. Son just

smiled and looked dazed. MM's Barrie Wentzell complained to the police about

Raver's guide to the week

TYRANNOSAURUS REX rattle their pots with woodland bopery at the Lyceum, London on Sunday and will unveil material from their forthcoming LP called just T. Rex. Pendulum and Annie Ross grooving at Ronnie's, well worth falling in for. Watch out for BBC 2's "Jazz Scene At The Ronnie Scott Club" today (Thursday). It features the Albert Nicholas Quartet, Miles Davis Quintet, Albert King Blues Band, Sarah Vaughan and her trio.

Yes make their come-back at London's Lyceum tomorrow (Friday) with Black

"Pomps and prissitutes in Soho" — he was blotto at the time. Is Manfred Mann after violinist Gerry Field? Is Susan Drone after Claude Sniggles. Leonard Cohen currently recording new album in Nashville. Heavy star loading for Isle Of Wight — another Bath in the making? Ulp.

Bob Wallis wheezing up a storm at 100 Club last week. Awful miming by Polly Brown of Pickettywitch on Top Of The Pops. Madeline Bell deserves a hit with her newie. We SAID that "Neanderthal Man" would be a biggie. John Anderson, Bill Bruford and Cat Stevens seen digging Genesis at Marquee.

Sabbath. Stand by for their new guitarist — Steve Howe.

Popping off to Rome on Saturday? Then watch out for the Duke Ellington Orchestra nearing the end of their European tour. But if you are stuck in Leeds at the time — Cochlise are giving a free concert. Or if you are jugging it up in Perranporth, Cornwall, the Famous Jug Band will be at the New Folk Cottage, Rose.

That "Neanderthal Man" group, Hot Legs, likely to be grunting on Top Of The Pops today (Thursday).

CAUGHT IN THE ACT

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"THE WORST thing that ever happened to this area of the country" — "the promoters were just commercialising on the young." Two quotes from Mayor Ed Green of Byron, a small town ten miles outside of Macon, Georgia, former home of Otis Redding; now famed as Woodstock the second. The three day Atlanta Music festival had all the now well-known ingredients — Hendrix, Havens, etc, nude swimming, gate crashers, rain, bad trip warnings and half a million heads were all there to make this an instant replay of that "once in a lifetime" Woodstock happening.

At 9.30 Friday night a thousand strong chant of "FREE FREE FREE." Music is for the people" could be heard at the gates. Imminent violence virtually forced the promoters to declare the festival free and by Saturday the numbers swelled from 100,000 to an estimated 300,000, and Richie Havens and Johnny Winter to quit in case they weren't paid. We surely can't have the jam on both sides. Better the whole thing be free, with whatever musicians would play for just joy, or we attend a commercial big name venture and pay at the door. From the money to the music and the word used around was "disappointing." Friday featured the much loved John Sebastian and blues original B. B. King but it was definitely Allman Brothers day in Georgia. Duane, young brother Greg and the rest defy categorisation, employing all that's good in country, rock and gospel.

Hendrix, Cat Mother, Lee Michaels were Saturday's men. His now virtual anthem "Star Spangled Banner" concluded the Hendrix set which was the hit of the day. Cactus, a four-piece including Carmine Appice and Tim Bogert (ex-Vanilla Fudge) impressed the ears and eyes with their early but now mature Fudge sound and vital stage presence.

Early Sunday morning was

for Goose Creek, a country rock band with a bowler-hatted guitarist and a great fiddle player. Johnny Jenkins, who once employed Otis Redding as a vocalist, had to share his spot with a young black guy whose determination to get on stage to sing and dance kept everyone busy right through the set. He was finally persuaded that his time would come, but not at Byron.

There was a lot to laugh and be happy about. Security courtesy of the New Orleans Galloping Ghost Squad, roaring trade in Mickey Mouse T shirts, plastic marijuana plants (!) — one day they'll be free with cornflakes! and yo yo's that glow in the dark. There were middle aged Mr and Mrs Averages motoring down Highway GA 49 giving free rides to long hairs on the bonnets and boots, likewise were the police.

At Byron half a million of America's young drank their way through a million cokes, and left not just a whole lot of litter, but the question of future festivals and how much their three day effort at peace-community living will influence theirs and our future society as tomorrow's elders. — JANET MARTIN.

LONNIE DONEGAN

AT the Blackpool Stardust Garden's Monday opening, Lonnie Donegan, fresh from the sophisticated nightspots of the North American continent, took his audience by the scruff of the neck with a hearty gagging, handclapping, swingalong act bringing out most of the "Have A Little Drink," "Putting On A Style," "My Old Man's A Dustman" favourites in true holiday style.

Two bands led by Cyril Stapleton (15-piece) and Bob Miller (12 piece), are part of the floor show followed an hour later by Donegan, who is there for 10 weeks. — JERRY DAWSON.

STRAWBS

WATCH OUT for Rick Wakeman. He has a near mastery of the keyboard, and has joined the Strawbs straight from music college. Along with other new members John Ford (bass, vocals) and Richard Hudson (percussion, sitar and vocals), Rick gave his London debut at Queen Elizabeth Hall on Saturday.

The capacity audience sat motionless as he wrestled with the organ, flooding the hall with a torrent of sound. When he turned his attention to the piano, it was equally effective. Finally he produced some of the best harpsichord rock I have yet heard.

John Ford and Richard Hudson also took their chances to show their capabilities with a superb duet, Richard playing the sitar.



HENDRIX hit of Atlanta

Dave Cousins announced the "last number" three times before the audience were satisfied with this first London appearance of the five. A recording of the concert will be released in October. — ANDREW MEANS

WITHERSPOON

JIMMY WITHERSPOON, the devil's ambassador to the blues, lives in Los Angeles and has played long engagements at night clubs in black neighbourhoods, but rarely works in Hollywood. Last week he made a welcome appearance at the Ash Grove, heading the bill for one week.

Despite a disappointingly small opening night crowd, his impact was devastating. His repertoire ranged from "Stormy Monday," "Confessin' the Blues" and "In The Evening" to the pristine blues lament "Going Down Slow." As usual he included one or two tunes that reflected the feeling if not the form of the blues, notably "Please Send Me Someone To Love" and "Nobody Knows You When You're Down and Out."

He was accompanied by a quartet under the direction of Mel Brown. Born and raised in Jackson, Mississippi, Brown emigrated to California a decade or so ago and has backed T-Bone Walker and many other singers around town. His amplified guitar speaks with a feverish fluency well matched to Witherspoon's style. The other participants, heard also in instrumental sets with Brown, were Clifford Coulter, organ; Clifford Solomon, tenor saxophone and Edward Mosely, a drummer who will never be accused of inaudibility. Solomon played a long solo on "Misty" in a soul bag, during which he wandered off inexplicably into excerpts of "Round Midnight" and "My Favourite Things." — LEONARD FEATHER

ACKER BILK

THE JAZZMAN in cabaret is often an uneasy sight: he is essentially non-showbiz, and the demands placed upon him

to make an audience smile are slightly unfair.

Some musicians, however, manage to bridge the gap between creating jazz and entertaining an audience. Acker Bilk's Paramount Jazzband is a prime example.

At Cesars Palace, Dunstable, last week, Bilk made no compromise — but proved that his naturally hip humour allied to fine music is a good combination for any sit-down-and-eat crowd out for a good night.

Acker's lucid clarinet work is beautifully complemented by Colin Smith's stout trumpet and John Mortimer's lusty trombone. That's a lively front line, and the rhythm section is nicely flexible with Johnny Richardson's drums a busy, driving power.

"Sweet Georgia Brown" was the opener, followed by "Lover Come Back To Me" (good solos by Bilk and Smith), "Jazz Me Blues," "Caravan" and "I Shall Not Be Moved." Plus the inevitable but still melodic and pretty "Stranger On The Shore."

The Londonaires, resident band and Cesars, are versatile and sound fresh. — RAY COLEMAN.

MARY HOPKIN

THE FIRST time I saw Mary Hopkin on stage she was a simple unaffected Welsh girl singing in a simple homely style.

In the Tommy Steele Show which opened at the ABC Theatre, Blackpool last Friday she was exactly the same. Two years of record, pantomime and Eurovision success just haven't changed Mary one little bit.

But Tommy Steele took over the whole of the second half and was the opposite. Three other Blackpool shows opened: In the Central Pier's Al Read Show, Lena Martell (very professional) and Josef Locke (he still has the showbiz magic!) provide the singing, backed by a the small but outstanding Eric Winstone Showband directed by Leslie Douglas.

At the Queens Theatre, Donald Peers proves that though styles may change his fans remember him.

Freddie and the Dreamers crowned their way hilariously through the Big Star Show at the South Pier with Susan Maughan providing the vocal sophistication and glamour. — JERRY DAWSON

ANNIE ROSS

ANNIE ROSS may have lost some of her voice, but she hasn't lost her professionalism. At Ronnie Scott's Club in London on Monday night, her whiff and sparkle just about triumphed over certain musical deficiencies.

Her tone is not, by any means, the sharp weapon it once was. The twists and turns of the more demanding vocalese items in her repertoire now seem to be laboured, as opposed to the effortless, cruising quality she once possessed.

Pendulum are held over to share the bill and their very average set was enlivened for a few minutes by the addition of visitor John Surman, who blew a fiery blues solo on soprano. The volume of applause for Surman should have persuaded Mike Carr and Tony Crombie to keep him on stage for the rest of the night. — RICHARD WILLIAMS.

More on page 32

Cool or uncool?

"WILL the prisoner explain the meaning of the expression 'cool man.'" Thus spake a High Court judge in the case of the Phantom Jazz Murders of 1947.

Actually, there was no such case, but this fictitious anecdote serves to illustrate the kind of confusion engendered by the liberal use of jive talk.

"Cool" has cropped up in countless contexts over the years. In Jazz it was supposed to mean the antithesis of "hot." For example — Stan Getz was cool, Henry Red Allen hot.

But it was never that easy. Bebop, the hardest form of modern jazz, was often called cool. For a long time it became incredibly corny to even use the word. Then it was revived — by rockers and today's generation of heads.

Apart from musical connotations it can also be used to describe a situation.

"Is it cool?" means "is it safe?" But cool has now spread to mean approval by those who are hip — or aware. It does not necessarily mean the best, or most successful. Cool can be an understated triumph for good taste.

Strangely, the actual pronunciation can cause difficulties. Unless it is spoken with exactly the right tones, it can sound dreadful.

A young cockney chap from the East End of London, for example, might say: "Er, well the way I see it, like, it's cool man, you know what I mean like?" This does not quite have the panache of Buddy Rich, when stomping along on brushes with Lionel Hampton, Osca Peterson, Ray Brown and Herb Ellis on "Blues For Norman."

As Oscar and Hamp traded choruses, on this Columbia Clef classic, Mr. Rich was heard to say: "COOL." And by jove it was.

And now for a little game. The cool and uncool test. Applying the principal of "does it knock one out, man" here is our selection of juxtapositions.

Cool Uncool

- | | |
|-----------------------------------|-------------------------|
| Kensington Antique Market | Portobello Road |
| Neil Young | Tony Joe White |
| Robert Plant | John Kay |
| Chilled Montrachet | Newcastle Brown Ale |
| Radio Geronimo | Radio Luxembourg |
| Thursday night | Friday night |
| faded jeans | leather trousers |
| John Peel | Tony Brandon |
| Lotus | Rolls Royce |
| All Our Yesterdays | Nationwide |
| Clangers | H.R. Puf'n'stuf |
| Frank Zappa | Edgar Broughton |
| Callan | James Bond |
| Nude ladies | clothed ladies |
| Doom Watch | Golden Shot |
| Robert Robinson | Bob Monkhouse |
| Patrick Moore | David Coleman |
| Radio Four | Radio One |
| Henley | East Ham |
| W. C. Fields and Mae West posters | Eric Clapton posters |
| Greenland | Congo |
| Brown rice | white rice |
| Gitane | Sovereign |
| Bill Cosby | Murray Roman |
| Elton Hayes | Elton John |
| Bert Weedon | Wout Steenhuis |
| steam traction engine rallies | open air pop festivals |
| five-star hotel suites | sleeping bags and tents |
| Pele | George Best |
| Oxfam shops | boutiques |
| colour TV | suburban cinemas |
| Frith Street | Wardour Street |
| Woodstock | Strawberry Statement |
| KGb | CIA |
| hamsters | Afghan hounds |
| 1938 | 1939 |
| hands | feet |
| straw boaters | tribly hats |
| Andre Previn | Andy Warhol |
| water colour landscapes | pop art |
| Bob Kerr's Whoopee Band | Bob Kerr's Whoopee Band |
| boogie woogie | Band |
| stomach pumps | folk rock |
| | take-away Chinese meals |

RAVER READERS must have firm ideas of what's cool and uncool. The best three received each week will be published and the writers will receive a free album. Send your Cool and Uncool ideas — on a postcard, please — to The Raver, Melody Maker, 161 Fleet Street, London EC4.

Sounds familiar and unfamiliar

We know you love Richard Williams. After all, you're reading him all the time in *Melody Maker*. Now, you can follow his regular column in *Radio Times*, where he comments each week on coming Sounds on BBC Television and Radio. Highlight of this week's issue: Lulu talks to *Radio Times* about her new series on BBC television.

RadioTimes

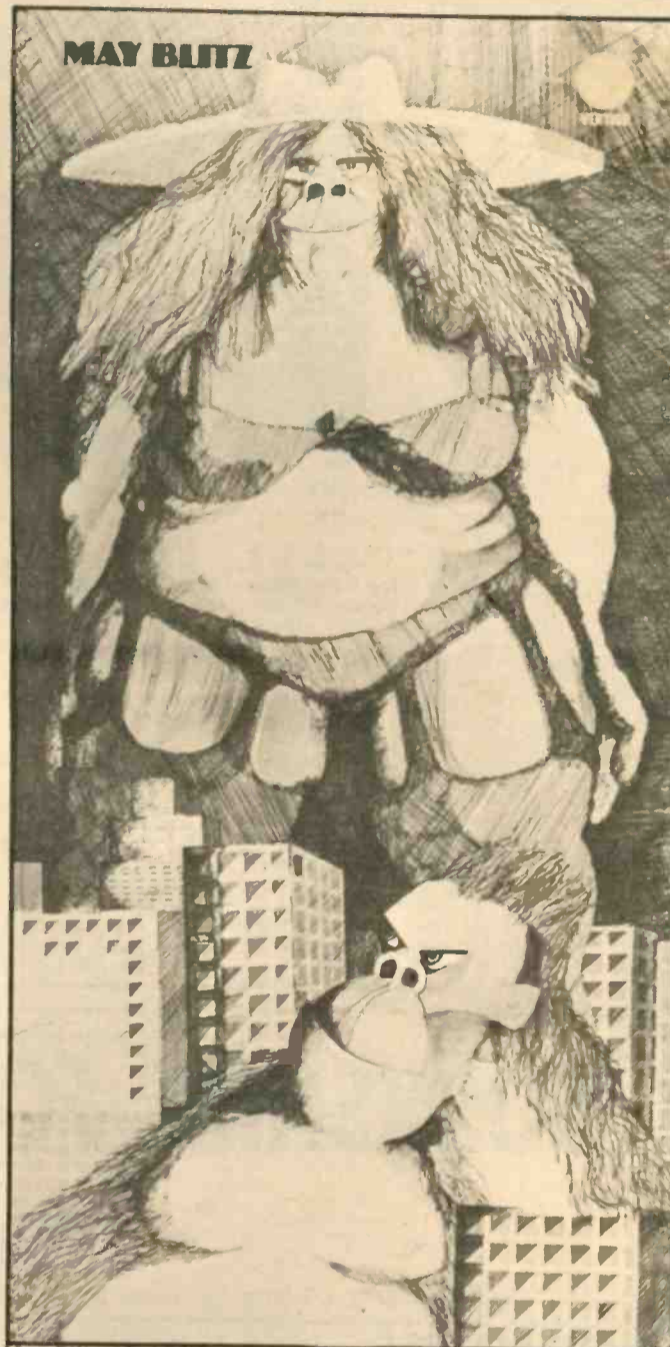
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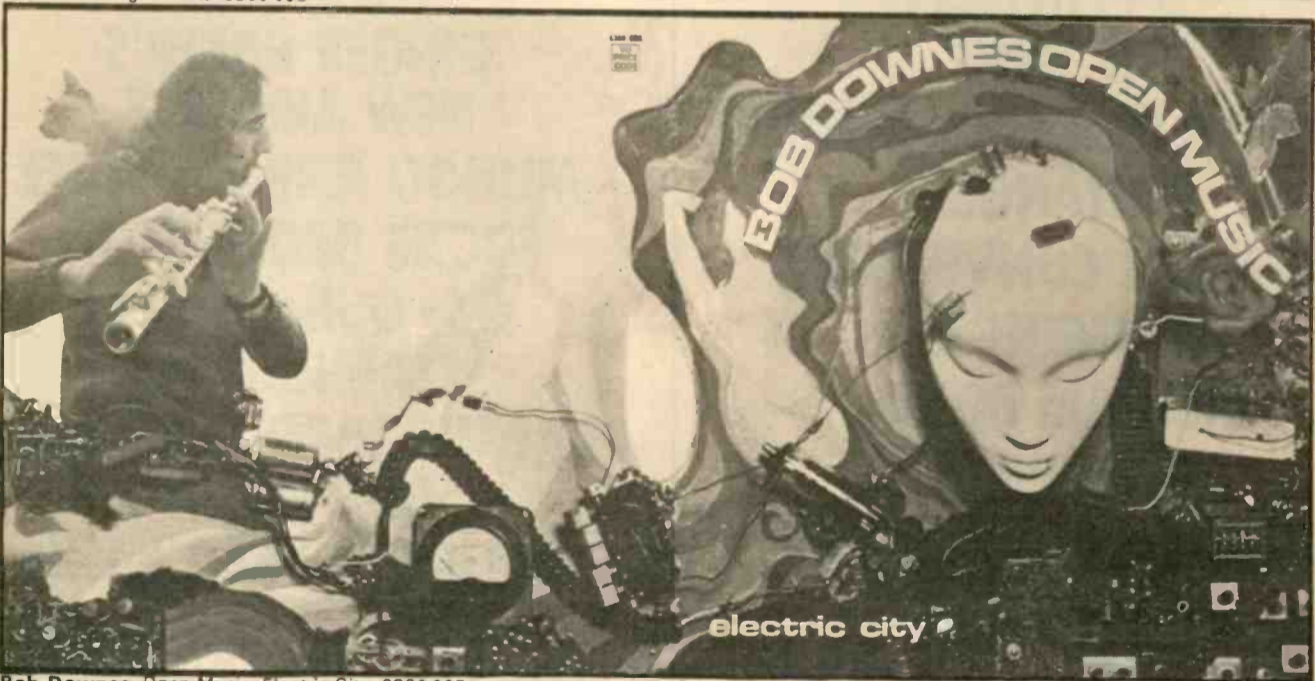
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ON VERTIGIG



VERTIGO

NEW POP SINGLES



BY CHRIS WELCH

WHO: "Summertime Blues" (Track). Following hard on the heels of the studio-produced "Seeker" comes a "live" version of the old Eddie Cochran favourite, taken from the Who's "Live At Leeds" album.

It should be a hit, and note should be taken of the John Entwistle composition on the reverse — "Heaven And Hell." It has typical Entwistle changes — weirdly strange. Listen for Pete's guitar passage, underpinned by Keith's avalanching drums, and John's highly personal bass style.

CHEEP BOOTS: "Baby Do I Need You" (Fontana). A Dave Dee production, with a catchy tune, occasional use of French horn and most acceptable vocal harmonies. Funny name for a group though — can't see anybody called Boots becoming TOO popular.

FLAMING YOUTH: "Man, Woman And Child" (Fontana). Nasty drumming marks the introduction. I wonder who it is making all that flaming row? — probably a flaming youth. They sing well, and the tune is unusual, without being distinctive, or perhaps one should say distinctive, without being unusual. Listen for the 12-string guitar passage. Listen also for an express train and the sound of a man imitating a wild herring. But it is unlikely you will hear these latter items, as they are not included.

CRISPIAN ST. PETERS: "So Long" (Decca). So long since his last hit — I can't remember what it was called. Reminders on post cards please. A gentle, but beaty country tinged number, this should bring back the man, who reminds me of a West country-tinged number, this to the chart. "All change, Crispian St. Peter!"

CLIFFORD DAVIS AND FRIENDS: "Come On Down And Follow Me" (Reprise). Clifford is a singer, turned pop group manager, turned singer. He is backed by heavy friends who could easily be Fleetwood Mac. Cliff certainly has a convincing voice and the band groove easily, but it's not wildly interesting.

SYLVIA McNEIL: "It's Too Good, Good" (RCA). Each copy is being sold with a cover picture of Sylvia sit-



WHO: Then and now

ting naked apart from a pair of white pants, as good a reason as any for making a purchase. Vocals. Oh yes she sings as well. Quite pleasant — excuse me I can't keep my eyes off those white pants — can't wait for the follow up — can't wait — tails off lamely for fear of being banned in Ireland, Albania, Greece, Spain, South Africa and Australia.

O'JAYS: "Don't You Know A True Love" (Now!). Now here's a fabulous sound — groovy drums, and soulful vocals. Ideal for your next slipper dance or whist drive. Over to deejay Ricky Mann: "Cool mate. It's really got

that beat. I had all my singles stolen last week, and the van failed its MOT, so I need something to cheer me up." Yes it can be tough running a mobile discotheque. Not that I know anything about such things. My experience runs only to operating a mobile abattoir.

STRAWBS: "Forever" (A&M). They are really coming on in the record stakes, after establishing themselves on the concert platform. A most moving performance. How unlike the Raspbs — an uncouth band of East End poets, who frequently emit offensive noises by expelling air twixt tongue

and teeth. **BEDROCKS: "Stone Cold Dead In The Market" (Columbia).** Returning with a bright and bubbling blue-beat, the lads bring sunshine, joy and cheer to all our lives. Whoopee, I'm so happy I could weep. **WHOO! HOLLER!** Come dance with me, brush away your cares and woe, keep smiling, button up your overcoat, chin up, knock knees and link arms in a spontaneous outburst of merriment and blithe spirit. No? Then booker off you miserable bunch.

PEBBLES: "Stand Up And Be Counted" (Deram). One of Ken Howard and Alan

Blaikley's more cunningly commercial tunes, although they are capable of more serious stuff these days. The Pebbles chant cheerfully and the general effect is strongly American pop '65. If one recalls the days of Len Barry, then one will get my drift. Sorry to appear so damned obscure sometimes. It's the heat, the flies, drink, food, poor environment and cheap smokeless fuel. A nasty business.

THREE DOG NIGHT: "Mama Told Me Not To Come" (Stateside). I used to like them as a brilliant, talented group, until I read in a heavy pop mag, that, like, they were uncool. At any rate, this cooks happily but it doesn't sound like a hit.

NORMAN GREENBAUM WITH DR. WEST'S MEDICINE SHOW AND JUNK BAND: "Gondoliers (Shakespeare, Overseers, Playboys And Bums)" (Page One). Recorded some time ago, when Norman "Spirit In The Sky" Puddenface, was with the above orchestra. It was some kind of dreadful follow up to "The Egg Plant That Ate Chicago," and Page One have probably been wondering what to do with it all the boring old tapes ever since. Now comes the heaven sent opportunity to unload it on an unsuspecting public. This is slow, laboured, and tedious in the extreme.

ANDY WILLIAMS: "It's So Easy" (CBS). Over to Susan Drone, a keen MM reader, for her view: "Fab — the King had better watch out, or Andy will be stealing his crown." Interrupts Claud Sniggles: "Nonsense. In my view the LP market is becoming much more important, and groups such as Ten Years After and Taste will take over. Wake up British Rail — let's hear

more of these groups on the telephone." Andy at faster tempo than usual but the tune is not too memorable. Now then Claude — stop trying to remove Susan's knickers. That kind of behaviour is not tolerated in these columns. If you wish to throw inked darts — that is fine. But knicker removal is definitely not on.

PETULA CLARK: "Melody Man" (Pye). Pet in infectious mood, and possibly a hit. Incidentally, some types of infectious tune can be dangerous. Scientists warn they leave severe scars that take many years to clear up, if exposed to the sunlight. Owch — who threw that inked dart?

ERROLL SOBERS: "Sugar Shaker" (Beacon). Moving along at a perfect up-tempo dance pace, "Sugar Shaker" has that country-rock feel which is today's sound — it's near bubblegum, but there is something more to it than that, with a soulful girlie chorus and clever orchestration, providing perfect support for Errol's vocal. For further information and photographs, contact Miss Brenda Pidduck, press officer.

TONY NEWMAN: "Soul Thing" (Decca). You like rock? Or maybe you like a little soul — Huh? Okay, then let's groove baby. Put one foot in front of the other, arch your back, give a little at the knees, sag in the loins, loll your tongue, get them eyes rolling, and let most of it hang out. Now you're doing the Soul Thing baby. Ooh. Keep it up. That's nice. Having done all that — report to the MO. There's far too much of that sort of thing going on.

ILLUSION: "Let's Make Each Other Happy" (Paramount). Good idea — let's all shake

hands. How about a spot of peace and quiet as well. On the Great Day the hells angels, hippies, skinheads, bus conductors, protestants, catholics, milkmen, and sausage manufacturers travelled by bicycle, cart and barge to a huge field near Salisbury Plain. There they were addressed by The Wise One, through a megaphone. "PEACE" he declared. "Let's make each other happy." He smiled, the multitude turned to one another shamefaced. Some wept. Others danced. And that night there was feasting, and much beer and sausage was consumed. Ah 'tis a wild dream. But at least Illusion may enjoy a spell in the chart with this fast-paced jiver.

BASKIN AND COPPERFIELD: "The Long And Winding Road" (Decca). The chaps offer a reasonable version of the fine Lennon and McCartney tune. When one says "reasonable," one does not wish to sound patronising, but put it this way — the Beatles are tops ain't they? I mean — they may be a bit daft like, with all that LCC and Maharah, but they still write a good tune.

ROSKO: "Al Capone" (Trojan). Al Capone was one of the classic West Indian hits of all time, but this version is not quite up to standard, although the use of bass drum and scratchophone is effective. Incidentally a scratchophone is an unusual instrument built from certain items of underclothing and a length of lead piping. It is scraped, or boiled, and produces that "Ilzankoi-poidlunkreern" sound, so typical of modern European music. If you think that is a considerable amount of nonsense, then one suggests a random listening to this week's single releases might be in order.

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JAZZ SCENE

ARCHIE SHEPP, that tireless propagandist for black pride and polemics, was talking about the sociological system that nurtured jazz:

"Take a man like Stravinsky, a total man," he suggested. "I'm sure he could talk to you about Russian music and Russian history and you wouldn't be offended by that, yet I always get the feeling that whites are a little bit frightened or offended when I start to include my history."

I've got news for you, Archie, some of them can't stand it! That quote comes from my recent book, "Jazz People" and the fact that it was exclusively devoted to the words, opinions and ideas of black musicians upset a lot of people.

A couple of reviews suggested that it was a pity I had not seen fit to include any white musicians in order to give a more comprehensive picture of the jazz scene, but why should I? Don't white musicians get publicity out of all proportion to their contribution to the music's development?

Herbie Mann — the saddest flute player I've heard in my life — scored three recent "Down Beat" pages while no-one even bothers to go and interview James Moody. They all call him "the most under-rated reedman/flautist around" but make no attempt to up his rating — dig?

Meanwhile, Herbie Mann's rating soars concurrently with his bank balance and the voices in the ghetto grow increasingly angrier.

And can you blame them? When will whites learn — when will they ever learn — that jazz is Black Music? Oh sure, music has no colour. And of course there are and have been many exceptionally creative white players — I

Great Black Music

Personal opinion by Valerie Wilmer



ARCHIE SHEPP: black pride

would hate to be without the still memorable voices of Teagarden, Pee Wee and Django — but the indisputable facts are written on the wall for all to see.

The creative source of the music, its emotional content and frame of reference, every damn thing right down to the unorthodox techniques the men from New Orleans applied to European-manufactured instruments has come from black culture.

And some whites can't stand it! Some of the older enthusiasts who follow the Duke Ellington band everywhere like a gang of

schoolboys know where it's at, but if the truth were known, even their wide-eyed admiration for the cats stems from paternalistic, "loveable old nigger" thinking.

What is more dangerous is a thing going on here now among local musicians who think that Europe's contribution to the New Music is more revolutionary from an aesthetic standpoint than what is happening in America today. But how can they say that when people like Chicago's AACM, people like Clifford Thornton — a little-known trumpet player who teaches at a Connecticut

college and whose BYG-Actual album, "Ketchaoua," is such a compelling work — are doing such phenomenally new and creative things? And when people like Ornette, Don Cherry, Shepp, Cecil and Milford Graves are making such dynamic music straight from their guts?

That's where the Real Jazz stems from; it's body music, not head music. Listen to Taj Mahal: "White people don't understand Black. 400 years ago the white man went off with his brain and the black man went off with his body. The white man lives in his machines while the black man lives in his Soul."

With the exception of Django Reinhardt there is not a single white musician who has contributed a new conception to jazz. But — and the truth of this is evident from a glance through these pages — for every one black musician who makes the press, a hundred white derivatives reap the benefits of his soul.

Maybe you consider white rock musicians have added another dimension to modern music. Ray Draper does, and he's black: "In 1970 the white people as a people have created an art form they express themselves in that is truly their own. Acid-rock was really created by white kids. How it's created, through freakin' out with acid and their guitars and whatnot is irrelevant — it's still their own thing and either you dig it or you don't."

And maybe he's right, but the inspiration behind even this particular area of music was — good old Black rock-

and-roll. And if you don't agree that all these white musicians have derived their stimulus from Black Music, that's because you don't want to agree. In spite of the fact that musicians themselves hold little brief for discrimination on a personal level, white people do not as a rule like to admit that blacks have "got it" — either here or in the States.

Funny, isn't it, how people laughed at old Hugues Panassié when he brought out a "Dictionary of Jazz" which listed musicians by race? His background suggests that he probably came to jazz with a paternalistic attitude, but this is mere surmising. The fact remains that Panassié dug the Blackness of jazz and was not afraid to say so.

But he was also one of the first to pigeonhole the jazzers and boppers, a fault of which white critics have always been guilty. No black musician thinks in categories; to him it's all music, be it Fred McDowell, the Ink Spots, Albert Ayler, Jelly Roll Morton or the Temptations.

With a mixture of pride and desperation, the AACM of Chicago have re-christened their baby, and Fontella Bass put it into words at one of their concerts: "Hey! This is what you call Free-Jazz-Blues-And so be it. It's about time somebody told the truth, and musicians like the AACM are living it every day. Trumpeter Lester Bowie wrote me from France: "We miss the stimulation of the Ghetto," and his words are so right. The Ghetto spawned it, the Ghetto people are the music."

The year of the varsity big bands

THIS WAS the year of the American University big jazz band at Montreux. The Fourth International Jazz Festival featured three of them — the MIT Festival Jazz Ensemble, the Kent State University Lab Band and the North Texas State Lab Band — and they were the sensation and talk of the five-day gathering.

Europeans had never heard anything like this from university students, and not many could have heard it even from European professionals.

And so they reacted as I had reacted, three years ago, when I first heard American student bands in action at the Intercollegiate Jazz Festival at Miami Beach. They just about fell out of their chairs.

It must seem paradoxical that big band jazz should be flourishing on the American university campus precisely at a time when it is apparently languishing everywhere else. But the appearance is deceiving.

The professional big band is no longer the paying proposition it was at the height of the swing era. The surviving touring bands can be counted on the fingers of two hands.

Money

It is largely, although certainly not wholly, a matter of money and convenience. Big bands cost too much, and the players quickly get fed up with the incessant travel.

Studio work — and now teaching — is more attractive. And that's where the universities come in. They have the money. They have time and facilities for rehearsal and experimentation. And they travel just enough to keep everyone on his toes.

Until very recently, most of the bands have functioned as an extra-curricular activity. North Texas State, for many years, was the only school to give credit for playing in the band; it was the first, and is still one of the very few, to give a degree in jazz.

But things are changing fast. Degree credit is now common if hardly universal. Composer-arranger courses are being introduced into the schools of music — including traditional conservatories such as the New England Conservatory, Peabody Conservatory and the Philadelphia Musical Academy. And the results are spectacular.

Among the leaders have been North Texas State, Indiana University, the University of Illinois, the University of Utah and San Fernando Valley and Cerritos state universities in California.

Of these only the North Texas State band, under the direction of Leon Breeden, was at Montreux and it was predictably the best of the three appearing there, offering

an astonishing example of musicianship, individual and sectional virtuosity, and ensemble discipline.

In one way, however, the MIT Band directed by Her Pomeroy, of the Berkeley College of Music, was the most remarkable. Whereas the North Texas State and Kent State bands were composed with few exceptions, of music majors, the MIT band was made up exclusively of future engineers.

It was this characteristic of the dedicated and accomplished amateur which lent to their performance an irresistible charm.

Not being burdened, moreover, with aspiring student composers, the band also offered the most attractive repertoire, drawing upon such canny professional composer arrangers as Quincy Jones and Mike Gibbs.

Kent State's repertoire was largely the work of their student director, Bill Dobbins, and North Texas State's was almost exclusively the work of various members of the band.

There is much to be said for this, particularly as a means of letting student composers try their wings and learn their trade. And their accomplishment was, goodness knows, impressive.

But young jazz composers — and not only the young ones — have a tendency to overcompose, particularly when they have at their disposition bands of such capabilities.

And the result, as a concert diet, tends to be more busy and ingenious composition than entrancing music. The writers are all accomplished and adventurous harmonists and orchestrators, but they are not good melodists.

There was much they could have learned throughout the festival about the virtues of simplicity and the artful elaboration of melody from such old pros as Benny Bailey, Dexter Gordon, Gerry Mulligan, Yusef Lateef and Tony Scott.

And they could have learned much from the Junior Mance Trio which, with the infinitely accomplished Oliver Jackson on drums and the equally versatile Martin Rivera on bass, backed Gordon, Mulligan and Scott in hour-long sets in a variety of styles that will remain in my memory as examples of all that is best in jazz.

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THE MICHAEL GARRICK SEXTET with Norma Winstone and the Peter Mound Choir will play and sing Garrick's "Jazz Praises", and his new "Jazz Cantata" in St Mary's Church, Nottingham, this Saturday as part of the Nottingham Festival.

CHRIS MCGREGOR and Louis Moholo are travelling to Amsterdam to play at the Paradiso Club on July 22. McGregor's Brotherhood of Breath big band will play at the Country Club, Hampstead on August 2, inaugurating a new policy of jazz on Sundays at the club.

THE ALAN ELDSON BAND plays at The Whittington, Pinner, tonight (Thursday) and at the Il Rondo, Leicester, on Saturday. The band's Music For Pleasure album will be released in September.

BOB WALLIS and his Storyville Jazzmen play at the Andover Jazz Circle's "Jazz At The River" club this Saturday, followed by Rod Mason's band on August 15. Doug Dobell recently recorded a mainstream "supersession" for his 77 label which he describes as "the best ever for the label." The band was the Brian Lemon All-Stars, and with pianist Lemon were Ray Crant (trumpet), Bruce Turner (alto, tenor), Tony Coe (tenor), Sandy Brown (clarinet), John Picard (trombone), Dave Green (bass), and Bobby Orr (drums). Among the numbers was a "Blues For Johnny Hodges."

NEXT THREE albums from Blue Note, released this weekend, are Stan Turrentine's

jazz news



MICHAEL GARRICK

"Another Story," with Thad Jones, Cedar Walton, Buster Williams, and Mickey Roker; Kenny Cox's "Multidirection"; and Brother Jack McDuff's "Moon Rappin'", which features trumpeter Danny Moore and Richard Davis on Fender bass.

VIBIST Bobby Hutcherson and tenorist Harold Land appear in the highly-rated new film They Shoot Horses, Don't They. Hutcherson conducts the dance band in the movie, Land plays in it... the quartet of trumpeter Dave Holdsworth play the 100 Club on Monday with Chris Francis's Naima.

THE ALAN HAVEN Trio is at the Bull Hotel, Bridport,

West Dorset this Friday... Dave Hancock's Spinky Duk Big Band debuts at the Downbeat Club, Manor House, this Sunday, featuring trombonist David Horler and reedmen Jim Hastings, Barry Robinson, and Andy McDevitt — all members of the BBC Radio Orchestra. Opposite them will be the resident Les Condon Quintet.

THE KEITH TIPPETT Group and Indo-Jazz Fusions feature in a concert at the Thomas Bennett School, Crawley, next Monday... Harry Struders, the Brighton-based jazz and comedy band, is back in action after a three-month lay-off with free Friday sessions at the Gay Highlander, Peacehaven.

CRAWLEY Jazz Circle were due to hold their first session yesterday (Wednesday) in the Crawley Library. The club meets monthly and future recitals include talks on Brubeck, Bix, and Charlie Parker.

THE MICHAEL GARRICK Septet will take part in a special music course for school teachers at Rolle College, Exmouth, Devon, on July 22.

CHRIS BARBER, the late show specialist when it comes to taking jazz to Edinburgh, will play the city's largest cinema, the Playhouse, with the band and Otilie Patterson in a Commonwealth Games late show tomorrow (Friday, July 17).

ROY HOBSON of Manchester is now the proud possessor of every American and English LP ever made by Maynard Ferguson.

TOURS of Germany are lined up for Ken Colyer's Jazzmen and Monty Sunshine's Jazz Band — names which have, perhaps an even more magical attraction in Europe than they have in Britain!

THE COLYER band will be in Germany from October 20 to November 4. The Monty Sunshine Band has three visits arranged: from September 24 to October 9; January 12 to January 27, 1971, and April 25 to May 4, 1971.

PROMOTER of the tour, Herr

Karsten Jahnke, of Hamburg, is also to bring out a new LP of Monty Sunshine. This is scheduled for September, presumably on WAM label, which is the record company on which Ken Colyer's recent live Hamburg recording was issued.

BUYING OR SELLING?

Whichever it is, the Classified Advertisement columns of Melody Maker is the answer for you. Full details on application to the Advertisement Manager, Melody Maker, 161-166 Fleet Street, London, E.C.4.

Jiving K. Boots

MONDAY: At the crack of midday, the telephone shrilled dramatically. "Hello Jiving, this is your recording manager, Humphrey Lard — good news."

"That's a curious name," I stammered, "Humphrey Lard Goodnews. Are you a box of chocolates?"

"No dolt. I have been chosen as your recording manager by Metro Brothers and my name is Lard. For years you have blithered on the scene, wasting vast sums of money in promotion. From now on you start working. The plan is — an LP. Get it together."

Value

An LP — yes, a novel idea. After all, with my name a by-word on the rock and vegetarian scene, the public should be given value for money and a permanent record of my art. Live gigs are not enough.

TUESDAY: Went to the El Crisp Bread restaurant on a talent-spotting expedition. But the place was full of musicians. And there he was — Shouting Duke Smith — the kind of early British rock.

"Hi Boots," said Smith, checking in his antlers in the lobby. "How can I help you?" As we broached a cup of Bovril, I explained the plan.

Heavy

WEDNESDAY: Up at the crack of dawn, and breakfasted lightly on soya beans and freshly turned earth. Dawn, my girl friend, washed a pair of socks, and I bicycled to the Steel Needle recording studios. Duke Smith was already there, and as promised he had gathered his Heavy Friends for a session.

"Now who have we got?" I demanded with eager anticipation. "Eric Clapton, Peter Frampton and Jimmy Page? Or is it merely Les Paul, Jeff Beck and Alvin Lee?" And what about Baker, Moon and Bonham for the percussion section. Let's hope Jack could make it on bass — and have you got Madeline Bell for the vocal backing chorus?"

"Practically," said Duke, beckoning me from the control room, into the studio, Casting my one good eye about the room my heart fluttered. Page and Moon



DRAWING BY BARRY FANTONI

The adventures of a loser musician

we decided to use them. Instead — a sea of unknown, and basically moronic faces, peered at me with vacant expressions. One of them, picked his nose, and let his guitar fall to the floor with a clatter. He swore in blind confusion and started to cry.

"My God — who are they?" I choked. "Your heavy friends," said Duke, backing away and smiling nervously. "They are all we could get in time. Jimmy was in LA, Eric was in DC and Peter was in Peckham. But don't panic man — they can play. It's cool."

"Bloody uncool if you ask me," I ejaculated.

THURSDAY: Midnight and the group were still tuning up after five hours. The engineer was stoned out of his mind and laughing un-naturally. The commissioner had tried to get a balance but gave up, laughing naturally.

There had already been complaints from the studio below about the noise we were making. The Who were trying to get an acoustic album together and could not hear each other.

An American road manager had offered me a "whole mess of new songs," he'd written, and in desperation

"When I was in LO," he droned, "I was with Eric, Keith and Jack. Man we all got busted three times over. But I had the last laugh. I beat up 15 cops, or pigs as we call them, and threw petrol bombs into the City Hall. Them rednecks didn't know what hit them. The way I see it, student protest is really going to take over, drone, drone, bleat, bleat."

Protest

The songs were all in the protest, Easy Rider, Time Magazine, Tit-bits and Sunny Stories bag, and weren't bad actually, although a bit hard to read, as the ink had run on the cigarette papers.

FRIDAY: The band woke up and began to lay down the backing track. "Where's my pick man. What key is it in? I'm having trouble with my Yoy-Yoy pedal. Why doesn't this — amplifier work?"

"Hey I'm not in tune. God this Lebanese is nice. What happened to that chick. Can the roadie get me a Wimpy and a glass of milk? What time does this session finish?"

The studio is crap, the engineer hasn't got it together, where's that joint, is there any champagne? At Olympic we always get champagne — hold on — I broke a string."

I listened to the guitarist's mumbling in fatal fascination. The drummer was underneath his bass drum ferreting about with a small hammer. Suddenly there was a loud crack. "Great," he emerged triumphantly. "I've been trying to get that ferret all night."

Ragged

The band eventually began to blow. They were quite heavy, if a little ragged. They reminded me of a cross between Spooky Tooth, the Band and Griffin. I was of course, by this time, wholly drunk and my ears were solid with wax.

SATURDAY: "Great," I smiled, nodding my feet to the beat and tapping my head.

SUNDAY: The back tracks completed, I began to sing. For hours I drawled, droned, bellowed, screamed, and wailed.

"Ghastly," said the producer, with grim satisfaction. "Any more of this and the GLC will close us down. Then I will retire to Kent and open a pig farm. Or maybe a few chickens. Eggs are popular. People like eggs. Perhaps I can sell a few and scratch a living. Life need not be entirely without hope."

He began to weep silently. My reaction was to plunge into a fury of drinking in a low dive — to drown my sorrows.

MONDAY: At the crack of midday, the telephone shrilled dramatically: "Hello, this is Metro Brothers records. Thanks for a great album, we just heard the tapes. It will be released as Jiving K. Boots and His Heavy Friends. The cover pictures are of Jimmy Page and Jeff Beck. It will be sold in a brown paper bag at £16,000. And you owe us £16,000."

NEXT WEEK: Jiving K. Boots gets stoned out of his mind.

EMI singles up to 9s. 6d.

THE PRICE of EMI singles went up by one shilling on Monday—and the rise may well encourage other companies to do the same. EMI singles now cost 9s 6d compared to other companies' products at 8s 6d.

Polydor recently increased their singles price from 8s 6d to 9s 3d. A spokesman for EMI told the MM: "The price of EMI records has remained unchanged since 1966 apart from Purchase Tax increases."

Mr Phillip Brodie, chairman of EMI, comments: "It is remarkable that the price of singles has, apart from tax, remained unchanged for four years. Meanwhile, wages and salaries have risen 30 per cent and royalties substantially. The change we are making represents three per cent per year over the four years and still leaves the price of singles in this country one of the cheapest in the world."

Other labels may well follow suit. Decca refused to comment as to whether their prices were going up, as did a spokesman for Pye. CBS said they had no plans to make an increase, but Island said discussions had been going on for about a week.

"Our price will definitely not go higher than 9s and the West Indian label, like Trojan, will not be affected" added the Island spokesman.



FAIRPORT'S DAVE SWARBRICK and SIMON NICOL: strength of character.

'Fairport's wounds have healed'

TOGETHER with the John Mayall band, Fairport Convention have rung enough changes to keep even the most ardent campanologist happy.

Since the group's inception three years ago stability has taken knocks through the loss of Judy Dyble to Trader Horne, Ian Matthews to Southern Comfort, Sandy Denny to Fotheringay and, most recently, Tyger Hutchings to Steeleye Span.

The parallel with Mayall has consistently run true, however, because the band's entity, although experiencing changes in musical shape at each turn, has survived the alterations in personnel to emerge with increased solidity and esprit de corps. The successful outcome can be heard to great effect on their latest album, "Full House," where they perfectly reveal their talents of depth, sensitivity and sureness of touch, placed within the context of English folk-rock.

The key to their survival, explains guitarist Simon Nicol, has been the strength of character within the group. "Everyone who has left has had a strong personality, but depth of character has always remained and the spirit within the band has not changed. Obviously there will come a time when the spirit will die, but it is certainly not around the corner."

"At present, of course, the major personalities are Richard (Thompson) and Swarb (Dave Swarbrick) because they write most of the material. Obviously, those who write the songs have more influence than those who do not, although we all contribute ideas. But nobody thinks of themselves as the dominant member."

"The various departures affected our style for a time but the wounds quickly healed. Ultimately, the changes have always been for the best. The format has changed every time but not in all aspects. Really, it is like billiard balls hitting each other. The shape of the pack changes as some fly off, but the same billiard balls are still there."

The group returned about two months ago from their first American tour. What had the reception been like?

"Very good on the whole. The people who came to see us knew what to expect. But we have been lucky — our audience will accept us for what we are on stage, despite the fact that we have had so many changes. It is a good system. I would recommend it to any other group. The motto is, do not lose heart if someone leaves."

"The point is that it has never been down to one person to dominate the band's whole style. If someone leaves it is only the

approach that changes."

Of all the English folk-rock bands — to use an invidious term — the Fairports have been the most musically successful because they were quick to divorce themselves from American influences and revert instead to the traditional English folk songs. Nicol states that their style, with its emphasis on this traditional format, has not been the result of any conscious effort.

"We do very little research for this material. We are not consciously trying to put over a traditional song. We want to write our own numbers using English music as a base rather than American. We are using English themes but it is in no sense a crusade to promote these old English songs."

"The material is in our own minds, or else in the memories of people whom we tap. Occasionally, should we need to use a certain traditional song, we round up all the versions and use them as a basis for trying to compose our own impression removing archaic bits from the final text."

"We have to do this because it would not be right for us to sing in a Northumbrian dialect, for instance; it would be dishonest."

It would be on a par with us doing a Supremes' number. The result would sound so odd to people used to us. Swarb and Richard Thompson, our writers, have created a distinctive line between them — neither definitively traditional nor poppy. Some of them, in fact, are a bit abstract and require one's own personal definition."

Has their audience changed as they have progressed? "No, most of those who buy our records have known us for a long time and we do not make any new converts. I doubt if we have managed to convert any old folk fans, though the Bob Dylan fans, whose material we used to do, have probably stayed with us."

The conversation with Simon took place in the basement of a small film company. Director Tony Palmer was editing film of a concert he shot last weekend at Maidstone, where the Fairport Convention and Matthews' Southern Comfort were taking part in a minor pop festival. The final version, which will run to about 35 minutes, will go round the circuits as support for a major feature.

The whole festival was set up for the purposes of the film, apparently. "They knew the kids would come along so they had a ready-made audience. About 10,000 people turned up, and this is really the optimum size for festivals, otherwise it becomes a refugee ordeal."

Everybody is getting tired of festivals, anyway. I would

never go to them, not even if an American band were on. They should not last for more than two days and I do not think more than 10,000 people should be involved. They can become bad for a band, you know. A bad set can ruin a band. If someone in a group plays a bad set in front of all those people it is bad for internal relations within the group.

"And then again, when there are over 10,000 people the crowd loses its sense of identity, it becomes so faceless; and I like to see people's faces at a gig."

At this juncture in the conversation Dave Mattacks, the band's drummer, came down for a rap. The talk, understandably, revolved around drumming, and I asked if playing with the Fairports, whose music involves quick switches in rhythm and pace and calls for subtlety of texture and a special kind of heaviness in the rhythm section, imposed any problems.

"No, I would not say so. The time signatures are not really all that complicated. There are guys doing far more intricate things."

What sort of drummers did he admire? "Those at the top of their own field, such as Sonny Murray, Tony Williams and Buddy Rich. There are few pop drummers I like, actually. I dig Keef Hartley and Levon Holm of the Band because they play tastefully. They are the sort of guys who have the technique but can hold back, playing the right things at the right time — uncluttered, simply drumming."

"Somebody I really like is Ringo because he lays it down and gets a good filling sound. He's the best hi-hat drummer in the world. The drum sounds on Sgt. Pepper were great, really distinctive. I hear that to get that special effect they slacken the skins; in that way you get more depth. His drums ring for about 18 bars afterwards; it's a very loose, gongy sound, something that I try to aim for myself."

What were his impressions of the American tour? "The trip made us much more solid. America either breaks you or makes you better. It helped us to get to know each other well musically. Before we went to the States we were not entirely familiar with the present line-up."

The group, he declares, are now back to the usual round of English gigs and composing a new repertoire for an album to be recorded in August.

Hopefully, no more splits are imminent in the band. Even so, on their past record they would doubtless ride out the problem. And that's the hallmark of a good band, after all.

MICHAEL WATTS

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FAMILY LIFE...



ROGER CHAPMAN: "Drove himself too hard, became completely exhausted."

THE OLD ADAGE that success comes to him who seeks it undeniably rings true for Family, who, in Pied Piper fashion, have gathered in their wake a stream of devoted followers in their progress through clubs, colleges and festivals.

Their hallmark—an amalgam of rock rhythms, circumscribed by Roger Chapman's crazily teetering vocals (he is to vibrato what Maria Callas is to soprano)—has given them considerable success in terms of the three albums they have so far released. On another level, however—success in the commercial single market—they have been consistently frustrated. Their last single, "Today," died the death in chart terms, and their most successful release, "No Mule's Fool," was only a very minor hit.

Conspiracy seems to be afoot to keep the band's music off the airwaves and their faces off TV. This appears to be the reason for their comparative failure on 45 r.p.m. at the same time as their albums, needing less promotion, are selling in droves. Rob Townsend, their drummer, certainly believes that "Today," for instance, did not get enough coverage.

"It sold fairly well, I suppose, but very slowly, so that ultimately it lost the initial impact. It got really behind it. I don't think they thought the trouble was that the radio and TV were not very commercial, partly because it was about four minutes long, so it did not get much airplay."

"It's a pity, really, because the band liked it a lot and were anxious to put it out. But this has generally been the attitude to our singles releases. Although we have done TV shows like Disco Two, we have never once been asked to appear on Top Of The Pops. The situation is even more extraordinary when you consider the vast amount of television we have had on the continent."

"Our popularity does not seem to have suffered, however. In a Newcastle poll not long ago we were voted top, with the Beatles second and the Stones third. Our success has been through hard work. We have made it honestly, by going round the clubs. This is reflected in our album sales. "A Song For Me" is still selling, and "Entertainment" has just taken off again."

Since their national tour two months ago, the Leicester-originated band have been out of the country, doing a host of festivals in Rotterdam, Brussels, Dusseldorf and Hamburg. Their reception was suitably ecstatic.

They've still not had a hit single—but does it matter much?

by MICHAEL WATTS

"Hamburg was incredible" says Townsend. "We could not believe it. Before we went we thought we would be a bit of an unknown quantity over there, but they knew all the tracks of our album. They

loved Roger. At one gig a stagehand was going round backstage swearing that Roger was a madman."

To British audiences weaned on Chapman's brand of instant insanity, that will come as no surprise. There are few finer sights in British pop than Chapman in full flight, arms whirling like a dervish and head rocking on his shoulders like a souped-up metronome.

Rob has great affection and

respect for Chapman, whom he first knew back in the old days in Leicester when he drummed with Gipsy. According to Rob, the vocalist experiences some form of self-induced trance whenever he gets out on stage.

He can't believe it when people tell him what he does. He saw a film of himself on stage recently and he was astonished and embarrassed. I can remember he was doing his usual act at Coventry

once and he fell off stage and cut his head open. Blood was streaming from it and he did not know what he had done until he got in the dressing room. "In a way, though, it's the same with most musicians. You forget everything when you are on stage but for the playing. I think, though, that Roger drove himself too hard. He went to the doctor a few weeks ago and he told him he was completely exhausted and to take a holi-

day, which he is doing now. Chapman, together with lead guitarist John Whitney, is the group's main songwriter. His lyrics, though occasionally bland, and sometimes naive, generally have something interesting to say. "A Good Friend Of Mine," for instance, the flip of "No Mule's Fool" but released purely in instrumental form His "Summer '67" on the "Entertainment" album, is illuminating about his early life and associations.

Townsend states that Chapman's lyrics are very personal and private to him; that he never discloses what they really mean for him. He is, apparently, an instinctive composer, rather than a writer who disciplines himself to sit down for a certain time and knock out a number.

"Constantly he will get up in the middle of the night with an idea for a song. With "Songs For Sinking Lovers" he woke up at night with this phrase in his head. When the rest of us got up in the morning he had completed the whole song."

Since vibist Poli Palmer joined the group, Family devotees claim they can detect a strong jazz feel in the group. How true was this?

"Not at all, really. Poli has brought a jazz influence into the band only insofar as he has got us interested in people like Cannonball Adderley. He has opened our eyes to such jazzmen as Gary Burton and Herbie Hancock, that's all."

"Everyone of us has got his own bag. Weider likes country music, for instance—

Doug Kershaw's violin — but I was brought up on Chuck Berry. None of us can play any jazz. We all have our own interests and I suppose these come out in our playing."

"Anyhow, the music barriers are coming down generally. It's great that a jazz drummer like Tony Williams is getting more into pop, using group rhythms and then soloing over the top. I mean, Zappa now has a guy from the Turtles."

Family are on holiday now. Their next date is at Croydon on July 26. Rob says they might record some live tracks there for a new album, which they are already halfway through.

A new maxi-single will also be shortly released, combining a brand new cut called "Strange Band" with remixed versions of "Weaver's Answer" and "Hung Up Down."

A further LP, out on July 31, will be a sampler of all their recorded work, incorporating "Strange Band," "Hung Up Down," "Today," "Observations From A Hill," "Good Friend of Mine," "Weaver's Answer," "The Cat And The Rat," "Hey Mr. Policeman" and "Peace Of Mind." All the original tracks have been re-mixed for the album, which will be called "Old Songs, New Songs."

Both albums will doubtless find their way to innumerable record players in Britain and abroad. Family are just hoping the mass media will let the single do the same.

COMING SOON: JEFF BECK'S NEW TAMLA MOTOWN SOUND

THE SAGA of Jeff Beck has always been about as easy to follow as an avant-garde French movie, and the recent period of silence following his car accident has been full of rumours, mainly centring on his putative association with various members of Vanilla Fudge.

Now, at last, he seems to be surfacing again, and in a most unexpected way. A couple of weeks ago his producer, Mickie Most, took him to the Tamla Motown studios in Detroit and recorded an album.

Not only were they the first "outsiders" ever to record in the hallowed premises of Hitsville USA, but they also work-

ed with Motown's staff musicians and writers.

Most's chief aim was to augment Beck and Cosy Powell, the guitarist's new drummer, with the incredible Tamla bass-players, who have done so much over the years to give the company's records that inimitable "feel."

"Tamla have the best rhythm sections in the world," Most asserts. "They have a couple of bass-players who are completely out of sight, and the company keeps all the musicians on retainers. Their percussionists are terrific, too, and we used a guy called Bongo Eddie on some tracks."

"We also used brass and some of their singers, but I didn't use the strings because that would possibly be

taking Jeff too far away from what he is.

"The bass-players have fabulous techniques. They always try to play near the bottom of the fingerboard, so they can dig in better and get a deeper feeling. So many rock bassists are frustrated lead guitarists, because that's how they started before they switched to bass, and they're always trying to play solos up in the top frets."

Among the songs Jeff recorded were a couple of Motown classics, the Four Tops' "Reach Out, I'll Be There" and the Temptations' "(I Know) I'm Losing You," plus Rita Wright's "Can't Get Back The Love I Feel" and several others written by Tamla staff composers Pam

Sawyer and Joe Hinton.

Of the motivation behind the sessions, Most said: "We went to the States with the intention of making something other than the old blues group thing, and the best source of material in the world is Motown."

"Jeff's putting a new band together at the moment, with Cosy on drums, and he'll tell them all to play like the stuff we've just recorded."

"The Fudge thing blew out because they were all with different records companies, and it reached stalemate. Anyway it would be difficult for Jeff to work on a permanent basis with America because he likes it here and they'd want to be working every week of the year."



JEFF BECK: session in Detroit

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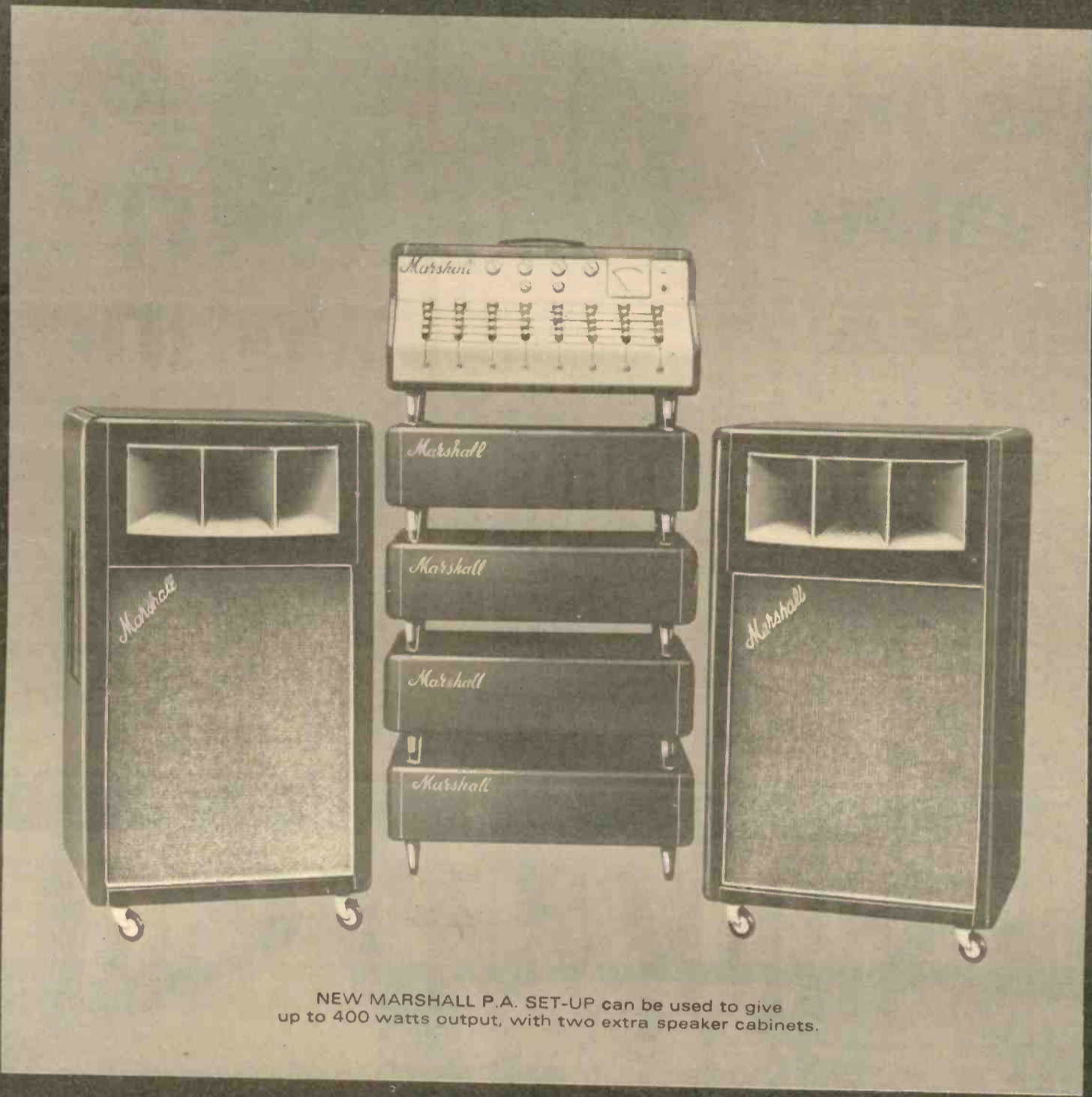
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NEW POP ALBUMS

"THE LITTLE RICHARD STORY" (Joy—2 LPs). Selling at tuppence under two quid, this must be one of the year's bargains.

The material comes from the now-defunct Vee-Jay catalogue, and includes all Mr Penniman's best songs, with the notable exception of the gospelly "I Don't Know What You Got But It's Got Me," which Joy should put out on a single as soon as possible.

But I digress, because "The Little Richard Story" contains everything else: "Miss Molly," "Long Tall Sally," "Rip It Up," "Tutti Frutti," and the magnificent "She's Got It (I Can't Do Without It)" from "The Girl Can't Help It."

The backings, with honking tenors and thrashing drums, have dated, but Richard's voice remains that same visceral instrument which can tear your guts to shreds in seconds.

His control was always stunning, in fact he's a virtuoso, and he makes most current singers look pretty sick.

Whatever your tastes in rock and roll, I think you have to own up and buy this one. It's a sheerly joyful blast from the days when everything was a little simpler and the world was easier to groove in. R.W.

COCHISE (United Artists). Very much a New Wave band, in the sense that they sound as if they don't need a stack of 100-watt Marshalls to make their music, Cochise display many different internal directions inside their music. For a start there's a strong Country thing, manifesting itself in the quietly relaxed atmosphere of several songs and also in Brian Cole's fine steel guitar, and then there's a rather heavier thing which comes over in the best version of Paul Simon's "59th Street Bridge Song" that I've heard. Perhaps the best cut is singer Stewart Brown's "Past Loves," a slowish, sad song with aching guitars which conjure up visions of Jerry Garcia and Bob Weir sliding along together. It's a taut piece with a contained, self-sufficient quality which sets it apart from the rest of the

album. Lead guitarist Mick Grabham's seven-minute "Painted Lady" also has stunning two-guitar work, burning with effortless power, and mention must also be made of the solid rock of bassist Ricky Wills and drummer John Wilson, both admirably reticent but always there. And I can't finish without mentioning Grabham's "China," which conjures up the atmosphere of Neil Young's first album in an extraordinarily exact way, with Cole on cello. I'm not sure about the value of such an exercise, but there are enough really good things of the album to make it worth buying for anyone with his head in this general direction. R.W.

"CLIFF RICHARD: Live At The Talk of the Town" (Regal Starline): You know precisely what to expect from Cliff, and he never deviates from a highly polished performance: a voice that's not brilliantly original or rangy,

Little Richard is big value



LITTLE RICHARD: Honking tenors, thrashing drums

but which pleasantly interprets some decent material: Neil Diamond's touchingly sensitive "Girl You'll Be A Woman Soon" is a fine choice here. Other tracks include "A Taste Of Honey," "All My Love," "Shout" and the inevitable "Congratulations." Excellent value at 19s 11d. — R.C.

BOB DOWNES: "Electric City" (Vertigo). Bob Downes is an excellent, adventurous jazz flautist who likes to diversify, and this is his attempt at writing, playing, and singing rock. It's pretty much as you'd expect, because most jazz musicians seem to think that playing rock consists of being as sloppy as possible and merely letting it all hang out. It just ain't so, as they'd soon find out if they listened to Neil Young, Van Morrison, the Grateful Dead, or Booker T and the MGs. I find "Electric City" an extremely unsatisfying experience when compared with those just named,

and far below the standard of Downes' previous album, "Dream Journey," which gave him far more scope. Here he uses a big band with a lot of good faces (Kenny Wheeler, Harry Beckett, Chris Spedding, Harry Miller, Ray Russell), and most of the scoring sounds pretty harsh and angry. Downes' unflinching self-confidence surges through his singing, which is amateurish and uncontrolled, and the odd spots of alto, tenor, and his various flutes aren't enough to make it worthwhile. It's easy to see what he's trying to do: make some money and have some fun, in that order, but to me the only parts which come off are the freaky sound-trips on the final track, "Gonna Take A Journey," and even that lacks real emotion. I really don't see the point of a man who could make an important contribution to music bothering to descend to this level. — R.W.

HORSE: "Horse" (RCA

Victor). Stodgy, heavy sounds from a four-piece band that, musically, sounds like a pale imitation of Black Sabbath and, lyrically, bears a resemblance to Black Sabbath. These two attributes figure prominently on the first track, "The Sacrifice," which has some thump-thump guitar from Rod Loach and a touch of the tiresome back magic expressed in spoken phrases about blood dripping down the arm and some foul laughter that might, perforce, compel Granny to drop a stitch in her knitting. Furthermore, it is poorly recorded by Loach, who in several instances should have bought the voices further forward for the sake of audibility. The best track is "And I Have Loved You," which features some tasteful mandolin playing — a glimmer of light in the overall darkness. — M.W.

THE GOLDEN AGE OF BRITISH DANCE BANDS: Harry Roy, Lew Stone, Roy Fox, Ray Noble. (World

Record Club SH 118/9). A nostalgic double album which transported me thoughtfully back to the days when bands were easily distinguished by their individual styles. Harry Roy's band jogs along in a crisp, relaxed and exuberant manner, reflecting the personality of its breezy leader, with his strangled vocals. Lew Stone's Band is not really heard to advantage, because the emphasis is placed on versatility, overlooking the excitement it generated in jazz vehicles, with its sparkling soloists. Roy Fox's Band is soft, mellow and stylish, featuring the sturdy voice of Denny Dennis and the bubbling appeal of Mary Lee, not forgetting all-rounder Sid Buckman. Ray Noble fronts a smooth, polished, swinging band of star sessioneers, plus the velvet voice of the inimitable Al Bowlly. The descriptive sleeve notes by Brian Rust are biographically informative, but lack personalities, which is a pity. — C.H.

BLOODROCK: "Bloodrock" (Capitol): This album is an example of where rock music in the '70s is not. The nine tracks, all written by the group, are for the most part boring and repetitive, but they do have a beat that would go down well at parties. Lead singer and drummer Jim Rutledge puts little emotion into any of the songs, but that's probably because the lyrics are banal. Lee Pickens on lead guitar sounds like any average guitarist, and the keyboards by Stevie Hill are nothing special. The only thing that gives this album any credit is the bass work by Eddie Grundy. The last track side two "Melvin laid an egg," is quite nice, and features some clever guitar and voice harmony. — M.P.

"NIA ZINDAGI, NAYA JEEWAN" (BBC Records). The BBC has a lot of wonderful ethnic material in its tape library, and with the

release of their Chinese traditional music, John Peel's "Archive Thing," and now this, it may be hoped that they are waking up to the fact. The album under review is of music from India and Pakistan. Much of it is considerably more "popular" in tone than the classical playing of Ravi Shankar or Akhbar Khan, with whom we are more familiar, and so it is slightly less rewarding. It is of just as much interest though, because of its non-elitist origins and its extreme folk feel. The well-known sitarist Dewan Motihar is featured, and the Pakistani Ghazals on the second side are notable for their soft, lyrical feel and the long, swirling melody lines. This really is worth hearing for anyone who can't quite get to Shankar yet. — R.W.

"SHIRLEY BASSEY Live At The Talk of the Town" (United Artists): Showbiz personified, Miss Bassey pounds out in irrefragable style such cabaret songs as "As I Love You," "You Can Have Him," "The Lady Is A Tramp," "Funny Girl" and "Big Spender." An audience like this is already convinced before the singer does a note — but this one is especially on her side. The result is a fine album for Bassey fans, capturing her at her peak: perfectly at home among the applause. — R.C.

ROGER MILLER: "Roger Miller 1970" (Mercury): He has a warm, resonant voice, and clearly deserves better songs. The arrangements here are gooey, the songs — apart from "Everybody's Talkin'" and "Jody And The Kid" (by Kristofferson) — rather weak. But nothing can detract from Roger Miller's style. It is based in country music, but it's never maudlin, always tuneful. A good singer on an average album. — R.C.

CONTINUED NEXT PAGE

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NEW POP ALBUMS

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WOODSTOCK (Atlantic — 3 LPs). If you've seen the movie, you'll want this album — that's for sure. Everyone will have his or her favourite performance from the film of the 1969 Woodstock Music and Arts Fair, and most of the songs in the film are reproduced here, notable exceptions being John Sebastian's "Younger Generation" and Joan Baez's "Sweet Chariot," the latter of which was ghastly anyway.

To clear up any possible misconceptions straight away, all the tracks on the three albums were recorded live at the festival, and also featured are stage announcements and crowd noises, including the very emotional episode of the rain storm, with thunder rolling in the background as announcers frantically tried to persuade people to climb down from the scaffolding.

The quality of the recording is sometimes excellent, sometimes flawed, but that's only a minor matter because the overall atmosphere is what it's all about. For me, the highlights are 13 minutes of Hendrix, including that incredible solo "Star Spangled Banner" which suggests that one day Jimi might make an incredible unaccompanied guitar album: Santa's surging drum-filled "Soul Sacrifice"; Sly's apocalyptic "I Want To Take You Higher," and Country Joe's "Fish Cheer," which

apparently went down well at Bath. There are drawbacks, like if you want Crosby, Stills, and Nash's "Suite: Judy Blue Eyes" it is done much better on their first album, ditto the Who's "Tommy" finale. Of the cuts which weren't in the film, I particularly like Jefferson Airplane's "Volunteers," with its tough pseudo-revolutionary fervour. At £7 10s (ie 50s for each album) Atlantic aren't doing you any favours, and basically it's an album for those who want to get some vicarious love-generation kicks. Frankly there isn't enough good music to justify the price — but Hendrix and Sly are priceless, so who's to say? A lot of people have made a lot of money out of the birth of Woodstock Nation — hear this album, definitely, but it's not an essential purchase by any means. R.W.

ISAAC HAYES: "The Isaac Hayes Movement" (Stax). Until last year, Ike Hayes was a leading pianist, arranger and producer with the Stax funk factory, and the man who co-wrote hits for Sam and Dave, Carla Thomas and others. Then he made an album called "Hot Buttered Soul" and became something of a living legend. The album was somewhat over-rated by critics, apparently ignorant of gospel music traditions, who seemed to regard his 10-minute spoken introduction to a song as a striking innovation. Yet it remains possibly the best Soul album of 1969, and this second album is even better. Quite simply, Hayes has brought a new kind of dignity and inventiveness to Soul, and has opened up new directions for a music which looked like grinding into a rut of ersatz funkiness and sterile, mechanical brass arrangements. His arrangements for orchestra and chorus stand comparison with the work of Bacharach, Webb and Spector, and his version here of George Harrison's "Something" just has to be the most stunning interpretation of a Beatles song ever. Yet beneath all the drama and grandeur is a basic soulfulness, due mainly to his spare, simple keyboard work and his voice, which is black and gritty and powerful with a kind of inner warmth and enderness. The other songs on here are Jerry Butler's classic "I Stand Accused" with a long, apparently improvised, spoken intro; Justy's "I Just Know What To Do With Myself" and the sardonic "One Big Unhappy Family." — A.L.

IT'S A BEAUTIFUL DAY: "Marrying Maiden" (CBS). The scope and variety of this performance is breathtaking. Their taste is impeccable and their ability faultless. The term "rock group" simply does not apply. With deceptive ease they flow from mood to mood and any style that

she just sings beautifully, and the songs and arrangements, though soulful, are out of the rut and well away from the usual Muscle Shoals soul thing. — A.L.

SMOKEY ROBINSON AND THE MIRACLES: "Four In Blue" (Tamla Motown). Miracles fans will know by now that Smokey seems to put his best work into making singles. By comparison, his albums are usually rather unsatisfying, containing one or two good, new tracks, padded out with Motown standards. This one follows the pattern, but is slightly better than some of his recent albums, thanks to some really superb songs: "You Send Me With Your Good Lovin'..." "Tomorrow Is Another Day" and in particular "A Legend In Its Own Time," a great ballad in true Smokey tradition with a stunning arrangement. There's another stunner in "Wish I Knew," an un-typical song which features some of the best harmonies the Miracles have ever put down. A pity though, they couldn't resist the apparently obligatory "Hey Jude" and yet more versions of "You've Lost That Lovin' Feelin'" and "My World Is Empty Without You." — A.L.

HARDIN AND YORK: "The World's Smallest Big Band" (Bell). When Pete York and Eddie Hardin decided to form a two piece band, based on the minimal line-up of organ and drums, many heads shook and there was much muttering of: "One scarcely imagines such a small band will be of great interest to the listening public, and neither are they likely to achieve a sufficiently varied sound." Yet, since they split from the Spencer Davis group, the duo have gone from strength to strength and have confounded the unbelievers. Both are enthusiasts, and this shines through their work. While not revolutionary, the sound they produce has roots in jazz and rock. It swings, and engenders excitement. Eddie has long been noted for his vocal talents, and ability as an organist and composer. Peter is a craftsman on drums, playing with care and precision. His idol is

Buddy Rich and it shows, especially in his drum solo on "Norwegian Wood." The album includes three Hardin compositions recorded with strings or conga accompaniment, followed by several "live in the studio" cuts of a rock and roll medley and a "Northern" medley. "The Pike" is the only freaky track, with Pete obviously enjoying himself. "Swinging like the clappers" is not a title — but it sums up their work. — C.W.

JUNIOR WALKER AND THE ALL STARS: "Live" (Tamla Motown). One of those "is it or isn't it?" albums. There's a certain shallowness about the recording quality — especially on the drum sound — which leads you to believe that it might indeed be "live." But the playing itself sounds a little too tight to be true and the "audience" don't sound too convincing. The sleeve note offers no information as to when or where it was recorded. Still, live or not, it belts along like mad and conveys quite a bit of atmosphere, with Junior screeching away on his harsh, unsubtle sax and even more unsubtle vocals. The drummer crashes along splendidly and the bass-player bulldozes his riffs through "Hip City" "Sweet Soul," "Home Cookin'," "What Does It Take" and other hits. Its great stuff for a party — but then so was his recent "Greatest Hits" album, which is a much better buy. — A.L.

REDBONE (CBS). Presenting... the first Red Indian rock band. You were waiting for that, weren't you? Actually this is pretty good, although there's nothing distinctively Red Indian about it. It's our old friend Swamp rock, with touches of Creedence, Dr. John, Tony Joe White, Cajun music, et al. Their thing is rhythm, and the guitar, bass and drums get a tremendously tight and surging sound going while the lead guitar wah-wahs, chatters and bubbles along hypnotically. They play with a sense of style, but vocally they are nothing special and overall, they're saying nothing new. But as they'd probably tell you: "White man speak with forked tongue." — A.L.

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HIGH UP on the sixth floor of the plush Londonderry Hotel, Mayfair, Eric Burdon was sitting with his feet, clad in pumps, tucked beneath him; looking for all the world like an urchin guru.

Chrissie Shrimpton once referred to him as "that sexy little singer," but we needn't go into all that. Certainly, Burdon himself doesn't give a damn anymore about pop stardom. Like he's serious now, man, but serious. In an age of pop politicians he is right up there with the Country Joes, the Lennons and the rest of the hot political gossellers. If the world has not changed appreciably by 1984 it will assuredly not be for want of trying on the part of Mr. Burdon.

Once upon a time he used to sing with the Animals, and he could knock back the Newcastle Brown with the best of 'em. Then, as the hippie philosophy of flower power embraced the pop Establishment with its overpowering scent, he turned to acid, and the image of the hard-boozing blues singer slipped. Simply, he went soft.

Well, it's all changed again now, apparently. He has spent the past two years in the States, trying unsuccessfully to break into the movies and, almost incidentally, forming a new band.

Which he has called — wait for it — WAR.

Burdon does not see the title as implying a contradiction to all his past statements on love and peace. The way he sees it, they go hand in hand, like love and marriage.

"I believe in war and hatred, too, you see?" he declared earnestly. "You cannot go to war unless you know what peace is as well. I spent the first half of my life learning about one thing, now I am back and can judge both sides objectively. I would agree that acid softened me, but I was a drunken egotist and I'm still egotistical — when I get drunk."

"Sure I have changed. You know, there is a term that is disappearing and that's the word 'gentleman,' which means to be gentle and to be a man at the same time."

So flower power was not just a media-inspired trend on the lines of reggae, say? "Oh, to those who did not drop the dope it was, but to those who did it was a new life. It enabled me to separate my mind from my body, which I shall continue to do. It was an invaluable learning period for me and for many people."

His view is that those whose minds became involved in a losing battle with acid during that period were part of a process of sorting the wheat from the chaff. "There are strong people and there are weak people," he explained firmly, "and some of them did not make it through to the other side. That is the crux of the game. It is sad, but war and life are sad, too; there are casualties and people die."

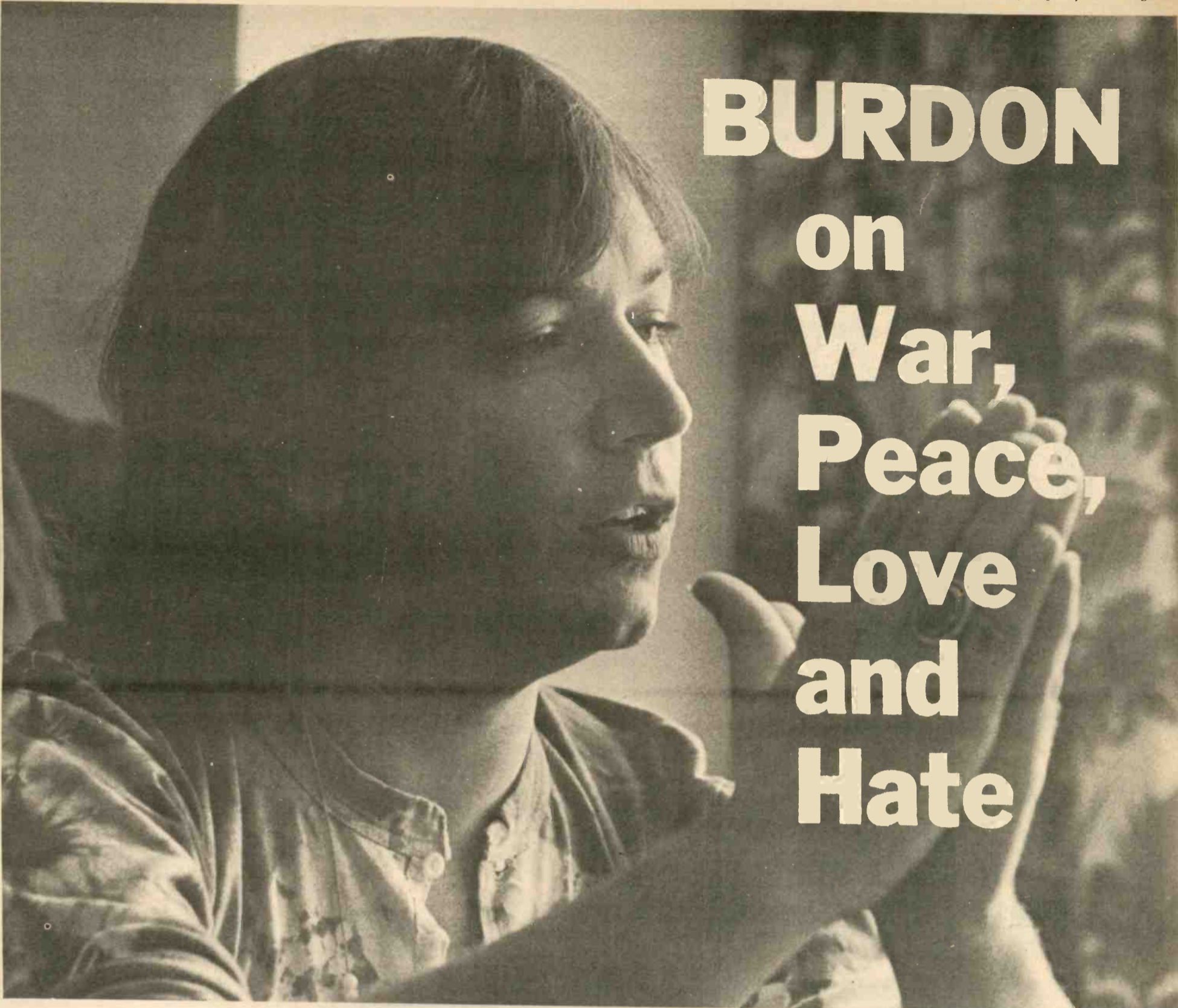
"Look at it like this. Your father and mine were involved in wars and I look at my psychedelic period as my war, a war with myself."

HIS stay in America, although he admits it has not been entirely happy, has been exciting because of the element of uncertainty in life there. Violence interests him deeply, to the extent that he has a collection of guns and weapons. This aspect of American society fascinates him, but he is quick to point out that also it exists here.

"It's a different violence in England. Look at the Establishment here, it split up the Beatles. I suspect it has forced Lennon to withdraw into his own thing because he was not getting the right understanding and help, and McCartney has become totally Establishment."

"They could have become this generation's Rodgers and Hart, but Rodgers wanted it and Hart did not. Their personalities were reflected in the Establishment. To me, that is violence; that is the same as a pig cop hitting a black over the head."

He intends to visually realise his views in the months ahead through several movies he has planned. He has six "treatment," or loosely-written scripts, prepared so far, all of which sound highly complicated, to say the least. In Burdon's words, the first to be produced, from a script by Steve Gold, a former vice-president of Universal Productions, concerns two men "who are one man, brothers, really, but not realising it."



BURDON on War, Peace, Love and Hate

One is a cop, representing the straight Establishment, and the other is conversely a rock and roller in the States, a pillar of the young, pop-orientated Establishment, which is composed of "those kids who take the right dope, wear the right clothes and hang out with the right chicks."

The dramatic incident revolves around the subsequent clash of their respective personalities. The essence of the movie, he declares, is "finding the edge of the coin."

"American society does not allow a man to make a mistake. When he does, he is judged and put down for that mistake, although he has already been put in the position of having to make it." The movie, he adds, tries to make this point.

If all this sounds involved, his subsequent flicks, if realised, will pale in comparison. He envisages a series of audio-visual trips, or hallucinations, of an even greater plotless nature. Burdon is no fool, though, however obscure. He realises that you just cannot commandeer the movie business with a snap of your fingers. He has, he says, thousands of things to learn about films from the people with the skills before he can start making them himself. And not everybody is rooting for him, apparently.

"A lot of people do not want me to get to say anything because I threaten what they are and stand for."

Originally, he declares, MGM offered him a part in "Blow Up" as a beginning in films, but he could not do it because he was more interested in his music at the time and the vibes were not right between Antonioni and himself.

When the two did finally get to grips with each other's beliefs he was asked to play in "Zabriskie Point." By then, however, Eric did not like what he was understanding, so that was that.

Then again there was the sad saga of Peter Watkins' movie, "Privilege," in which

he was first considered for the role of the tame political pop star. Alas, states Burdon, Watkins wanted someone tall, slim and handsome, "not short, fat and ugly." Enter Paul Jones, who got the part.

At least he knows what he likes, though — Ken Russell's "Women In Love," for instance. "That movie is really where I am at," he said flatly. "It is a total statement of every experience of love."

"I realised after seeing the movie why I had never read a D. H. Lawrence book: it's because I already knew what he was saying. I could feel in my fingers the texture of what the director was putting together. I knew those faces in the film; they were the faces of the people where I was born and raised in Newcastle — the people who work all the year round from nine to five with two weeks at the sea — virtually pit ponies."

"The pity is that they still exist. When you have escaped from that scene, like me, you feel you want to pass on what you have learned."

He feels that through his projected movies he can do his bit for these people and help to knock down the Establishment. Certainly, he says, politicians can do nothing. "Not as they are now. I mean, look at Timothy Leary, whom the kids started off by idolising. What happened to him? He got involved in his own performance, and went and ran for the governorship of California."

With all this talk of the iniquitous Establishment still hovering in the air, I left Burdon, to be collared as I got out of the lift on the ground floor by two of the hotel's liveried flunkies, who promptly subjected me to detailed questioning about who I was and what did I think I was doing using their lift.

Eventually, I left. By a back door.

Maybe Burdon has got a point, after all.

MICHAEL WATTS



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As they face the Tory promise—or threat—of Free Radio,

WHAT'S WRONG WITH RADIO 1?

Well, the Tories won. And one of the True Blue pledges was that they would support commercial radio.

Tony Blackburn was one of the first of the professionals to throw their hats in the air. "Thank God Labour are out," shrilled Tony. "Commercial radio can only raise the standards of Radio One just as commercial television raised the standard of BBC television."

But is this view shared by Tony's Radio One colleagues? Are they indulging in wild reveries of exultation at the thought of Free Radio?

To find out, the MELODY MAKER asked a selection of the top Radio One deejays. The questions: How did they view the prospect of commercial radio stations, what's wrong and what's right with the BBC's Radio One and how did they see their future when the all-out radio war breaks out?

JOHN PEEL: What's wrong with Radio One? The fact that you can listen to it for an entire week without learning anything that relates to what's going on.

I don't know whether it originates from the producers or where, but there does seem to be a tendency that the programme should be irrelevant if possible. Which is sad.

This is why I got into radio in the first place, because it does have a potential to be immediate, which newspapers don't have and television doesn't have yet, because everything seems to be so planned.

But you should be able to discuss things as they happen, even on the level of Free Concerts and letting people know about events that are occurring. But I suppose the advertising thing comes into that. But you feel they don't allow you enough freedom, really, to talk about what you



JOHN PEEL



DAVID SYMONDS

● You should be able to discuss things as they happen ●

● The BBC should broadcast more pop in stereo ●

want to talk about.

I wrote a thing recently about Free Radio and got a lot of abusive letters about it because a lot of people are still of the opinion that free radio equals commercial radio. But it's like saying black is white or yes is no.

Commercial radio cannot under any circumstances conceivably be called Free Radio. The two things are diametrically opposed. If you work away at the BBC in your own quiet corner and don't cause any trouble, just get everything done, you can do some very good things — some very interesting things.

But on commercial radio there's not a hope in hell that you'd ever be able to have the Soft Machine on and have them do a 25-minute number, or half-hour set. Or Imrat Kahn on to do two 26-minute long pieces as he did on one Top Gear. You'd never be able to do that on commercial radio; not in a million years.

But even within the present limitations on Radio One, there's no doubt you get much more freedom than you would with commercial radio.

There are lots of things wrong with Radio One; there should be alternatives to it. I'm not advocating a monopoly; I think that's appalling. Ideally, everyone should have their own radio station. But for people to say—as they constantly do — that Free radio is commercial radio, well, that's a load of —

KENNY EVERETT: If you're going to have out-and-out pop, you can't beat commercial radio. You just can't have "respectable" pop on the BBC, however much they try by bringing in jingles.

So I'm going to have my own studio where I can produce singles for commercial radio when it comes — and be a happy deejay jingling away.

The BBC won't mind. I have my ITV thing going. BBC's Radio One is awful — really revolting. It's only the people who are so nice — gentle tea-drinking chaps all very civilised, ex-Air Force and so on. They serve tea every half-hour. But that's all I really like about the Radio One programmes. Nothing else is really good about the programmes. Very good people to work with. Just that.

The Radio One people themselves agree that it's a mess. They try to do pop programmes, but it was doomed before it really started. The programmes are all in very good taste, but they all add up to a large percentage of horror — except for a few exceptions.

Where the BBC are concerned, they should concentrate on Radio Two, Three and Four and leave Radio One to the commercials.

My future? Oh God, no — I won't carry on as a deejay forever. I'd like to retire to a little village in Cornwall and knit raffia mats. Doing pop once a week is quite enough. I've no other plans at the moment — except for this TV series for London Weekend.

JOHNNIE WALKER: The Tories have been leaping about with free radio without really stopping to think about it. We're not going to have a lot of Radio

Caroline and Radio London — just local radio stations with a transmitting radius of about 50 miles and therefore a very limited audience.

Whether or not the system will work depends upon whether something like a TV set-up could be established whereby programmes produced by a local station — in say Manchester — could be transmitted over a nationwide network.

One advantage for Radio One is that they will have an ally in negotiations with the Musicians' Union. I can't really see commercial stations having blanket Needle Time. They will have to employ live musicians. But the advent of commercial radio may mean both the employment of more musicians and more Needle Time.

Radio One can't be a total pop station by playing records 100 per cent of the time; they obviously have to cater for the majority during the daytime — and this is mainly an older audience. But young people's music is very important to them at this stage in their life. I would like to see Radio One transmitting up at 2 a.m. in the morning.

As far as I personally feel about my work, I regard myself as a radio broadcaster, and I try to do the best with whatever spot I am given. But I would prefer a show in the evening where I could play more of the music I particularly enjoy — things that are more my cup of tea. But my job is to entertain an audience, and you can't have jam on both sides of the bread. I'm very happy to have a daily programme and I don't really see that local commercial radio stations will have that much effect — especially if they are limited in transmitting range.

What I would really like to see is two or three national commercial radio stations. Then there would be a really competitive situation.

PETE DRUMMOND: Commercial radio could be bad; it could be good. If it is the commercial radio format of the Top 40, like Radio London and Caroline, then it could help Radio One by providing extra competition.

And it would probably mean that the MU would have to reach an agreement on providing more Needle Time for those extra stations.

Radio One is pretty bad, but then commercial radio is even worse. People are persuaded to buy more goods whether they want them or not — the music is incidental.

My future? That's like asking a person who digs roads whether he'll be digging roads tomorrow. If I were out of the profession tomorrow, I would have to do something else. I never had any ambition to work in radio until I worked in front of a mike; I'd no desire to be a deejay.

But I worked for commercial radio stations in the States, and then for Radio London, and I have seen the way these stations operate.

The people who work on the music side are interested in music, but the people who control the stations just can't tell whether a 45 is a record or a very good game of golf! That Radio London proved beneficial for records was

just an accident; behind it were just make money.

I am not in commercial radio would be nice if we had a series of stations that could be just free of stations that could be reported by the rate

MIKE RAVEN:

that the radio should be offered possible choice programmes and monopoly in the present world tends flexible and slow new trends; in pu

Also, the advent of commercial radio should "Beeb" the somewhat barrasing necessity of its struggling make-believe Corporation to con its true "special maison" — quality

TONY BRANDO:

music service have a virtually job on their hands network to be able satisfy musical ta potential audience 54,000,000 — that on.

But I reserve my on commercial radio thing I hear about "free radio is coming" it is in fact going commercial enterprising thing it's going to It's going to be the again — rather like commercial TV — ball shows, you know Opportunity Know quizzes and those Michael Miles about four games and three

But I'm all for a up to the BBC, monopoly in any form. I think there's strong feeling among who actually work, certainly among the team of producers there's no sense petition at the moment. There's no year work to. Everyone little complacent.

Commercial radio give people more nities by virtue of that there will be going; there are opportunities for an start now.

But, where work cians is concerned, this is the trickiest is anybody going to short measure in m paperwork w enormous, but poss could be some ar whereby musica appear on record g percentage basis.

If you've found playing on a record sold 750,000 and getting a piece of it — that seems quit way of doing it. But are terribly worried tea-shop orchestras, cordion players and bands. But I would if commercial radio there's going to more opportunity musicians. For loca and bands, too.

I would be all a pop network that j records all day. I wa a little bit of creati on.

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PETE DRUMMOND

MIKE RAVEN

● I'm not in favour of commercial radio ●

● Any monopoly in entertainment tends to be inflexible ●

DAVID SYMONDS: Commercial radio is something the BBC has needed for ages, because it's over-bloated and complacent. It's the pro side of the question.

alone. That there should be no live music at all.

I'm against this. The BBC doesn't have nearly enough Needle Time, but I would not like to see a total disappearance of live sessions; they very often can turn out to be a prestigious part of the programme content.

For example, on Sounds of the 70's, which I'm now doing, we have had a session with the Nice where they m.c. or less played what they wanted to play. And the mail response was fantastic. This is good for any group coming on to the programme. The BBC needs more Needle Time, but not the total disappearance of all live sessions.

What I would like to see set up is a series of FM stations broadcasting in stereo. This would give far better reproduction of music.

As far as my personal position as a deejay is concerned, I have been prepared to compromise — to play Fred Blogg's version of "I Am A Walrus" followed by a Radio One jingle. Then there came a time when I felt I could compromise no longer. Because of this, they took all my programmes away from me leaving me with one a week instead of the five I had two years ago.

But it is a case of six-to-one and half-a-dozen to the other. There was the refusal to compromise my standards on my part, and on theirs a refusal to be dictated to by a comparatively junior member of the staff.

So the set-up at present is that I have Sound of the 70's once a week and lot of freedom to do what I want. This probably suits them to a certain extent and it keeps me happy and on the air.

Laurie Henshaw

IT MAY be several weeks before the record buying public can obtain a copy of the latest album by the Rolling Stones entitled "Get Your Ya-Yas Out" — but this week Melody Maker heard an acetate of the new album for review.

It is not known on which label the album will appear, or when it will be released.

What is certain, though, is that when the album is released it will be a smash hit. Recorded at Madison Square Garden, New York, it captures the excitement of a Stones' live performance in a similar way to the Who's "Live At Leeds."

More and more groups are recording live at present so a Stones' live show just had to happen.

The copy I heard had an Apple label in the middle, indicating where the acetate was made. The label gave no clue as to what songs were contained; it merely said "The Rolling Stones — Get Your Ya Yas Out — Stereo" on each side.

Contained on the album are ten songs, seven of which will be very familiar to Stones' fans.

Side one kicks off with a rousing ovation for the group from what sounds like thousands of fans, and a DJ repeating the announcement "Rolling Stones" many many times.

The audience gets deafening as the group break into a very tight version of "Jumpin' Jack Flash" — a natural gas if ever there was one. It's a longer version than the single — and twice as exciting.

Without hesitation the group move into the old Chuck Berry number "Oh Carol" from their first ever long player. They play the song slower than their original version and there's some nice honky tonk piano work from Nicky Hopkins.

A couple of bluesy, less familiar Stones numbers follow. "Love In Vain" features some very heavy guitar backing and the slower "Stray Cat Blues" features Keith Richard on acoustic guitar and Mick Taylor on slide guitar. It's a slow mournful song which Jagger revels in.

The first side finishes with a tremendous version of

Live Stones album — MM exclusive preview



"Midnight Rambler," from their last album. The heavy throbbing beat could get monotonous but somehow doesn't — and the end with Mick singing almost unaccompanied is terrific.

After 25 minutes of the first side you turn over to hear Jagger telling the crowd he has busted a button on his trousers. "You don't want my trousers to fall down, do you?" he yells before breaking into a very tight version of "Sympathy With The Devil."

"Live With," another r and b rocker, sounds like vintage Stones and, like the previous track, features some very nice guitar work, probably from

new boy Mick Taylor.

"Little Queenie" is next on the menu and this is really the Stones at their best. The refrain "Meanwhile... I Was Thinking" just suits Mick and again there is some good piano. A tremendous rocker that makes you wish you were there at the time.

Between tracks Mick yells "Well All Right" — and the audience responds enthusiastically until the familiar riff opening of "Honky Tonk Women" comes over. Again this is a slower version than the single and the guitar work from Mick Taylor is superb.

Riotous applause follows

and as a climax the group play the best version of "Street Fighting Man" that I have ever heard. Again the backing is vastly superior to the original record — a tribute, without doubt, to the addition of Mr Taylor. A fading audience screaming for more brings the record to a close.

Without a doubt this record will sell like hot cakes just as soon as it hits the shops. My only criticism is that, as usual, Jagger's voice tends to be drowned in the excitement. It makes no difference when you can see him, but with sound only it spoils the enjoyment.

CHRIS CHARLESWORTH.



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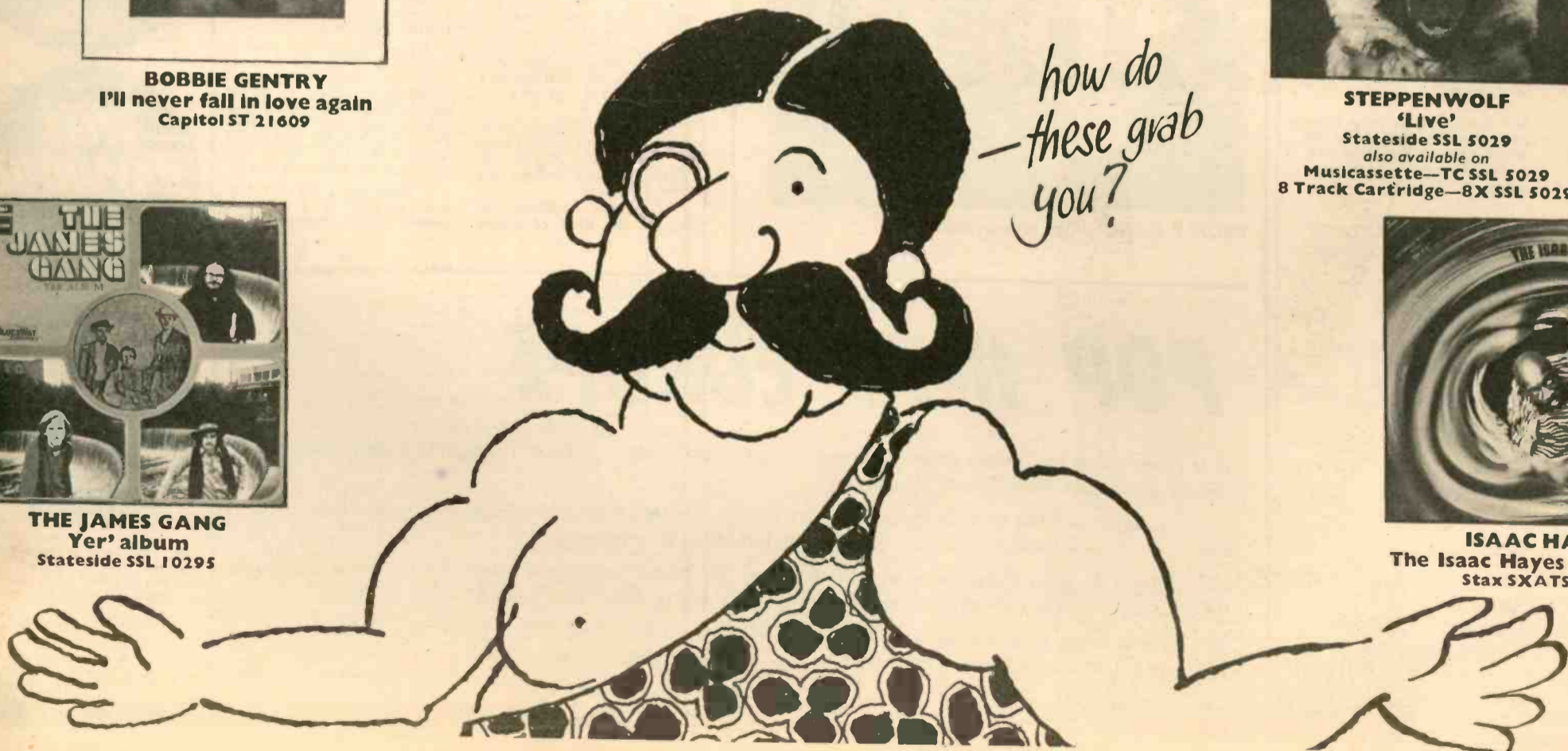
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HORIZON

New names that could break the sound barrier

More power to the People Band

ONE DAY in October, 1968, Charlie Watts led a group of musicians called The People Band into Olympic Studios, London, and recorded an album with them.

The music they played was extraordinary: free improvisation with no barriers, no restrictions, and all memory washed away.

It took 18 months for the album to appear, having been hawked round record companies by Watts and the band for the whole of that period, and when it did surface it was greeted with the well-known storms of apathy so often reserved for such forward looking projects.

In a word, Watts' patronage did not do the same for The People Band that Paul McCartney's did for Mary Hopkin. But it was not for want of trying, and the drummer is still a friend of the band, ringing up occasionally to find out how things are going.

Well, they're going pretty badly at the moment. They're averaging one gig a week in this country, although they do much better in Holland, where they've found an audience which is far more open and receptive to their explorations.

They have a loose personnel, which revolves around Mel Davis (keyboards, cello, trombone), Paul Jolly (alto, clarinet), Terry Day (percussion, alto, flute), George Khan (tenor), Davie Payne (electronic soprano and tenor), Mike Figgis (guitar, flugelhorn), Charlie Hart (violin, bass), Terry Allman (bass), Tony Edwards (percussion), and Eddie Edon (percussion). Any listing of instruments played is of necessity somewhat arbitrary, because in performance they all play whatever they can get their hands on. Reedman Lyn Dobson has

also been involved with the band, and played on the album.

Some history: It all began eight or nine years ago in a Wood Green jazz club called The Starting Gate, which gradually metamorphosed from a straight modern jazz club into a place for adventurous experimentation.

Davis, who was in at the beginning, told me: "I was very influenced by Sonny Rollins at one time, by the way he was working from a melodic angle rather than a harmonic one. That influenced the band to forget about conventional jazz harmonies, and at one time we were playing Monk tunes and blowing on the melody rather than the chords."

"Eventually we evolved the idea that the music was going on all the time, and all we did when we played was to make it happen in the physical sense. Lots of musicians dropped out because they didn't like it, but we built up a band which was able to improvise right from the beginning, with no thematic material, except that sometimes we'd work from pictures or any visual stimulation."

"We got into contact with Charlie because he's a friend of Terry's, and he heard us and did the record, and tried to sell it to a company. Eventually he gave up and gave it to us, and after a year we got Transatlantic to release it."

"It annoys us when people say that we have no discipline. In fact the internal discipline of the band is fantastic — it needs to be to play freely. The music misses sometimes because we're only human after all, but the greatest experience in playing is when we get so much in tune mentally that we can just stop."

RICHARD WILLIAMS



PEOPLE BAND: Free improvisation



NOIR: black is beautiful

Noir — and those good black vibrations

THERE ARE few groups around today who can boast that they are a "musicians' group" — a group whom musicians go out of their way to hear.

Yes were such a band. And now Noir are another group following on the same lines. This four-piece band of three Jamaicans and a Ghanian has had the trendies in London's clubs raving about them for the past three months.

They have made no records or appeared on television — but the future looks as though all this will be changed. Noir consists of Gordon Hunte (lead guitar), Roy Williams (Bass), Tony Cole (organ), and drummer Barry Ford. They were formed about seven months ago using borrowed equipment and even now admit to not having all the gear they really need.

"We decided to form this group to get away from what all the white bands were playing and be different," Gordon told me this week. "We borrowed about £100 and hired a studio to rehearse in for about three weeks then we played some poxy gigs with hired gear. We still haven't really finished getting it together."

"We have known each other for about two years. We had all played in different groups before we joined together."

"It's very difficult to describe the kind of music

we play. When people ask us to describe it we always curse. If somebody had asked Bach what sort of music he was playing when he was writing, he wouldn't have been able to reply. There aren't any other groups playing our music, it's just our own thing."

"It's just a 'Noir' style of music," said Tony. "We write all our own stuff apart from a couple of Richie Havens numbers that we do. He is one of the people that we dig."

"Politics, racialism, love, sex, and life and everything else come into our music." "We try to say things both verbally and musically in what we play," said Gordon. "The music gets very uptight in a song we do called 'The System' because we are uptight about it, and another time it's really light. We use our music to suit the mood of our thoughts."

"We are going to do an album eventually on the Dawn label. I think it will probably be a live album because Noir's music is alive music and the only way to record it properly would be to record it live. There is no feeling in a studio."

"The name 'Noir' is a statement from us because we are into the black equality thing. Black people have been down for a long time. They have been put down and let down and have lost their drive. We have got these vibrations."

"There are a lot of really nice people on the music scene at the moment who

are in to what we do. Peter Green jammed with us at the Roundhouse which was really good fun. We have jammed with Stan Webb too. We have got a lot of nice friends."

CHRIS CHARLESWORTH

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POP INTO EUROPE

IT'S a big week for Britain all over Europe — and next week's MELODY MAKER keeps you completely up-to-date with what's happening.

FREE, today's number one chart group, start a tour this weekend of Holland, alongside Traffic. MM writer Chris Charlesworth will be with them, reporting their activities.

LED ZEPPELIN are off this weekend to Germany for a tour, appearing before thousands in Dusseldorf, Cologne, Essen, Frankfurt and Berlin. With them is Chris Welch. Don't miss his story.

THE British team in the European Singing Contest is currently fighting it out in the Belgian resort of Knokke-le-Zoute. Michael Watts is there to report to MM readers.

POP into Europe next week with the fast-travelling Melody Maker.

Bumpers to you!

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JAZZ SCENE

Know your Onions!

RED ONIONS? To British ears the name may not be all that familiar. If not, I dare say it is going to be. The Red Onions are Australians, but they have spent a fair bit of time in the Mother country of late-years. And they are not done yet.

The band, originally and perhaps officially still known as the Red Onion Jazz Band, first sailed to Europe in June of '67. That trip took them to Poland and many points west, including ours.

They returned home to Melbourne in '68 satisfied with the welcome and again set out for Europe — in the Sitmar line's Fairstar — in March of this year. Since then they have been touring, in Britain, Denmark, Germany and Hungary. Italy and Switzerland are to come.

By now, they have a pretty good name with club promoters that book them and the crowds that listen. Says Roger Horton of London's 100 Club:

"On their first tour, which lasted many months, I always found they did very well for me. I would expect them to do as well this time, and they have been doing good business."

In Australia the Onions are considered to be one of the busiest and most professional of jazz groups.

"We've made six LPs over there so far, so we're fairly well known," said trumpet player Brett Iggulden. "We average about five nights' work a week at home, mostly in residencies. The people come to see a band that's been around for nine years and that they've seen on the box."

On the evidence of what I've heard, on their Swaggie LP and in person, the Onions are enthusiastic and painstaking interpreters of all kinds of pre-bop music.



RED ONIONS, with Brett Iggulden in front. Behind him are (left to right): Bill Howard, Dick Miller, Allan Browne, Rowan Smith, John Scurry and Conrad Joyce.

Max Jones talks to Australia's Red Onions

Their repertoire ranges from the Russell and Ellington orchestras and Ellington-Hodges small group material through Don Redman ("Miss Hannah," for example) and Earl Hines ("Rosetta") to the New Orleans staples and forward as far as, say, "Tenderly" or a contemporary popular song.

They take in Benny Goodman, Armstrong, Lunceford and, strangely some may think, the Boswell Sisters repertoire ("Heebie Jeebies" and "When I Take My Sugar To Tea"). But more than anything else they reinterpret Luis Russell jazz.

"We do about 80 per cent of

the numbers Russell recorded," explained drummer Allan Browne. "We love the music and it seems just right for us, partly because it's a small big band."

"We found we had more trouble doing those Reaman and McKinney things. Likewise with Jimmy Lunceford. We like some of the stuff but we find mostly that there are too many parts for us to rearrange satisfactorily."

The Onions, from the little I know of their performances, mingle an appreciable measure of humour and showmanship with their music.

To begin with, they go in for

singing in quite a large way (an Australian habit this, in my experience) and in addition they feature instrumental doubling in a manner which keeps, at times like "Creole Rhapsody," a musical chairs effect going on.

Iggulden plays alto as well as trumpet (and voice or course), Dick Miller doubles clarinet and tenor and also sings, John Scurry plays banjo and guitar and the pianist, Rowan Smith, besides doing the odd vocal, adds a four-front-line voice on alto when the music demands it. Now there is a washboard, too, wielded by Sally Browne, wife of the drummer.

Such presentation as the band may boast comes, they insist, from spontaneous feelings rather than calculation.

Said Dick Miller: "I think it's a natural thing with us. If we feel enthusiastic we show it, if not we don't. To some extent it's up to the audience."

"I'll tell you one thing, we have noticed — the different audience reaction in the countries we've been in. Each country has a kind of characteristic, which applies to the musicians as well as the listeners I suppose."

"For instance, in Germany they seem to go off their heads; they just seem to love hot music. Now the Communist countries, they seem to enjoy every kind — avant-garde as much as the earlier jazz. Denmark? It's hard to say because we've mostly done the dancing clubs."

And what of Britain? "Your audiences? They're beaut," was Allan Browne's verdict. "The trouble's been getting enough of them lately, what with the World Cup and tennis and everything. But I'd say the British like to keep their divisions in music."

"The musicians here? I'd say it's a national characteristic of the British that they are nearly all good readers."

"In Poland, where we played for a ten-day tour with Roland Kirk and others, we did a concert with Roland Charles Lloyd and Georgie Fame. Kirk told us that he loved it all, all the different styles."

"That's about how we feel, and we like Roland Kirk. Taking the band as a whole, I'd say he's probably our favourite present-day musician."

"And we liked the Clarke-Boland band, one of the first big bands we heard in Europe. Well-it plays hot. That's what we admired, and the freshness. The way it's organised, as an occasional ensemble, is why it sounds so fresh."

I wondered how long the Red Onions expected to remain in Europe this time. They said maybe until November, but that was up to the bookings.

"We do Italy in early November, then who knows? When we finally get home to Melbourne we'll have spent 20 weeks on the Sitmar boats in all. Over the two tours, that is. Five weeks each way each trip. But we think it's been worth it."



One-armed electric Oxley

TONY OXLEY was recently reduced to an unaccustomed status after an accident at home in which he broke his hand: that of the Amazing One-Armed Electric Drummer.

The reason for the second part of that description is that Tony is now using an electrified drum which is completely his own invention, plus a rack of electrified devices which he hangs round the back of his kit.

He played this for the first time in a recording of Howard Riley's "Convolution" for Radio 3, and will be using it more in the future.

TONY'S own group broadcasts Radio 3's Jazz In Britain on July 26, and on August 10 he takes part in the Harrogate Festival, playing in a suite by Wilfred Mellers called "The Word Unborn." Mellers it will be remembered, used Howard Riley in his "Yeibichel" at the proms last year.

The new suite will include two choirs plus instrumentalists, and Tony says that he will be required to improvise all the way through the work, which is in five movements.

His second LP, again for CBS, will be out in August, and nearing completion is the composition for which he was recently awarded an Arts Council bursary. This, too, features the electric set-up.

Tony's hand is now almost better, by the way.

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acoustic guitars

a three page MM special feature

edited by Laurie Henshaw

GUITAR GROUPS are getting switched off. Figuratively speaking, of course.

Today, there's a massive boom in acoustic guitars. The sales graphs are leaping in the offices of manufacturers throughout the world. Not only are more acoustic guitars being mass-produced; the specialist demands of discerning soloists and players in folk-style groups are causing a renaissance of what was once a dying craft — the hand-built guitar.

Not that the electric guitar is ever likely to be eclipsed by the acoustic "revival." The group emphasis today — for obvious reasons — is on the amplified model.

But the interest in folk, plus the influence of such groups as Pentangle, Fotheringay, Crosby, Stills and Nash and Fairport Convention have stimulated keen interest in the subtle variety of sounds obtainable from the acoustic guitar.

Famous TV teacher John Pearse, in fact, thinks that Pentangle has been a major force in making people aware of the possibilities of acoustic music.

"Pentangle have done a great deal to show people that it's not necessary to drive an audience into the ground with huge walls



PENTANGLE major force

of sound from massed banks of amplifiers and speakers," says John.

"They've shown that an audience can be attracted by subtlety and true musicianship. Pentangle have definitely been prime movers in this.

"One result of their influence is that we're now beginning to get a large number of very good quality acoustic guitars available in Britain — which has not



JOHN PEARSE TV teacher

always been the case.

"Many are being imported, but we're also getting some very fine guitar makers in Britain. One is Tony Zamaite, who, I believe, made a beautiful acoustic guitar for Eric Clapton.

"Another maker, John Bailey, has made some great guitars, so have Dick Knight and Peter Abnett.

"That's a small firm, Heritage, who turn out some beauti-

ful acoustic instruments.

"Also, because of the interest in acoustic sounds, dulcimers are being used by many people now. This is three-string, zither-type instrument which produces a very beautiful acoustic sound. A lot of people are now making them. Groups using them include Fairport Convention and Steeleye Span. Heritage turn out some beautiful dulcimers.

"Fotheringay are working very



CROSBY, NASH influence

much along these lines; and one of the most original sounds I've heard is Steeleye Span, featuring Martin Carthy, Tim Hart and Maddy Prior.

"Tim plays dulcimer in the group beautifully. Peter Knight is playing mandolin with them now. The group is really brilliant, and so original.

"Crosby, Stills, Nash and Young have this very eclectic scene, but they are using some

very expensive acoustic guitars.

"The Pentangle's John Renbourn was greatly influenced by Davy Graham, but I now personally think John has surpassed even Davy in inventiveness. To me, Renbourn is the king.

"Apart from Pentangle, other groups have proved a big influence too. A group that came up about a year ago—Tinder Box—influenced a lot of people.

"And I've heard a great group called Tudor Lodge. They're using two guitars and an incredible girl flautist. They've won quite a big following on the club scene."

Adds John Pearse: "In fact, there's such a growing and enduring interest in the acoustic guitar that I'm still getting around 40 to 50 letters a week on acoustic guitar from my TV series, Hold Down A Chord — and that ended about a year ago.

"Now I'm starting a new series—for ATV—on Sunday, September 27. This is a 30-minute colour programme dealing with many kinds of musicians and their music. Guests will include Tom Paley and the New Deal String Band, Robin and Barry Dransfield, Steeleye Span, Bill LeSage, Danny Thompson, Terry Cox, Paco Pena and the London Balalaika Ensemble.

"In the latter part of each programme I will be making a dulcimer and teaching two enthusiasts how to play it."

Three top guitarists choose their greats

Frank Marvin



JERRY REED: He records for the Atkin's and is a marvellous finger-style player. He has a wonderful rhythmic sense and is a fine player in the country and bluesy style. He gets a really funky feel and plays some marvellous stuff. Incidentally, he's a good singer and songwriter, too. He

wrote Elvis Presley's "Guitar Man."

PAUL SIMON: Quite a different field, but I rate Paul Simon, of Simon and Garfunkel, very highly — especially for his work as an accompanist. He has a fine sense of dynamics and harmony and is a very sympathetic player.

PACO PENA: He is a Flamenco player who now lives in this country. He's a really tremendous technician and plays fantastically "clean" guitar; his runs, trills and hammering are amazingly crisp. I don't profess to be an expert on Flamenco guitar playing, but I'm told that Paco Pena is one of the ten top players in this idiom. It wouldn't surprise me to find him at the very top before long. He also has a wonderful sense of rhythm and, unlike some Flamenco players, keeps a marvellous tempo — which is essential for Flamenco dancers. Paco Pena really sells Flamenco music to his listeners.

Ken Sykora



ANDRES SEGOVIA (born 1893): Several guitarists have tried to change the course of history, from Henry VIII to Napoleon, but the one man who has most changed the status of the guitar is Segovia. Without his activities it's unlikely there'd have been a John Williams, a Julian Bream, dozens of Professors of Guitar, or 600,000 guitarists in Japan alone, when there were but a handful on his first visit over 40 years ago.

When Segovia took up the instrument near the beginning of this century, it had long been taught to young aristocratic ladies as suitably genteel and refined (along with embroidery), and it had long been a folk instrument in Europe and America for accompanying songs. As Segovia told me, his parents did not approve, and there were no local teachers in Andalusia. "It was only played in rough cafes among loose women!"

If that part hasn't changed, he still has on his own raised the guitar to concert status throughout the world. Music critics in the 1920's and '30's slammed his repertoire as consisting of transcriptions from other instruments plus a few lightweight guitar pieces. Like grocers and some rock groups, they thought to measure quality by volume or heaviness.

Nowadays there's a sizeable amount of guitar music, most of it written specially for Segovia or his pupils. The guitar is accepted in most Academies and Colleges of Music.

EDDIE LANG (1904-33): In the dance music and jazz of the 1920's, the banjo provided the plunk in the rhythm section.

The ukelele had a brief vogue as a do-it-yourself serenading kit. The guitar was used in Europe in accompanying songs from drawing-rooms to beer-cellars, and in America behind itinerant blues singers (in situ they used pianos!) But Eddie Lang drew together these styles to give the guitar a big new role in popular music as an accompanying instrument in the Paul Whiteman Orchestra, behind soloists like Bix and Joe Venuti, and singers like young Bing Crosby.

Lang was one of the first instrumentalists to break across the colour barrier to record with Louis Armstrong and Lonnie Johnson.

Although he recorded some pretty but non-jazz solo pieces, his main importance was in developing the accompaniment role of the guitar, with moving chord patterns, fast fill-in runs, arpeggios and passing bass notes. Though Lang died in 1933 at the age of 29, he laid the foundations for the subsequent retreat of the piano and its replacement by the guitar as we now find in 90 per cent of popular music.

DJANGO REINHARDT (1910-53): The first great guitar soloist in jazz was Django, the French gypsy. He was also the original one-man punching rhythm section.

He and pianist Art Tatum both had frighening techniques and both explored advanced chord progressions some years before other jazzmen. Django's jazz approach stemmed from an admiration for Louis Armstrong combined with his own fiery gypsy romanticism, his primitive genius for music and a fascinating natural dexterity.

He became the first member of his race to achieve world fame, the first white soloist to be featured with the Duke Ellington Orchestra, the first non-American to influence American jazzmen, the first European to prove that jazz could be exported from the States.

His technique and ideas were so individual they cannot be successfully copied. But Charlie Christian, Wes Montgomery, Kenny Burrell, and others, learnt his solos note for note so they might understand something of his approach.

Whether Django played fast and hot, or lyrical and melancholy, his solos were always full of passion and sensitivity. His technique remained the slave of his intensely personal imagination. His style may not fit the current fashions, but his qualities are timeless.

Alan Parker (of Blue Mink)



IT'S ALMOST impossible to pick out just three guitarists — especially acoustic guitar. There are so many different fields you can go into with acoustic guitar — many more than electric. You can go into folk, classical, country and western and blues...

But if I had to make a choice, it would be:

JERRY REED: I've got two LPs of his — featuring him playing guitar and singing. He plays a bluesy-country style and technically and ideaswise he's a phenomenal guitarist.

A lot of the time he plays guitar with open chord tuning, and from a guitar point of view some of his stuff is incredible. I understand he's coming over to guest on one of Lulu's TV shows and I shall try to see him.

BERT JANSCH and JOHN RENBOURN: Both are in Pentangle and both play some really fine things in the folksy-blues vein. With John, he does some almost medieval things — he sounds really beautiful.

In the classical guitar field, for technique I prefer JOHN WILLIAMS. He is really incredible, a very "clean" player. JULIAN BREAM is another wonderful player, and I think he plays with a bit more heart than John. But it's only a hair-splitting difference, for both are out-of-this-world players. It wouldn't be fair to John Williams to say he's got no feeling!

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BACK-ROOM guitar-making is becoming a profitable pastime for artistic amateurs all over the country who make a steady spare-time income in attics, garden sheds, garages and other makeshift workshops.

Some achieve modest results sufficient to satisfy themselves and their friends, but others show exceptional talent in producing instruments of outstanding quality which fetch high prices and are bought by star performers.

An established fretted-instrument expert known to everyone in the musical profession is 34-year-old John Bailey, who teaches woodwork at a school in Hampstead and was one of the first three instructors to introduce guitar making into London schools, resulting in the LCC launching special courses for pupils genuinely interested in the craft.

During the skiffle era John fancied playing guitar, and being useful with his hands, made one mostly of walnut over a period of two months on a hit-and-miss basis, as there were no books to help at that time.

He has now remedied the lack of written instruction by producing a descriptive book titled *Making A Folk Guitar*, which is published by the English Folk and Dance and Song Society. From his stumpling start with inadequate tools, he has now become an expert at making any kind of fretted instrument.

He makes, repairs and restores instruments for clients ranging over the whole field of popular music. They include folk favourites Bert Jansch, Roy Harper and Al Stewart, plus Dave Swarbrick and Richard Thompson (Fairport Convention), Tim Hart (Steeleye Span), Ralph Denyer (Aquila) and members of Blonde on Blonde.

He has a well-equipped workshop of his own construction attached to his small

Making it...



JOHN BAILEY teaches woodwork

semi-detached house at Wembley and he has gathered over the years a remarkable collection of tools numbering about 300.

Wood is becoming difficult to obtain and one has to turn to salvage timber, especially old furniture, which is often better than freshly-imported supplies, as it is thoroughly dry and beautifully seasoned. For his 6 and 12 string acoustic guitars John chiefly uses rosewood or maple for the back and sides, fine quality spruce for the front, maple or mahogany for the neck and ebony for the bridge and fingerboard. He's not really fussy what he uses for solids, as long as it is a good well-seasoned hardwood. He likes to sculpture and decorate all his instruments in individual style.

Right on the other end of

Chris Hayes on the back-room guitar builders

the scale to John, who is turning down orders because he is overwhelmed, are two newcomers who would be glad to break into the scene as he has done and become as successful.

Chris Eccleshall, aged 22, is a violin restorer at a music shop in Ealing, where he is fortunate enough to be able to make his own instruments in the evening, finishing them at his roof-garden nearby.

He taught himself to make guitars, dulcimers, mandolins and banjos by reading books, studying catalogues and pictures and carefully scrutinising, comparing and sketching different models.

His instruments are exquisitely-made because he is a perfectionist. Nothing is too much trouble and everything must be just right. His standard six-string acoustic guitar has pine or spruce front, mahogany neck, mahogany or rosewood back and ribs, and rosewood or ebony bridge and fingerboard.

His electric guitar has solid maple or mahogany body and neck, with hum-bucking pick-ups, some of which he makes himself. He has a speciality in a six-string bass guitar, the only one available except for the Fender. All his orders so far have been from personal recommendation and he hasn't really broken into the big-time, although he did make an acoustic guitar for southern folk singer Dave Barratt.

It takes him 30 to 50 hours to make a guitar and he charges £50-£80. Most of his instruments are entirely his own design, but he gladly builds to individual requirements, a good example being a solid electric stick guitar, which he despairingly describes as "a plank with two pick-ups," made for Patrick Campbell-Lyons of the pop group Nirvana.

The other amateur with his eyes on professionalism is 23-year-old Chris George, who is currently a schoolteacher at Biggin Hill, but finishes next year and intends to devote all his energies to making guitars and promoting the rising folk group to which he belongs, Hunter Muskett.

Chris became a guitar fanatic when he attended a folk festival and saw a display of fretted instruments made by John Bailey. Aided by tips and a supply of wood from a violin-maker he struggled with a 12-string and eventually completed it with promising results.

He gets his timber from a quaint old shop in the Midlands and basically uses rosewood for the back and sides of his acoustic guitars, mainly spruce for the front, stained maple for the neck and ebony for the fingerboard and bridge. So far he has made about a dozen acoustics, all six-string, except one nine-string, which is his pride and joy! His "den" is the lounge of his home at Welling.

Chris has made only one solid-body electric for which he used stained mahogany and ebony fittings round the bridge with the pick-ups set in ebony. All his orders have been from close friends and he charges around £80.

He has no workshop and few tools, but is a master of improvisation, inspired by lack of funds. "If you're reasonably good at carpentry and you've got a lot of clamps, you're in business," he asserts philosophically. "I've even used a step ladder as a work bench and found it satisfactory for what I was doing."

Quite a contrast to John Bailey, but who knows, he might become famous and as busy one day, building instruments for the pop idols he now views with envy from afar.

Questions...

WHAT make of guitar and strings, wah-wah pedal and echo unit did Hank Marvin use on his first solo LP, "Hank Marvin"? — M. CONDON, Shard End, Birmingham.

Both my guitars are six-string Baldwin Moovin. On one I use Fender Rock 'n Roll for the 1st, 2nd and 3rd strings, with a 5th for the 4th string, and a medium-gauge Gibson Sonomatics for the 5th and 6th. On the other guitar I have used medium-gauge strings, usually Gibson, but lately I've changed to light-gauge Gibson Sonomatic, except for the 5th and 6th strings, which are still medium-gauge. My echo-unit is a Binson Echorec, but I don't use a wah-wah now. You are obviously referring to my De Armond Foot Tone and Volume Pedal, which gives almost a wah-wah effect, but not quite so obvious. — HANK MARVIN.

CAN you please tell me the guitar strings and tunings used by Michael Chapman on "Rabbit Hills" and "You Say"? — D. M. Hendry, Sunbury.

Tuning for "Rabbit Hills" is straight D, like D A D G A D and for "You Say" it is flat E A D G B D. I try to use either the new Gibson Sonomatic light-gauge strings, which are nicely balanced, or Ivor Mairants medium bronze 4th, 5th and 6th with his light-gauge 1st, 2nd and 3rd, which last a bit longer, but don't have the attacking sound of the others. On stage I use a Gibson J200 custom guitar which I've doctored a bit by scraping the varnish off the table to make it give a stronger sound. I also have a

Tuning it...

TEN YEARS AGO the 12-string guitar was not often seen and seldom heard. Five years ago I was commissioned to write a 12-string guitar method and today this type of guitar is in the armoury of most session guitarists and folk players.

In certain respects it has some advantage over the six-string guitar when specific effects are required, such as depth of pitch, a ringing tone, and at times its harpsichord type of tone.

The octave 3rd string adds a great deal to the attractive sound by producing a note three semitones higher than the 1st open string. For example, when a major chord is barred across the strings, the octave 3rd sounds a note a major 3rd higher than the 1st string.

For instance, by playing a G major chord at the third position, the 3rd string will sound a B two tones higher than the G which is being fingered on the first string. The G octave string however, is sometimes troublesome to tune without snapping, unless the most suitable gauge is used.

This is not so simply because it is the thinnest string; it may not be quite suitable for the tension of your guitar neck. Today the guitarist is very well catered for in this respect and any string troubles can be remedied by using custom gauge strings.

Plain steel strings are obtainable from .008 inches thickness to .026 and wound strings from .017 to .065 inches. A suitable string breaks less frequently, sounds better and is easier to manipulate than one of in-

Ivor Mairants on 6, 7, 12 and 15-string guitar tuning



IVOR MAIRANTS

correct thickness.

The 12-string guitar can be tuned either in concert pitch of e (12) E (11) a (10) A (9) d (8) D (7) g (6) G (5) b (4) b (3) e (2) e (1) or in semitones right down to C. Here is a table of gauges suitable to these tunings:

1. Light gauge suitable for E tuning. 12 (.023w) 11 (.050w) 10 (.014) 9 (.040w) 8 (.011) 7 (.030w) 6 (.011) 5 (.023w) 4 and 3 (.011) 2 and 1 (.010).

2. Medium gauge suitable for E Eb or D tuning. 12 (.030w) 11 (.058w) 10 (.023w) 9 (.046w) 8 (.016) 7 (.032w) 6 (.009) 5 (.025w) 4 and 3 (.016) 2 and 1 (.013).

3. Heavy gauge suitable for D, Db or C tuning. 12 (.034w) 11 (.070w) 10 (.025w) 9 (.056w) 8 (.018) 7 (.044) 6 (.010) 5 (.032w) 4 and 3 (.019) 2 and 1 (.016). Gauges marked w indicate wound strings, of course. Others are

unwound. Try various gauges for the octave 3rd (No. 10) until you find the most suitable of .008, .009 or 0. It would be useful to have at hand a popular medium gauge table for the six-string guitar to use as a basis of personal reference, so here it:

E (6) A (5) D (4) G (3) (2) E (1)
6 (.055w) 5 (.040w) (.030w) 3 (.025w) 2 (0.16) (.012).

The best brands of strings are usually well gauged sets, but the player may have some particular preference. The .007 gauge can be obtained but is seldom true pitch over the whole fingerboard.

Folk and blues players often change their tuning. Open G tuning: D (6) G (5) (4) G (3) B (2) D (1) or to E Major tuning: E (6) B (5) E (4) G-sharp (3) B (2) E (1). Both produce major chords in the open strings, or with barring straight across fingerboard.

Sister Rosetta Tharpe (famous blues and gospel singer, uses a Contra consisting of C (6) G (5) E (4) G (3) C (2) E (1)), who brings the 6th string down two tones from E. The time I met Rosetta Tharpe mentioned that I liked deep, throaty sound of guitar and she replied that was due to the low C tuning she had always adopted.

In some parts of Germany and Austria you may see a guitarist playing on an instrument with 15 strings, which is known as a contra guitar. Its main purpose is to provide the oom-ching or oom-ching of the bass first line and the guitar off-beat, second and third beats waltzes.

It is usually played in combination with violin, cordion and drums in the kellers for "Schmell" music. The contra guitar has normally fretted neck with six strings and another without frets over which fitted 9 bass strings tuned diatonically below the string and played as octave bass notes. The notes are: C (15) D (14) E (13) F (12) G (11) A (10) B (9) C (8) (7).

The only person I know who plays a contra guitar is Geoff Sisley, and I once took part in a "Schmell" recording session in which I played one. By a strange coincidence there is a display of right now in window of my Musicentre.

In many parts of the US the seven-string guitar is national folk instrument when I was in Moscow 1957 I had the pleasure of hearing Russia's two leading players give a virtuoso performance in my hotel room. Their technique is incredible and their repertoire ranged from dance music to classical.

I do not expect ever to be treated to a repeat performance, so I am not likely to forget that occasion. Tuning of the seven-string guitar is D (7) G (6) B (5) (4) G (3) B (2) D (1), which enables the player to so the tonic and dominant their correct order on the lowest strings.

...with answers from Strawbs, Mike Chapman, Hank Marvin



MIKE CHAPMAN

1935 Martin C1 and a 1932 Clifford Essex Paragon, with a double body shell and echo-chamber, which is a bit weird, but very nice. — MICHAEL CHAPMAN.

WHERE did Blonde on Blonde get their double-neck guitars? — IAN HARRISON, Rainham, Kent.

These were specially designed and made for the group by fretted-instrument maker John Bailey, who sculptured individual designs into the bodies. One has a six-string neck with an 18-string neck set in three, and the other, which is a bass guitar, has a six-string neck with a fretless four-string neck.

CAN you tell me something about the 15-string contra guitar? — BERT BRADFIELD, Hove.

It has a standard Spanish guitar neck with the usual six strings, plus nine strings on the bass neck, which is set considerably more forward than the treble neck, giving a more explosive bass. The bass neck has no frets, so you gain the tonal advantage of a very high action, somewhat acute from the bridge. These guitars are made in Austria and Germany and there are probably only about eight or nine in the country I've played one for 17 years and have featured it on many film sessions, notably in an alpine cafe scene in *The Deep Blue Sea*. Composer-arranger-MD Ron Grainer has one, which he bought in Vienna. — Guitarist and teacher GEOFF SISLEY.

COULD you tell me if the Gibson Les Paul Standard is more suitable for jazz

than the Custom model? — A. L. Abraham, Plymouth.

Provided you're a jazz player, you can play jazz on any old electric guitar. Naturally, the more suitable the fingerboard and the more sensitive the pick-ups, the easier your task will be. The fact that Eric Clapton plays no guitar or another makes no difference to the final result. The difference between the two models is choice of materials, finish, fingerboard and general appearance. Gibson thought the Les Paul guitar had outlived its popularity, so they stopped making it, but when Eric Clapton shattered the pop/jazz world with his individual style and Gibson discovered that second-hand Les Pauls were being bought up at a premium, they began to produce them again. — Session guitarist and dealer IVOR MAIRANTS.

WHAT tunings are favoured by Dave Cousins, of the Strawbs? — JOSEPHINE MAYNARD, Newport.

I use about 10 different tunings altogether. I started my career on banjo and thought it would be a good idea to adapt some banjo tunings to guitar. First I tried a banjo modal tuning and wrote several songs on it. It gradually developed and I find I write two or three songs for each new tuning. The chords vary between open major open minor and several modal. In one song called "The Antique Suite," I use three different tunings, starting in open B minor, returning to a modal chord and back to an open B Major for the last section of the song. I got one of my best tunings from Joni Mitchell when I played for her on a television programme. You tune the 2nd string down to G, the 3rd string down to F-sharp and the bass string down to D. I used it on a song called "I'll Show You Where To Sleep." — DAVE COUSINS.

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MAKING A FOLK GUITAR by John Bailey, English Folk Dance and Song Society, 10s.

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THE DELTA BLUES GUITAR by Stefan Grossman, Southern, 33s.

THE ART OF FOLK BLUES GUITAR by Jerry Silverman, Xtra LP 1096, with tutor, £1 5s 6d, Dobell's Folk Record Shop.

Acoustic guitars

Eat a packet of raw jelly a day says Ralph

HERE'S a tip for budding finger style acoustic guitarists — eat a packet of raw jelly a day for six weeks and watch your finger nails grow long and strong.

The tip comes from Ralph McTell, one of Britain's most sought after folk singers and guitarists, who has the unenviable task of appearing before thousands of fans at the Isle of Wight



McTELL

Pop Festival.

"Longer finger nails are essential and I would advise anybody starting to play not to bother with finger clips," he says. "There is no substitute for being able to feel the strings at the end of your fingers."

"Eating solid jelly makes the bones much stronger. If you eat a packet a day for six weeks you can notice the difference even though you may get stomach troubles. The solid gelatine is very good for the fingertips, and keep them filed, too," he added.

Ralph has been guitarizing with amazing success for

eight years, having started at the comparatively late age of 17. He admits to owning loads of guitars but his favourite four are an old Gibson Kalamazoo made in 1931, a Martin Treble 18, and two Gibson J45's — a new one and an old one.

He uses the new J45 for records and the old one for gigs.

"I am very much a Gibson man," he says. "They are the most versatile guitars. You can play anything on them from blues and country styles to the kind of things Donovan plays."

"When I was 17 I had a

ukelele and thought six strings on a guitar was more than I could cope with. I paid £4 10s for my first guitar and didn't realise you had to change the strings. The strings got rusty and I cut my finger sliding down them.

"I really got interested in playing after hearing Jack Elliott, an American blues musician, playing Woodie Guthrie songs. I learned to play a few things around three chords and taught myself all the time.

"When I was busking in Paris I met an American who played ragtime music on the piano and I learned the parts for the guitar.

"If I was advising anybody to play finger style, they should try to play the guitar like a piano, with the bass end for the right-hand thumb and the top string with the right-hand fingers. You should try to get away from repeating patterns like folk singers.

"Playing can be made more interesting by breaking up the bass line on the guitar. These folk singers who publish books on how to play the guitar have never got around to teaching anything about music. Beginners should try to develop their own style and that is

how you improve your playing.

"I started with a plectrum and went on to finger style, but there are some nice players around who use a pick. With finger style the important thing is to exercise the ring finger which is the weakest of the lot. The movement is not just coming from the wrist but right back from the elbow.

"You should practice at least half an hour a day and spend at least £30 on a guitar. If you really want to play well you should be prepared to buy a good guitar; under £30 there is a lot of rubbish.

"Some of the Japanese guitars are very good, but if you can afford it, one of the best buys is a Harmony Sovereign which is around £50. A secondhand one can be got for around £35 and this is a very well tried American model. Too much economy is a bad thing.

"As far as practice goes you should play on until you lose your patience. It's no good going on and hating every minute of it, anything from an hour onwards is best. And don't practice things you can already do, try to do things you can't do until you can do them."

NOT EVEN his most ardent admirers could claim that Davy Graham is a popular household name.

To define him as such, indeed, would be missing the point. Graham's importance to the general music scene is as a pioneer and an influence rather than a populariser. His role as innovator of the "modern" acoustic guitar approach has paved the way for such contemporary groups as Fairport Convention, Steel- Eye Span, Pentangle and John Mayall's drummerless band.

Long before the current vogue for Oriental music Graham was experimenting with unusual rhythms and harmonies which he had brought back from his travels in the East, trying to combine them with blues, the traditional English folk song and modern jazz patterns. His contribution, essentially, has been of an eclectic nature: to open the eyes of modern musicians to the infinite possibilities of combining diverse musical forms.

Acclaim has come, consequently, from a hard core of musicians acquainted with his work. Jon Mark, acoustic guitarist with John Mayall, who experimented on modal tunings with Davy Graham at one time, calls him "the finest progressive guitarist in England."

Unlike Mark, Davy does not pick with his nails. The tops of his fingers developed hard skin, and this factor allows him to use a very attacking, percussive style, resulting in a twangy sound. On occasions, however, he does use a plectrum.

His opinions on bands and guitarists who have been influenced, directly and indirectly, by him, are lukewarm. Pentangle, which includes two of Britain's top acoustic guitarists in Bert Jansch and John Renbourn, he regards with indifference, but admits that he might like them better live than on record, which has been his only acquaintance with the band.

"But I quite like a few of Renbourn's solo pieces, and I am particularly fond of two of Bert's things. 'Black Waterside' is a masterpiece of its kind, and I do not use that word loosely. Then there is 'The First Time I Saw Her Face,' which really stands out."

Of other contemporary groups of that ilk he appreciates Fotheringay, Fairport Convention and Steeleye Span. He believes that they have "picked up where the Beatles left off." By this he means that they possess a quality which is attractive to young children; and writing songs for children is something to which Davy attaches great importance personally.

This belief represents a change in both his musical and private outlook. "I always thought that the blues was like being fast and loose and dangerous. But since I



DAVY GRAHAM travelled East

Davy Graham, acoustic pioneer

have married I feel more like singing for children."

This attitude probably stems from his increased maturity as a person and guitarist. Maturity, he thinks, is the keyword when talking of great guitarists.

"Maturity can only be achieved by being dearly bought. Young and brilliant people do not exist in my world."

"I would like to put on record that Segovia — who is not a young man — plays guitar so perfectly that if you had to define all that a guitarist should be it would be him."

"Speaking personally, however, I would say I prefer Julian Bream, because he has achieved the difficult task of augmenting classical guitar and modern music."

He is convinced that acoustic guitar is generally coming back into its own, and he cites the names of several interesting young guitarists, such as John Pearse and Keith Christmas. "They are names that are fairly unknown at present to the general public. Pearse is a teacher, but a widely acknowledged authority on guitar. Christmas has a very flash, but most interesting, technique; he has a great ear for drum music, and he does a kind of rhythmic tapping while he is playing, and this acts as a sort of foil."

Graham is now working on two new albums of his own. On these he will play both acoustic and electric. The news that he is recording again after deciding three months ago to retire, at least partially, from the music scene, will please his initiates, to whom he is still the gov'nor of them all.



MARK

Mark of distinction

MARK, who was with John Mayall's new band for over a year, is forming a band of his own. It will feature Jon's acoustic guitar blending with two horns (doubling for alto, soprano saxes, flute family, trumpet, snare horn and flugelhorn), plus bass doubling for piano and electric

The aim is to produce a variety of harmonious sounds paying particular attention to tone colours and dynamics. Sounds, in fact, that echo the variety of tone colours that can be obtained on Jon's first love the acoustic guitar.

"I was attracted to the acoustic guitar in the first place, because of the variety of sounds you can get from it," says Jon. "It has a far wider range than the piano, for instance. You

can get thousands of sounds from a guitar. It is one of the simplest of instruments to take up — but the hardest to master.

"I shall feature the six-string plectrum guitar, the 12-string, and also the nylon-strung 'classical' guitar.

"We won't just be featuring all delicate, fairstyle sounds; some of them will be quite heavy — but there will be a controlled heaviness. The volume won't be played at all one level. We shall be able to play down to a whisper if we want to. I think a lot of groups today have forgotten how to play with subtlety. If you play at one level of volume all the time, it's difficult to make people aware of all levels of emotion — to be able to bring them down to a sad and wistful mood, or take them up to a climax. You can't throw pure violence, sex or one particular emotion at an audience all the time.

"Artists like Miles Davis, Joni Mitchell and Crosby, Stills, Nash and Young have brought all types of emotion to their audiences — they're going through the whole thing. They're not just getting up on stage and projecting just one big ego."

It is because Jon admires the subtle musical approach that he cites Laurindo Almeida as his favourite guitarist. "So many players have influenced me," he says, "but I think of Laurindo as a superlative, sensitive player."

"Over here, I admire Davy Graham and John McLaughlin. John mostly plays electric guitar, but he is also a wonderful acoustic player."

"As a youngster, I thought of Eddie Lang as an incredible player — also Django Reinhardt, of course. He was a genius. But his interpretation of music is not mine."



FREDDIE GREEN

Basie's guitar man

FREDDIE GREEN, guitarist with Count Basie says:

I am often asked why, in these days of amplified instruments, I stick to the acoustic guitar. Well, I've been playing this type of guitar all these years, so why change now?

Seriously, though, I use it as a rhythm guitar and I prefer it to one wired for sound. I'm sure the Basie band wouldn't be the same without an acoustic guitar.

I am not against amplification in jazz. It depends on what is being amplified. It's OK for the guitar when it's matter of helping to bring the soloist out better, particularly with single string work.

The musicians can appreciate a guitarist taking a solo without amplification because they are close

enough to him. But it's often difficult for the audience to hear properly.

As far as I am concerned, however, I have never been known for doing solos with the Basie band, so I am quite happy to keep playing an acoustic instrument.

I think I have something to contribute as far as the sound of the band is concerned. I feel that if I left, that sound, or at least some part of it, would be lost.

What about acoustic guitarists I have admired most? Well, the one that I enjoyed for years was the late Johnny Trueheart. He was one of my first idols among acoustic guitarists.

I have no particular comment to make about Eddie Lang; I rate Django Reinhardt — but not rhythmically; I admire Dick McDonough solo-wise; and I respect Lonnie Johnson as a blues guitarist.

Teddy Bunn impressed me in the earlier days. I liked his solo style because he was one of the first to play that type of guitar that I came across.

It has been a long time since I saw or even heard of him. In fact, the first time his name was mentioned to me recently was here in England, not in the States.

Of the more modern guitarists, the most impressive in my opinion has been the late Wes Montgomery.

I play a Gretsch guitar, using Gibson strings and standard tortoise-shell plectrum.

I do a lot of chord changes but there is no question of working them out beforehand with the bass player. I don't do anything in advance. It's always on the spur of the moment.

Ruby Braff has said that real jazz is really an old man's music and that it takes years to play good jazz. I disagree because there are some very good young jazzmen around.



MICK DOLAN

Getting down to the Meat

MICK DOLAN, lead guitarist with Hard Meat, doubles acoustic with electric guitar. But ask him which he prefers, and he'll say: "I find the two are really complementary."

But Mick does admit that, when he wants to pick up a guitar to play over a phrase or work out an arrangement, he instinctively goes to the acoustic model.

"It has the tonal quality that is ideal for when you just want to sit along and play," says Mick. "Whereas, with electric, you often come up against all sorts of amplification hassles."

"Of course, if you're playing in a big hall before large audiences, then you have to use amplification; but in more intimate surroundings, then the acoustic instrument is ideal. The electric guitar can never equal the tonal properties of the acoustic model."

On the acoustic guitar, Mick names as his particular favourites Davy Graham, John Renbourn and Bert Jansch. "I also like Richie Havens' style of open tuning and chord work," he says.

Of the Americans, Mick favours Leadbelly — on 12-string guitar — Big Joe Williams (who features a nine-string guitar of his own design) — plus Grant Green and Joe Pass. The last two are better-known for their electric-guitar work, but Pass is also an accomplished performer on the acoustic instrument.

Mick feels that, to get a really good acoustic instrument these days, it is necessary to have one hand-made. "But if you're out on the road a lot, you don't want to haul a hand-built guitar around with you," he says. "There's too much risk of its being damaged in transit."

Mick admits he never had any formal teaching on his instrument. "And I don't think you can learn more than the basics from books," he says. "The best way to learn is to play with other people as much as possible. If you have any talent, then this is the best way to give it expression and develop a style. The only other alternative is to lock yourself away for about 50 years and then come out and play!"

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ELVIN JONES: FIRE, PASSION, DEVOTION

ELVIN JONES: "Poly-Currents." (a) Agenda; (a) Agappe Love; (a) Mr Jones; (b) Yes; (a) Whew. (Blue Note BST 84331).

(a) — Jones (drums), Joe Farrell (tenor, flute, bass flute, cor anglais), George Coleman (tenor), Pepper Adams (baritone), Wilbur Little (bass), Candido Camero (conga), Englewood Cliffs, New Jersey; 26/9/69.

(b) — add Fred Tompkins (flute), Coleman, Adams out.

RIGHT from the first bar, you know whose album this is going to be.

Everyone should respect Elvin Ray Jones, not only for his technical innovations but for the fire, passion, and devotion he's put into his playing over the past 15 years.

Elvin has more emotion in his playing than any other jazz drummer, and more than most horn players. It's an emotional commitment which can't help but sweep you up and carry you in its grasp as long as he's playing, and for a long time afterwards.

I suppose now that everyone knows that Elvin is out of Trane's shadow. His own trio is a fine unit, and here it's augmented by Coleman, Adams, Candido, and Tomp-

kins, a young composer from St Louis who wrote "Yes," the only track on which he appears.

"Agenda" is the most stunning track, a duet between Candido and the leader for most of its 14 minutes, and a worthy companion to Elvin's classic appearances on "Africa" and "The Drum Thing" with Coltrane. The intensity is almost frightening.

"Agappe Love" is by Farrell, who has some gorgeous flute moments before he gives way to an almost ethereal Coleman solo, out of tempo and backed by Little's thrumming.

Elvin's lovely wife Keiko wrote "Mr Jones," a swinging unison theme booted along by Candido's smacks and Elvin's smooth cymbals. Farrell solos beautifully on tenor, and it's noticeable how the solo progresses Elvin eases further and further into the driving seat.

Adams, whose reputation has been overlooked in the past decade, contributes a typically courageous improvisation, ingenious from the harmonic and rhythmic standpoint. His last chorus before the theme returns is bluesy and swinging, and a perfect release.

"Yes" is a fragment for the composer and Farrell on flutes (the latter playing bass flute), while Little's "Whew" reminds one of Monk's "Justice"; a series of staccato notes with plenty of space between and a brief release. Farrell, Coleman and Little are the soloists, the latter plucking double-stops with a dark, heavy tone.

Pretty well any of Elvin's albums are worth having for

his genius alone. This one has some of his finest playing plus a clutch of excellent soloists, and that should be more than enough. — R.W.



HUMPHREY LYTTTELTON

HUMPHREY LYTTTELTON: "21 Years On." Record One: Fidgety Feet; Mezz's Tune; Beale Street Blues; Cakewalkin' Babies; Gone With The Wind; Snake Rag. (Polydor 583069).

Record Two: Blues For An Unknown Gypsy; Blue For Waterloo; Suffolk Air; Bucket's Got A Hole In It; Ce Monsieur Qui Parle; Panama Rag; I'll Close My Eyes; The Old Grey Mare (Polydor 583070). Sold in double album Polydor 2661001.

Lyttelton (trumpet, clarinet), Wally Fawkes (clarinet), Keith Christie (trombone), Mike Pyne (piano), Dave Green (bass), Charley Bentley (banjo), Peter Staples (drums). Recorded live at the Conway Hall, London, 1969.

IT is a long while since I saw Humph's band with Wally Fawkes, Bruce Turner and Johnny Parker at the Conway Hall for a "Humph

At The Conway" live recording. That one was made in September of '54, with George Martin in charge of production.

Now we have a return to the Conway "live" session which is not 21 years on from the former but that many years on from the start of the Lyttelton band. Only Fawkes and the leader play on both, though trombonist Christie goes back to a pre-'54 Humph lineup.

The music is different from most of what Lyttelton has been playing in late years. It is a lusty kind of traditional jazz, fairly described by Humph in his album note as "non-denominational" — a fact made clear by the rhythm section of Pyne, Green, Staples and Bentley.

While the banjo lends a certain bonhomie and "period" lift to items such as "Cakewalkin'" — a track which is reminiscent of the old band's spirit and blowing power — it seems an unlikely sort of accompaniment for present-day Lyttelton — or Fawkes or Christie for that matter. I could have done with it on fewer tracks.

Anyhow, the Lyttelton New Orleans style lives again on "Snake Rag," "Panama," "Fidgety," "Bucket's" and elsewhere, though not quite up to the hilt.

Lyttelton's lead is full and relaxed on "Bucket," for example, and there is a lot of interesting ensemble here (plus some muted solo trumpet) and on "Beale Street" and "Mezz's Tune." Fawkes, Christie and Pyne are the other featured soloists.

What seems to me chiefly amiss is the matter of balance and microphone placing. On such a live recording, balance is bound to be a problem.

But the clarinet is too often distant and sometimes uncharacteristically shrill. Christie — showcased on "Wind" — sounds a bit muffled here and there, and the impression much of the time is of a one-mike setup with only trumpet on-mike. This ruins the ensemble on several tracks.

Anyhow, it's an up-and-down set which appeals more as you get to know it and discount the many flaws. "Mare" has some vocalising (uncredited) by Humph and crew; "Eyes" is good for trumpet and piano, while the opening three titles on Record Two bring on clarinet duets.

The second of them, uncredited, is Lyttelton. Spots of announcing and applause round off the concert hall atmosphere. — M.J.

JAZZ records

REVIEWERS: RICHARD WILLIAMS AND MAX JONES



CANNONBALL ADDERLEY

CANNONBALL ADDERLEY QUINTET: "Country Preacher." Walk Tall; Country Preacher; Hummin'; Oh Babe; Afro-Spanish Omelette (Umbakwen; Soli Tom-ba; Oiga; Marabi); The Scene. (Capitol E-ST 404).

Adderley (soprano, alto), Nat Adderley (cornet), Joe Zawinul (keyboards), Walter Booker (bass), Roy McCurdy (drums). Recorded at the Southern Christian Leadership Conference, Chicago — late 1969.

IT'S easy to bemoan the demise of the man who played such quicksilver alto on "Kind Of Blue" and "Milestones," and it wouldn't be dishonest either. Adderley hasn't done any real inventing in years, which is a shame because a decade ago he appeared to have all the technique and imagination necessary to make a near-great soloist.

I suppose the decline started with "This Here," and once it's understood that jazz/rock is but a slight modification of Soul jazz, it's obvious why the Adderleys are doing so well — commercially, at least — in their current bag.

"Country Preacher" was recorded live at "Operation Breadbasket," the economic arm of the Southern Christian Leadership Conference, and is complete with yells, exhortations to "go ahead," and introductions by the Reverend Jesse Jackson and the amiable Cannon himself.

The band itself now resembles Louis Jordan's Tympany Five more than ever, most traces of experimentation having been excoriated in favour of comfortable gospel cliches. Nat even sings the blues on "Oh Babe," parodying the 103-year-old Delta singers in a cracked voice and slurred delivery.

"Omelette" is extremely odd: four pieces of music introduced by a Cannonball homily on black music. Nat plays some tricky cornet on the first section, backed by Zawinul's asymmetrical comping (shades of "Bitches Brew"), and "Tomba" is a solo feature for the excellent, unflamboyant Booker.

"Oiga" is Zawinul's, and possibly the most serious piece on the album, and the leader plays Highlife alto on his own "Marabi."

Like most of the album, it's pretty inconsequential. It's also difficult to believe that many people in Britain buy Adderley's albums any more. R.W.



HERBIE MANN

HERBIE MANN: "Concerto Grosso In D Blues." (a) Concerto Grosso In D Blues; (b) Sense Of No Return; (c) Wailing Wall; (c) My Little Ones. (Atlantic 2465 005).

(a) — Mann (flute), Roy Ayers (vibes), Sonny Sharrock (guitar), Ron Carter (bass), Bruno Carr (drums), plus large symphonic orchestra conducted by William Fischer.

(b) — quintet with brass ensemble.

(c) — quintet with double string quartet.

THE way Atlantic are pushing Herbie Mann's product out, he'll soon have more albums in the catalogues than Mantovani. And, come to think of it, that's not such a bad parallel, because most of Mann's music is very functional: it's a sound for doing something else to.

He's been involved in some pretentious projects in the past (his flirtations with a hundred and one different ethnic musics, for instance), but this surely beats the lot. The album's *raison d'être* is the title track, which lasts for 27 minutes and 39 seconds.

There's been nothing like it since Howard Brubeck's "Dialogues For Jazz Combo And Symphony Orchestra," which is to say that it's an awful mish-mash of trite classical elements and blowing jazz. Mann's flute is as stilted and banal as ever, but fortunately Ayers, Sharrock and Carter get a chance to make their weightier statements, although I doubt that any of them took it too seriously.

Nowhere on the album does Fischer's writing approach his work on Mann's last effort, "Stone Flute," which was really surprisingly interesting and appeared to promise something better. But I suppose one shouldn't expect anything from Mann, and here at least one certainly doesn't get anything of consequence. R.W.



JOE HENDERSON

JOE HENDERSON: "Power To The People." (b) Black Narcissus; (a) Afro-Centric; (c) Opus One-Point-Five; (c) Isotope; (a) Power To The People; (c) Lazy Afternoon; (d) Foresight And Afterthought. (CBS Milestone 64068).

(a) — Henderson (tenor), Mike Lawrence (trumpet), Herbie Hancock (electric piano), Ron Carter (electric bass), Jack DeJohnette (drums). 23/5/69, NYC.

(b) — Henderson (tenor), Hancock (electric piano), Carter (bass), DeJohnette (drums). 29/5/69, NYC.

(c) — same as (b), but Hancock plays piano. Same date.

(d) — Henderson (tenor), Carter (bass), DeJohnette (drums). Same date.

WHEN Joe Henderson played his recent season at Ronnie Scott's Club, I consistently received the feeling that he wasn't being appreciated. Night after night he played sets containing the most wondrously complex inventions, but he seemed to get through to very few people.

That's probably because he's such an uncompromising player. He comes on the stand, puts his horn to his lips, and for the next hour it's heads-down-and-let's-play-something - we haven't-played before. Which is not to say that he's a seeker after

in brief



Without doubt Carmen McRae is one of the big few of the jazz-influenced popular singers. Her voice is special, flexible but with a metallic toughness about it, and her excellent control is matched by her diction. On THE SOUND OF SILENCE (Atlantic 2465007), arranged and conducted by Shorty Rogers and Jimmy Jones, we can enjoy all these attributes and several more. The swing of her phrasing is exemplified on "My Heart Reminds Me" and a couple more, and her (technical) capabilities are demonstrated on the somber "Gloomy Sunday," a dramatic treatment but then it is drama; on a verseless "Poor Butterfly" and perhaps on "Stardust," complete with its attractive verse. Also on the set are songs of rather a different nature: Paul Simon's "Sound Of Silence" and Jim Webb's "MacArthur Park" are among them. I derived less satisfaction from the latter. Hard to say why, but the singer's technique and personality seem at times to swamp the material. Band backings are efficient without being in any way exciting to jazz-minded listeners. In fact this is not the jazz Carmen so much as the "fringe" Carmen. But she is always interesting. — M.J.

novelty, but to him jazz about working hard to discover new facets of music and personalities.

For him, there are no frills or "embellishments" to detract from the improvisation and that's why a lot of people find him hard to take. It's also why Howard Riley, who depped at the piano one night for John Taylor, told me that it was one of the toughest and most instructive musical experiences he'd had.

I must say that I'd really like an album of that band with Taylor, Ron Matthews and Tony Oxley spurring the tenor giant on, but "Power To The People" is great to be going on with. It's rather more worked-out and routine than his last effort for Milestone, but loses little by comparison. Naturally, with that rhythm section there are echoes of Miles' approach, but Joe's own strength of personality ensures that the flavour is mostly his: strong, slightly jagged, and very masculine.

One pleasing feature is the mixing of electric and acoustic basses and rhythm. The way he uses them makes certain that there's none of the feeling of "sameness" which sometimes comes from the all-electric combination spread over a whole album and the acoustic tracks gain new freshness from the comparison.

The title track is a harcharger, with a wild, convoluted tenor solo and poised passage from Lawrence, who has a warm flaring tone and sounds like one to watch. "Foresight" is a spontaneous trio thing, very much like some of the sets we heard at Ronnie's, and Jorages through it with controlled passion and that incredible feel for up-tempo I should also mention "Opus One-Point-Five," a Ron Carter ballad given a tender heartfelt reading which is the other, and equally attractive side of Henderson.

Anybody who likes their jazz meaty and without trimmings will get to this. — R.W.

radio jazz

British Standard Time
FRIDAY (17) 8.5 p.m. J: Jazz Unlimited (Fri, Mon, Tues, Thurs); 10.30 Q: Jazz-studio Frankfurt; 10.30 J: Big Bands; 11.30 T: Big Bands (Clark Terry); 12.15 a.m. T: Jazz Records.

SATURDAY (18) 1.35 p.m. B3: Jazz Record Requests (Steve Race); 2.0 E: Louis Armstrong's Classics, 1931-1933; 11.30 A1: Antibes JF; 12.3 a.m. A1: Jazz Scene; 12.15 T: Tal Farlow; 2.5 J: Jazz.

SUNDAY (19) 12.15 p.m. J: Finch Bandwagon; 6.45 A3: Don Byas (Hague Panassie, Jazz Panorama); 7.32 B1: Mike Raven's R and B Show; 8.0 U: (1) Ginger Baker's Air Force (2) Frank Zappa and Mothers of Invention; 11.1 B1 and 2: Peter Clayton's Jazznotes (B3

stereo at 11.35); 12.5 a.m. B1 and 2: Jazz Club.

MONDAY (20) 10.0 p.m. V: Single Singers; 10.30 J: Dixieland; 11.0 B3: Jazz in Britain; 11.15 A3: Free Jazz; 11.30 T: Big Bands (Tommy Dorsey); 12.15 a.m. T: New Jazz Records.

TUESDAY (21) 8.30 E: (1) NDR Ovi; Tony Scott, Gary Burton Quartet (4) Humphrey Lyttelton Band (8) Rob Franken Quartet, City Preachers; 10.30 J: C and W; 10.30 O: Jazz Journal; 10.30 V: Jazz Corner; 11.0 U: Louis Armstrong (Boston Concert, 1947); 11.30 T: Big Bands (Pat William Ork); 12.15 a.m. T: Modern Jazz Quartet.

WEDNESDAY (22) 7.2 p.m. B1 and 2: Best of Jazz on Records (Humhp); 8.50 E: Jazz Version of Songs from "Fiddler On The Roof"; 10.20 E: (1)

Acker Bilk (3) Oscar Peterson (4) Bobbie Gentry, Glen Campbell (5) Ray Anthony; 10.30 Q: Jazz Club (Those Adderleys); 10.30 J: L-A; 11.30 T: Big Bands (Jan Savitt, 1938-41); 12.15 a.m. E: Jazz; 12.15 T: Bill Hofman.

THURSDAY (23) 7.2 p.m. B1 and 2: Big Band Sound (Alan Dell); 9.30 Q: Big Band Serenade; 10.30 J: Soul; 11.30 T: Big Bands (Artie Shaw, 1940's); 12.15 a.m. T: Illinois Jacquet.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES: A: RTF France 1-1829, 2-348, 3-848; B: BBC 1-247, 2-1500/VHF 3-188/194/464/VHF E: NDR Hamburg 309/189, J: AFN 547/344/271, O: BR Munich 375/137, Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221, V: Radio Eireann 530.

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BRANCHES THROUGHOUT LONDON

Leonard Feather reports from Los Angeles

NOBODY who was a witness to the 70th birthday celebrations arranged for Louis Armstrong in California is ever likely to forget the experience — least of all Satchmo himself.

He arrived at Los Angeles airport on the evening of June 30 and found, to his surprise, a big brass band there to salute him, and a crowd of hundreds of fans jamming the arrival area. It was the kind of scene to which Louis has long been accustomed in other countries, but it rarely happens to him in his native land.

Friday evening, July 3, a concert was staged at Los Angeles Shrine Auditorium. It was the product of almost a year of planning by a coalition of California Dixieland jazz clubs. Under the careful guidance of producer Floyd Levin, 46 traditionalist musicians were rounded up to represent various phases of the Satchmo story.

To enhance the thoughtful production of the show, Hoagy Carmichael was one of the Masters of Ceremonies. As Carmichael brought his guest of honour on stage, the near capacity 6,000 crowd rose to its feet.

In front of a New Orleans French Quarter backdrop, Louis sat in a rocking chair and joined Hoagy in an unaccompanied duet. Their song was, of course, "Rockin' Chair," which they recorded together in 1929.

Carmichael then introduced a series of slides, showing the wooden backyard building where Louis was born; a 13-year-old Louis playing in the Waif's Home band; the 1918 riverboat ensemble, and King Oliver's Creole Band in 1923, with Louis on second cornet.

Watching these reminders flashed on the screen, Satch reminisced freely; then one of the small combos on the stage would amplify his stories with music.

The riverboat band fittingly included mostly men who have been playing for years in a boat on the simulated Mississippi at Disneyland. Mike Delay played a pure-toned trumpet lead, aided by Joe Darenbourg on clarinet; Sammy Lee on tenor saxophone; Roy Brewer, trombone; Alton Purnell at the piano; Alton Redd on drums and the 75-year-old Ed (Montudie) Garland on bass.

Benson Curtis, Los Angeles' leading dixieland disc jockey, then introduced a recreation of the Oliver band. Andy Blakeney, who replaced Louis with Oliver in 1924, split the

Louis' birthday party



trumpet duties with George Orendorff. Rounding out the group, which did justice to "Dippermouth Blues" and "High Society," were Warren Smith, trombone; Matty Matlock, clarinet; Billy Mitchell, piano; Billy Hadnot, bass and Sylvester Rice on drums. Joe Marsala, one of the many white musicians who used to idolise Louis and hang around him in the early Chicago days, sat in with this band for some heated, fluent blowing on "Canal Street Blues."

The Armstrong Hot Five was represented by Teddy Buckner's group, which is actually seven strong: Buckner, trumpet; Caughey Roberts, clarinet; John Ewing, trombone; Chester Lane, piano; Art Edwards, bass; Jessie Sailes, drums and Nappy Lamare, banjo. Buckner, unfortunately had a severe blister on his lip, was extremely nervous because of Louis' presence, and failed in an effort to do his usual life-like duplication of the Armstrong solo on "West End Blues." In fact, the high point of this set was the guest appearance of clarinetist Bob McCracken. This lean, gnarled 65-year-old white Texan, who toured Europe and Africa with Satchmo in 1952, drew

such hefty applause with his feature number "After You've Gone" that he was obliged to come back for an encore, "I Found a New Baby."

Maxim Saury, who had flown in from France to celebrate this night with Louis, took part in a rather indifferent set by a group loosely identified as The All Stars. Generally speaking, their entire set did very little but delay the arrival of a far superior group, which because of the tight schedule, only got a chance to do one instrumental number.

Billed as the "Ambassador Satch Band," they comprised Clark Terry, trumpet; Barney Bigard, clarinet; Benny Carter, alto sax; Tyree Glenn, trombone; Ray Sherman, followed by Joe Bushkin, piano; Red Callender, bass and Louis Bellson on drums. They played an elongated version of "Mack the Knife" and were about to go into a Barney Bigard feature number when, at 11.45 pm, Louis reappeared to croak "Sleepy Time Down South," followed by "Blueberry Hill."

Then as the midnight deadline closed in on him, he hypnotised the happy crowd into a sing-along, clap-along

"Hello Dolly!" with Tyree Glenn up front playing the obligato for his ex-boss. (Bushkin, Callender and Bigard are all, of course, Armstrong alumni).

The evening was climaxed by the wheeling on stage of a six tier, 800lb cake, 11ft high. Satchmo had to climb up seven steps to take a slice off the top.

In all, it was a night filled with joys and love, in which the only missing element was the sound of Satchmo's horn.

Will he ever play again? "I still practise an hour a day, every evening before dinner," he told me. "Dr Schiff says maybe I will be ready in a couple of months."

Ready or not, he has a world-wide army of fans for whom his mere presence means instant nostalgia. Everyone at the Shrine had his private memory of Louis: perhaps a long forgotten dance in a depression era ballroom; the inspiration of a 40-year-old Hot Five record that may have triggered a career; the recollection of departed giants who have now become part of the Armstrong legend — Joe Oliver, Jack Teagarden, Edmond Hall, Billy Kyle.

The next afternoon, on his actual birthday, Louis relaxed quietly with Tyree Glenn, Barney and Dorothy Bigard, Floyd Levin and a small group of friends, in the big penthouse apartment of Bobby Phillips of Associated Booking Corp., which Joe Glaser headed until his death.

Looking back at the unforgettable events of the previous evening, Louis turned to Floyd Levin and said: "Man, I've had a lot of wonderful honours in my life, but last night was the biggest thrill of all." So it was for many of us who were there. We can only hope that Louis will be in town with horn in hand to celebrate his 71st.

Martyn's greatest gig

ONE of the pleasant surprises of the unique Louis Armstrong 70th birthday concert in Los Angeles was the long set of warm-up music played in the pit of the Shrine Auditorium by Barry Martyn's band.

The 29-year-old London born drummer had flown here with his group to take part in the celebrations. Producer Floyd Levin assigned Martyn to keep early arrivals from getting restless. They started playing almost an hour before the curtain went up.

Through an accident that proved lucky for them, they played twice. Because Sarah Vaughan's dress failed to arrive, Levin asked them to resume playing until the concert finally got under way, a half hour late.

Barry Martyn sang on "Just A Closer Walk With Thee." The band achieved a good spirit and infectious rhythmic feeling on such numbers as A. J. Piron's "Red Man Blues," and other evergreens such as "St Louis Blues" and "Apex Blues."

With Martyn were Clive Wilson, trumpet; Dick Douthwaite, clarinet; John Marks, piano; Derek Took, bass and Freddy John, trombone, John, who is Swedish and had been living in New Orleans, joined the band just a couple of weeks ago.

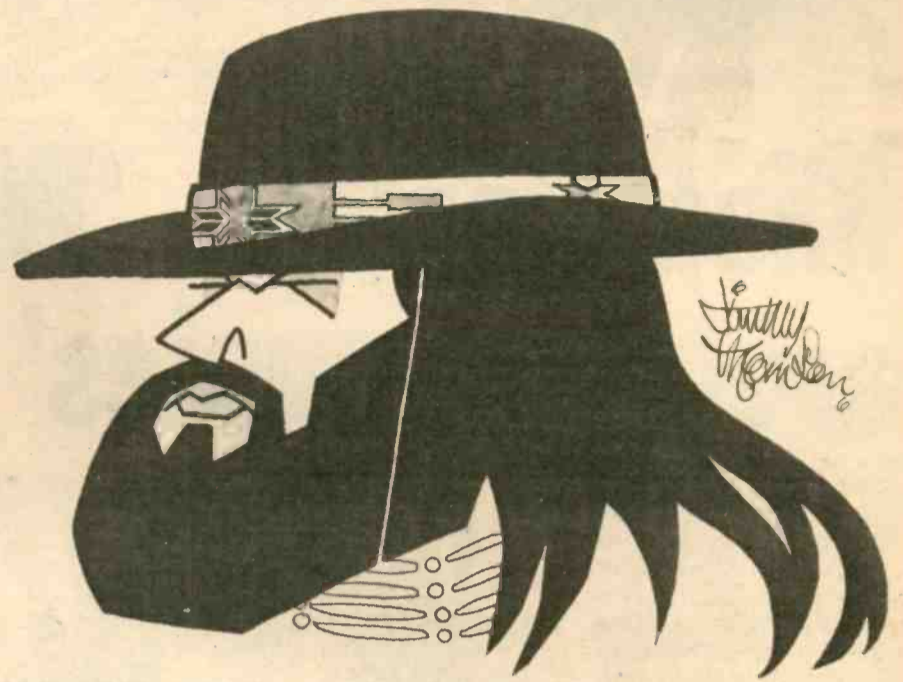
"It was one of the thrills of a lifetime," said Martyn, "meeting Louis on this occasion and being on the same programme with him. It happened because Floyd Levin, the producer, heard us in New

Orleans in 1969. I played a party at Floyd's house the other night with Barney Bigard, Tyree Glenn, Alton Purnell, Claude Luter and Maxim Saury. Bigard sounded fantastic. Floyd taped the whole thing and I hope to have a copy as a souvenir."

This was the ninth time in America for Martyn and the third time for the band; they appeared at the New Orleans Jazz Festival in both 1968 and 1969. From Los Angeles they are leaving to play a gig in Dallas, after which they will spend three weeks in New Orleans dedicated, as Martyn put it, to "looking, listening and learning."

Armstrong, who stood in the wings listening earnestly to the Martyn's band, said: "Those guys sure can play them tunes. They got the right feeling."

KEEF HARTLEY in Blind Date



■ Keef Hartley, with his large Alsatian dog by his feet, sat through Blind Date smiling and tapping his feet. He seemed to enjoy most of the records from the bubble-gum of the Pipkins to the freaky guitar work of Jimi Hendrix. "Sorry I'm not very good at guessing names," he said.

DON COVAY: "Everything I Do Gonna Be Funky" (Atlantic).

That's known within our organisation as a Gary Thain record — he's our bass player. Yeah definitely funky — it's got a good start. I haven't got a clue who it is — Southern American — Memphis probably.

It's an average soul record, the sort of thing they used to play at the Flamingo when Georgie Fame played there. I enjoyed the feel, you can tell it's American — they don't doctor the feel.

HANK MARVIN: "Break Another Dawn" (Columbia).

Is it Tony Joe White? If it's not him it's a well-made English record. The song doesn't do anything for me. Who is it? Yeah, well done, yeah well done—you've got to give it to him for staying on the ball.

■ **CISSEY HOUSTON:** "The Long And Winding Road" (Major Minor). Yeah, great—yeah. Is it Dionne Warwick? It's a great song, a great arrangement and well sung.

■ **IT'S A BEAUTIFUL DAY:** "Let A Woman Flow" and "It Comes Right Down To You" from the LP Marrying Maiden (CBS).

I don't know who it is, but can we take it off? It's a bit Chinese Restaurant, the sort of thing they play in the background. Who is it? (MM, "It's A Beautiful Day.") Oh my god. Can you play another track, something a bit representative of their sound?

■ **HARDIN AND YORK:** "I Can't Find My Way Home" from the LP The World's Smallest Big Band (Bell).

I don't know who it is — the beginning was a bit Randy Newmanish. I haven't a clue who it is. It would have been great if it was heavier, especially on the build-up.

■ **PRETTY THINGS:** "Grass" from the LP Parachute (Harvest). That didn't do much. Definitely British, but I don't know who. Really, I have nothing to say about that one.

■ **PIPKINS:** "Yakety Yak" (Columbia). (Keef laughs). Yeh, it's

great. Is it King Crimson? I think it's an old song done by the Coasters years ago. Yeah, great.

■ **LITTLE RICHARD:** "Laudy Miss Clawdy" from the LP The Little Richard Story (Joy).

Definitely Little Richard — it's got to be. It sounds like a new recording — is it a new album? Yeah, it would go great with your new motorbike. Really it's the sort of thing Paul McCartney would buy, or someone who wanted to catch the old days. It's funny when these old 1959 things were released we thought they were so heavy, but listening to it ten years later and it doesn't really stand up.

■ **JIMI HENDRIX:** "Star Spangled Banner" and "Purple Haze" from the LP Woodstock (Atlantic).

He's just incredible, he's the king of guitar. The two most relevant points about Hendrix this LP shows are: One, he's the only guitarist who can freak out and make it sound something, all that weird stuff he plays really means something. Two, he's the only guitarist that plays in a three-piece, and makes it sound like a band. I think it's unfortunate that so many three-piece bands try to do what he does. Perhaps he is the only guitarist with any originality.

Everything IS beautiful for Ray Stevens

IT WOULD be hard to find a more modest character than Ray Stevens — or a more casual one.

Lounging in a sports shirt and slacks with ice-cold drink at his hand in his London Hilton hotel suite, he looks the picture of contentment. An American Val Doonican, or a twin brother of Andy Williams.

It's not surprising when you consider that Don Williams, Andy's brother, is Ray's manager. And Ray had been a regular guest on the Andy Williams spectacular since it hit this country.

Soon, though, Ray will be seen in his own show in this country.

Ray can afford to sit back contented. He must be one of the few complete musicians in the pop singing business. There is hardly an instrument played that Ray cannot handle with a certain degree of skill.

Majored

He had music lessons at the age of six and majored at music college. But he preferred pop to classics — and pop is undoubtedly the better for his choice.

Ray was in London this week for seven days to promote his latest chart success "Everything Is Beautiful" and make films for promoting the next one off the production line, called "Come Around."

"I am doing a lot of TV shows while in London," he



LULU on all Ray's shows...

said. "I have done the Lulu show, Top of the Pops and the Morecambe and Wise show and I have done a lot of radio interviews as well.

"The new single will be

out in about a month and I have made some films to coincide with its release.

"It must be a year-and-a-half since I was last in Britain, but I'm not sure because I have the world's worst memory. But I know I have been working very hard in America during that time.

"I have been writing a lot of songs for concerts and done a lot of television work in the States. I have also spent a lot of time in recording studios and, of course, in airports and aeroplanes.

Sessions

"Making records takes me a long time because I take a lot of pains over getting things absolutely right. I often spend three to four sessions in a studio doing just one song and each session lasts three hours.

"I have a new album released this week called 'Everything Is Beautiful' which has taken a long time to get together.

"They are showing the Ray Stevens show now in the States on NBC and that will start a lot of activity for me. The near future looks like being pretty much like the

present with more cabaret and quite a bit more television.

"I think the show will probably come over here. Negotiations are going on and I think they are on the verge of clinching the deal. If it does come it will probably be shown in the fall.

"Lulu is on every show and I think she's great. She's a very nice person and very talented too. She's very easy to work with and very likeable. The group Guess Who and Mama Cass Elliott are also on the shows.

"I would like to do some concerts in this country the next time we come. This is the third time I have been over here and each time it has mainly been for business reasons. People must want to hear you singing and I am hoping that the next time we come it will be to do actual live performances."

Who are Ray's favourite artists?

"My number one all time favourite act is the Beatles," he replied without hesitation. "They are absolutely unique.

"But I like a lot of artists in the music world. In fact most of the artists that are around I can get into and dig them.

"I have recorded about

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From: The Entertainments Chairman

8 June, 1970

I, as Entertainments Chairman of the University of Surrey in Guildford, am writing to let you know, officially, how good we students think your group, Ghost, is — they played fantastically well when they were here, and went down really well. In fact, we want to book them again for next term, and are looking forward to that time, and until then may we wish them all the best with their new L.P. and single.

Yours
Chris Sheldon



YORK: Forging ahead

NO REST FOR THE 'SMALLEST BIG BAND'

WITH THEIR second album "The World's Smallest Big Band" recently released, Eddie Hardin and Peter York have by no means slowed down their work rate, let alone paused for breath.

Already the ex-Spencer Davis duo are forging ahead with their third album. Its release in

October will coincide with a tour of the United States.

"We are not entirely happy with our second album," said Eddie, the keyboard half of the band, last week. "There will be some improvements on the production side for our next one. The tracks are going to be quite a bit shorter, with more actual songs and more orchestral arrangements."

"We are using more and more percussion," drummer, Peter York intervened. "I have always thought of using percussion in a

symphony context, where it has some greater justification, and can blend in and drift out when it's needed, instead of going on regardless. We are making the entries in our music more meaningful by cutting out pauses for instrument changes."

Peter has strong opinions about some of the long drum solos that are in vogue.

"I don't see the point of these long drum solos. It is difficult enough to play anything musically valid, without risking a solo that

may become monotonous.

"You can play something showy, and there is no doubt that it will get people going. But I don't like doing it. When solos start boring me then they must be boring other people."

In spite of Eddie's excellent organ playing on the second album, he has a firm preference for the piano, and plans to introduce a harpsichord on to the next recording.

He is also deep into voice experimentation. Having tried a

'rock-and-roll' voice, Eddie introducing a new style into act. Christened the "good music" voice, it could turn out to be an H & Y secret weapon!

Peter is not quite so forthcoming about his voice. He only sings private, but if studio work goes well he might break his silence on the October release.

In September the duo start tour in Germany, where they have achieved a good measure of popularity. A quick visit to Italy, and then they begin their travels in America, which they have visited since Spencer Davis days.

If record sales go well in Britain, there could be a tour later this year.

Miss Pamela: 'We aren't groupies'

SHE DOESN'T smoke and she doesn't drink. She has an infectious giggle and a mass of blonde hair that occasionally hides a face that's a cross between Hayley Mills and Marianne Faithfull.

She loves pop stars and doesn't wear a bra despite wearing a see-through crochet blouse. And when she smiles she looks very pretty.

But more important than all this she insists that whatever people may think she is not, repeat not, a groupie.

The young lady in question is called Pamela. Miss Pamela to give her full title. Miss Pamela, proud member of a bunch of fun-loving girls who come under the collective title of the GTO's. And GTO — in case you don't know — stands for Girls Together Outrageously.

The GTO's could be called a singing group, or even a comedy act.

They were formed two and a half years ago by Frank Zappa, leader of the Mothers of Invention, to make a rather odd album. The girls on the record were — and still are — friends of Frank and other West Coast groups in the States.



MISS PAMELA: Girlfriends married — each other

The original take for the album was censored about half a dozen times to cut out bits and pieces that would offend the Establishment.

It sold quite a lot of copies — but by no stroke of the imagination could it be called a hit.

Pamela, in London for the last few weeks on holiday, spoke to MM about herself

and the GTO's and their reputation in a West End hotel last week.

"We were formed about two and a half years ago and at first there were seven of us but now there are five. Two of the girls left to get married — to each other," twenty-one-year-old Pamela said in all seriousness.

"It was a lovely wedding.

I went to it and I should know.

"Frank Zappa decided to commercialise on us so we wrote a bunch of songs to sing. It took us over a year to get the album out because of the censor but it sold pretty well in Los Angeles. We are recording another one next month. It's very, very, very bizarre.

"I am going back to the States next week because we are starting a three month tour. There are only four of us now. One of the girls has just got pregnant and she is staying at home.

"I think the album has sold two and a half thousand copies here in England. There are seven songs on it and we recite a lot of poetry and do a lot of talking. We were talking about pop groups and sexual things but the censor has taken all the meat out of it.

"I am also writing a book which is called 'Groupie Capers.' It's really just my diary from about eight years old and we are going to make a film from the book.

"My favourite group at the moment is the Flying Burrito Brothers because I just love country music. I have always loved the Byrds as well.

"People tend to think that the GTO's are perverted groupies. I don't know why. It doesn't make any sense to me why we have this image in the States.

"It all started when I was a teenager and I just loved the Byrds. I used to follow them around and eventually got to know them. Then I met Frank and got to know loads of other people in the pop world.

"I don't really think the GTO's are groupies.

"I really hate the tag because it signifies a really very low class chick who beds down with everybody. It's not really like that at all."

ANY QUESTIONS?

WHEN did Alan Jackson begin to play drums and can he offer any useful tips? — Robert Shaw, Torquay.

I started quite late, when I was 20, and took lessons from Tony Kinsey, who taught me to read; Alan Ganley; and two years ago, Philly Joe Jones, plus part-time study in percussion at the Guildhall School of Music. It's definitely best to have personal tuition and to take everything slowly. Listen to music of every kind. Buddy Rich's snare drum book is good for a beginner, being simply laid out and easy to understand. — ALAN JACKSON, Mike Westbrook Band.

Is there any intention to release David Mason's Blue Thumb album, "Alone Together," in Britain? — M. J. Searle, Worcester Park.

Harvest (EMI), who distributes Blue Thumb in Britain, have scheduled the album for release in September, but there is a good chance that it will be available sooner than that.

Does Alan Haven find problems in recording the organ with a large orchestra? — Harold Hunter, Cowes, Isle of Wight.

As the recording of organs is so habitual in all studios these days, the problems are not so much technical as musical and the physical side is best left to the recording engineer. If the record is intended to feature the organist, he should work in close contact with the arranging in the planning stages, as I do with my own producer and arranger, Keith Mansfield. When involved with an orchestra of 50, as we were on my album, Haven For Sale, the organist must not get in the way of the orchestra, or vice versa. Musical ideas and sounds are the essential ingredients and the more economical the organist keeps his playing the better it is. In the final analysis, the deciding factor is the tact and taste of the player, which is virtually true of anything in music. — ALAN HAVEN.

Is it possible to obtain Ernie Ball Super Slinky guitar strings in Britain? I bought some in the States and they're beautiful, but now I need some more and can't find a source of supply. — Pete Cresswell, Enniskillen, N. Ireland.

So far these strings have not been obtainable on this side of the Atlantic, but they will shortly be imported by the Ivor Maistrants Musiccentre, 56 Rathbone Place, Oxford Street, London, W.1, who noticed the big demand for them and have arranged exclusive distribution in Great Britain. First supplies are due in a few weeks.

I have an old EP by Cyril Davies on Pye International NEP 44025, titled "The Sound of Cyril Davies." Would you know the line-up



ALAN JACKSON: Take it slowly

Alan Jackson talks drums

after such a long time? — William Ranks, Bow.

Personnel on "Country Line Special" and "Chicago Calling" was Cyril Davies (harmonica, vocals), Nicky Hopkins (organ, ele. piano), Ricky Brown (bass guitar), Carlo Little (drums), and Bernie Watson (lead guitar). "Preaching The Blues" and "Sweet Mary" was the same, except for Keith Scott on piano.

Where did the word fan originate? — Trevor Banks, Leeds.

From the name of temple worshippers in ancient Rome, who were roused to religious frenzy, or fanatics. They were known as fanatics and the word became shortened to fan.

Can you advise on the use of the capo for playing folk banjo? — Arnold Betterwick, Sheffield.

The capo is a mechanical device for raising the pitch of all four "playing" strings uniformly. For example, if you are playing a song in the key of C and you find that the key is too low for you to sing in comfort, you simply attach the capo to the finger-board just behind the first fret, play in C chords and the sound produced will be in the key of C-sharp. If you put the capo on at the 2nd fret, you will be playing in the key of D... and so on. Full details of the use of a capo, types and tunings of five-string banjos, condition of the finger-nails for playing, and other valuable advice is given by John Pearse in his Old Timey

Finger-Picking Banjo Method, published by F. man at 7s.

The repertoire of most local groups playing in public consists of pop songs of them high in charts. What is the position regarding copyright? — J. Rudger, Exeter.

Local groups will normally be playing in premises already holding a "blanket licence" from the Performing Right Society, to whom they are required to subscribe through the proprietor of the hall, a complete list of titles of the numbers played. From these lists, the R.S. credit the composers and authors of the works performed. Anyone in doubt should contact the Performing Right Society, 25 Berners Street, London W.1.

Exactly what is the composition of maracas? — Douglas Beedy, Southend.

Maracas are rhythmic instruments from Cuba and other parts of South America. They consist of a pair of gourds filled with seeds which give a swish sound when shaken. — Peter Gamm and Peter Clayton in A Guide to Popular Music (Phoenix House).

Are Led Zeppelin making any public performances this country during summer months and they going to issue another LP soon? — P. A. Hearfield, Nottingham.

No appearances planned in Britain because they are due to tour America in August/September. They are currently working on a new album, which will be issued in the late summer/Atlantic and will be the Led Zeppelin 3.

I seem to recall reading the MM that there is a central list of rehearsal bands which has been compiled by an enthusiast. I want to contact a band in Essex. — B. J. White, Benfleet.

Multi-instrumentalist George Wards runs an organisation called "Music Where," which operates rehearsal bands four nights a week in South East London for musicians aged 15 to 65 and provides information service where to get a band anywhere in London. Featuring music ranging over the past 30 years, the band have produced such talented instrumentalists as M. Westbrook and Jon Hiser and have been praised by Johnny Dankworth. Details are available from George Ward, 52 Darwood Avenue, Catford, London, S.E.6 (698-67) who will be able to put you in touch with a band in Romford.

Is it possible to get the Beatles LP "Hey Jude" which was released in America but is apparently not obtainable in Britain? — K. J. Murray, Birmingham.

One Stop Records, South Molton Street, London, have some copies available at £3 2s 6d, plus 1s 6d postage.

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MAGNA CARTA: Gentle reactionaries

"SEASONS," their new album is re-released at the end of the week, television and radio shows have been arranged, and Magna Carta are set for an extremely busy future.

Chris Simpson, Glen Stuart and Lyell Carter are three resounding personalities, who combine to produce an acoustic sound that is notable for its rich harmonies and gentle melodies.

Their quiet sound is momentarily surprising when the strength of purpose behind it is considered.

In a gentle way our music is reactionary," said Chris, when I met the group in a Wardour Street pub last week. "Everything is complicated and people are reacting against this." Magna Carta getting up and singing about beautiful things is not everybody's cup of tea. I think the album will probably be slated by some people, but I don't care.

We are easily labelled as twee if we are careful. If people start singing about dew flowers they take that risk. The world has become hardened."

Had they thought of writing any more epics "Seasons"?

From the writing point of view I prefer to tackle a big project," said Chris, who writes the group's lyrics. "But we must have a change. Other people start saying that the next album will be another "Seasons." The next album is in its embryonic stages at the moment," Lyell broke in to explain. The conversation turned to Chris. "You can say it will be more root. Having heard the reasons," I think people will

Simple sound of Magna Carta

accept epics. But we would like to get back to form simpler things."

"I think you are always going to go back to simpler music forms," ventured Glen. "People cannot share heavy music. Everyone can join in with the Mungo Jerry thing."

"It is not a fashion. It is a feeling that is there the whole time," said Chris. "All of a sudden the kids realise that they have got complex and turn back to simpler things again."

Great gigs

The group had completed an eight-hour drive back from a tour of Cornwall earlier in the day. How had the West Country reacted to them?

"They were absolutely great," said Chris. "We only did a couple of gigs, but it was the first time we had been down there."

"We find that since we did Disco 2 on television far flung places we had never heard of before are packed for our gigs."

"There are the inevitable comparisons with Simon and Garfunkel, and I think it is wrong to do this."

"When they see our equipment going in at some clubs they are a bit taken back, but once we start it is okay."

Chris was about to be ordained as a priest, after studying at Kings College in London, when he turned in the direction of music and Magna Carta. Was he still a strong Christian?

"If you say you are a Christian, you have to be very careful," replied Chris, anxious not to be labelled a Bible-quoting, travelling conversionist.

Bored

"I don't equate morally with Christianity. I think the basic concepts are relevant today, but if people want to live together or anything I don't see anything wrong with that."

"I don't go to church because it bores me stiff, and I don't have the time anyway. If a lot is chopped away, then it is very relevant. I am not capable of living up to what it really is about."

ROY HARPER is a sort of Gerald Scarfe of music. Like the cartoonist, what he does isn't always pretty, it isn't always enjoyable, but by God his work is impossible to ignore.

Last week I heard him on two consecutive nights. The first night, at London's Royal Festival Hall, was possibly the worst gig he has ever performed. One national newspaper called it a "brilliant disaster," and it's a fair description.

The following night I sat in the control booth while he recorded his next Harvest album at EMI's Abbey Road studios. Was it the same man? The songs were the same, the dry downbeat northern humour of the remarks he interjected before the songs was the same, his Magic Roundabout haircut and sparse grizzle of beard was the same, but there the resemblance stopped.

In the recording studio I stood very close that that rare, intangible thing called genius.

This is what people find so infuriating about Roy Harper, the apparent inconsistency of the man. One night incredibly in touch with his audience, drawing them into the nightmare world he sees around us, pulling out great shimmering cascades of notes from his guitar like a man with 12 fingers, illustrating to us why the Cuban peasants took him so readily to their hearts though they couldn't understand a word he said or sang.

The next night: nothing. It's easy to blame the circumstances for the difference, and Roy himself obviously feels far less at ease with his audiences below that imaginary line from Bristol and the Wash.

"The beginning of this last tour was incredible," he told me between takes. "At Liverpool they cheered, literally cheered after every song. But it began to go sour as I came south. Portsmouth was boring. Fairfield Hall was terrible. And you were at the Festival Hall last night."

"The audiences down here are so blasé. They put you on trial all the time and if things don't go right from the beginning, then they find you guilty. And the worst thing is they never, never react. It wouldn't be so bad if they threw things."

"Of course at the Festival Hall I saw a lot of obvious American tourists in the hall and I'm afraid they got me a bit uptight. They looked like 'people who voted for Reagan or Nixon.'"

I wonder if that is the real reason. If Roy needs feedback from his audience to really get it on, how in the name of Phil Spector and Brian Wilson does he do it so readily in the recording studio? OK, the control room was full of friends,

James Kelly looning around with imitations of the Thunderbird puppets making a pornographic movie, Peter Jenner discussing plans to organise a medieval craft festival somewhere like Glastonbury, an American chick who rubbed Roy's back between takes while he swigged down bottles of tomato juice,



ROY HARPER: Blasé audiences

but when he was out there in the studio with only his own voice in the earphones as company, he was getting no feedback at all from us. We were behind a soundproof glass screen.

People who lump him in the bag with the shamateurs who lope on to stage and share their hang-ups with an audience that takes vicarious pleasure in the self-exposure should have been there as Roy patiently tried to get the essence of his song down on tape so that the hero was shown not as a villain, not as an angry old man about to get his revenge on society, but a rather plaintive has-been who could turn his experience to good account, if only he could get it together.

A slow version was rejected. A faster one, too — "Too choppy," said Roy, "It's becoming too much of a rocker." Two more takes later we were getting there, though Roy was still critical of the guitar work.

"Getting too tricky. The guitar is taking me away from the song."

This man is a communicator and anyone who can't receive his message is

Roy Harper: on-off genius?

just not listening!

In fact, the ups and downs of Roy Harper's public appearances, which will no doubt continue as long as concerts represent a small, arbitrary selected (by money) section of the population, who have come to get value in return or they'll tear up the seats.

Most artists know the feeling. They come out on stage, sing one number, and the dread realisation sinks over them like a London pea-soup fog that it just isn't going to happen. This would be OK if they were singing from the floor of a folk club. They could shrug their shoulders, say "Sorry folks" and surrender the floor to someone else.

You can't do that when the rent of a big concert hall has to be paid for, and the normally accepted definition of a "good trouper" is of a guy who can carry on regardless, triumphing over his own inner feelings, projecting an often quite false sense of self-assurance and bonhomie.

This superstar technique is one of the things Roy Harper is most against, part of what he sees as the falsity of the posing and carping and criticising that is an essential part of showbiz — with the emphasis on the business.

The theme crops up in many of his songs, for instance his viciously accurate dissection of the critic's role, "The Judge," which always make me squirm at its accuracy every time I hear it. Though Roy assures me I'm not its specific target, the cap fits sufficiently well to be uncomfortable.

Why should we be so surprised that Roy Harper actually practices what he preaches?

KARL DALLAS

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PERSONAL CALLERS WELCOME

Continent

At the end of the month they play in Stockholm, Sweden. They have already been to France and Belgium, and I asked if they had been pleased with their previous visits to the Continent.

"The reaction over there was very good," said Lyell. "It depended on where we played, but the right venues were incredible."

"It is rather like opera," added Glen. "They cannot always understand the words, but they are on the same level. They can capture the mood."

The group also have the distinction of playing in the International Festival of Youth Orchestras, at St. Moritz, at the end of August.

They were heard by the organisers of the festival when they played at London's Lyceum. Backed by a 150-piece orchestra, they will play "Seasons" and half an hour of new material. The occasion is being recorded for an album.

Film score

All the group have individual projects on hand. Chris is working on a series of religious programmes for Radios 2 and 4. Lyell is writing the instrumental score for a new film, "Dulcimer," starring Carol White and John Mills.

Glen goes back to his old profession of acting. He is cast, together with Madeline Bell of Blue Mink, in "Wing-out Pussycat," which opens in Coventry and arrives in London three days later, on September 13.

With a couple of television dates lined up for September, and numerous radio shows, including "Sounds of the Seventies" on July 28 and "Country Meets Folk" on August 5, the sound of Magna Carta will not escape many this summer.

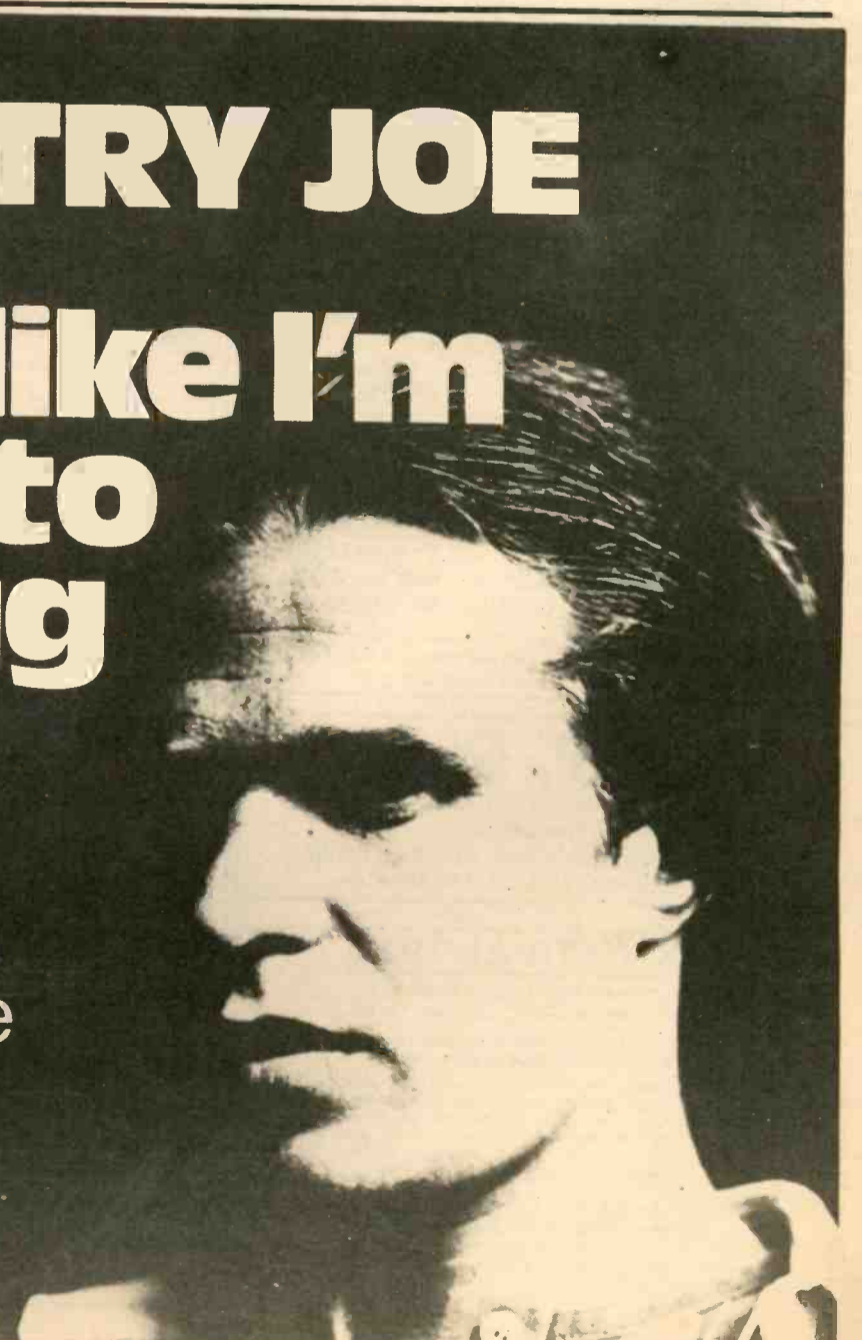
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IRISH COUNTRY FOUR
Prince of Wales, Dalling Road (2 mins. Ravenscourt Park Tube).

NONESUCH-SELKIRK, Selkirk Road, Tooting.
ARTHUR KNEVETT

THE MIDDLESEX FOLK CLUB
hosts
THE TIPPEN FAMILY
guests

THE APOSTROPHE

The Target, Northolt Roundabout.
THREE TUNS, Beckenham, (01-693 6810)

MIKE ABSALOM

July 23: Bill Boazman

TROUBADOUR, 9.30 pm.
GRAHAM BUTTERFIELD
GUEST CHRIS FLEGG

WHITE BEAR, Kingsley Road, Hounslow

WIZZ JONES

FRIDAY

AT COUSINS, 49 Greek Street, 7.30-11pm

BRIDGET ST JOHN

AT THE GROSVENOR
Grove Ave., N.5 (opp. Canonbury Station)

THE FETTLERS

JOHN MAKIN, JO VINCENT AND COLIN REECE

BRIDGEHOUSE, Sam Mitchell, 8 p.m. Borough Rd., Elephant & Castle.

COACH HOUSE, Bull. Farningham, Kent.

IRISH COUNTRY FOUR

Hosts, New River Train.

DAVE COOPER & Jenny Beeching, General Haverlock, Ilford.

HUMBLEBUMS

July 24, Victoria Hall, Southborough, Tunbridge Wells, 8 pm. Tickets Rs. at door or phone T.W. 22858.

SATURDAY

"ANGLERS," TEDDINGTON:
ROG SUTCLIFFE

AT COUSINS, 49 Greek Street, 7.30-11pm.

STEFAN GROSSMAN

Next week: Davy Graham.

CEILIDH AT THE HOUSE
7.30-11.30 p.m.

SHIRLEY COLLINS

TONY FOXWORTHY, THE JOURNEYMEN

Cecil Sharp House, Camden Town. Bar, refreshments, folk shop.

HINTLESHAM FESTIVAL OF POETRY & FOLK

Saturday, July 25th: FOLK

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Including: STEFAN GROSSMAN • THE JOHNSTONS
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12 noon-12 midnight. Tickets one-day 12/-, weekend 30/-, including camping, from: Mrs. Walker, Hintlesham Hall, near Ipswich, Suffolk; Colletts Folk Shop, New Oxford St., London, W.1; and at the gate.

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FOLK FESTIVAL 1970

University of Technology, Loughborough, Leics.
Friday, July 24th to Sunday, July 26th, 1970

CEILIDHS, SINGAROUNDS, WORKSHOPS, EXHIBITIONS, LECTURES
CONCERTS AND FOLK CRAFTS

With The Yetties, Eric Winter, Leon Rosselson, Ian Stewart, Christina Hale, Harry Boardman, Stan Hugill, John Foreman, Darita y Pepe, Charlie Bate, Clare Clayton, Lizzie Higgins, Percy Webb, Fred Jordan, Harry Ogden, Dave and Toni Arthur, The Spinners, Louis Killen, Dave Cooper, Dick Hewitt, Martin Byrne, Sam Sherry, Ally Bain, Mike Whellans, Barnsley Sword Dancers, Leyland Morris Men, Orange and Blue, etc., etc.

FOLK FESTIVAL CEILIDH, Loughborough Town Hall
Saturday, July 25th, 8 p.m. Tickets 7/6

Details and tickets for Festival and the Ceilidh from Keele Folk Festival
Cecil Sharp House, 2 Regents Park Road, London, N.W.1. (01-485 2206)

SATURDAY cont.

IRISH COUNTRY FOUR CONCERT, Battersea Town Hall, Saturday 25th July, 5s, 7s 6d, 10s.

MANDRAKE CLUB
Meard St., Soho.
SILVO AND MOSES
ANDY ANDREWS
8.30-11.30. BAR.

PEANUTS, Kings Arms, 213 Bishopsgate.

THE FETTLERS

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AND NICK HARRISON

THE LCS PRESENTS THE SINGERS CLUB, A. L. LLOYD and PETER BELLAMY, UNION TAVERN, 52 Lloyd Baker Street, London, W.C.1

THE PEELERS, Kings Stores, Wide Gate Street, off Middlesex Street, near Liverpool Street station.

DRAUGHT PORRIDGE

THE PEELERS

TROUBADOUR, 10.30, 265 Old Brompton Road

COLIN SCOTT

SUNDAY

COME ALL YE, Tower Club, William IV, opposite Leyton Baths.

CROYDON COME ALL YE
BLUE ANCHOR, SOUTH CROYDON

KALI DAS GUPTA

FROM EAST BENGAL

ST. MARTIN-IN-THE-FIELDS
Trafalgar Square, 8 p.m.
CRYPT FOLK CLUB
Liquid Light by
RON HENDERSON

THOMAS YATES

BROWNVILLE JUG BAND,
Folk Service, 2.30 pm. EXILES.

RAILWAY HOTEL, DARTFORD
DAVE & TONI ARTHUR
Residents: CRAYFOLK.

THE ENTERPRISE, Hampstead
THE IRISH COUNTRY FOUR with
residents The Folk Enterprise
(opposite Chalk Farm Stn., 7.30 p.m.)

TROUBADOUR, 9.30

LUCILLE BLAKE

MONDAY

ALLEY, WALTON ON THAMES,
18b Church Street

THE FETTLERS

plus ANDY ANDREWS.

AT THE BRIDGE HOUSE, Elephant & Castle
RUSSELL QUAYE'S

CITY RAMBLERS

BOOZE DROOP, White Hart, Acton. See Club Calendar.

CLANFOLK, Marquis of Cl.A.Nricarde, Southwick Street, Paddington
COME ALL YE plus
GEORGE HARRISON.

MONDAY cont.

"CROWN," TWICKENHAM:
JOHN AND WINKLE
SKYPORT ADE TUCKER
Singers welcome!

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RE-OPENS tonight with

JOHN JAMES

The Crypt, St Elizabeth's, The Vineyard, RICHMOND, 8 p.m.
Next week: JOHN MARTYN (for details ring 940-7716).

PUTNEY "HALF-MOON", Lower Richmond Road, DIZ DISLEY AND FRIENDS. Next week STRAWBS, Aungier, Lockran.

TUESDAY

CHELSEA FOLK

UNION TAVERN, 11 Pimlico Road, S.W.1. (Tube: Sloane Square).

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JOHNNY CASH & HIS MUSIC

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AT 7.30 PM

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URBAN CLEARWAY

and your hosts: THE EXILES.

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DRAUGHT PORRIDGE

Any offers? 8 p.m.

DANA SCOTT presents
THE TINKERS
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RIVERVIEW Folk Club, PALM COURT Hotel, Heron Court, Richmond, Surrey.

NEW HOLY GROUND closed for summer. Re-opening September 2.

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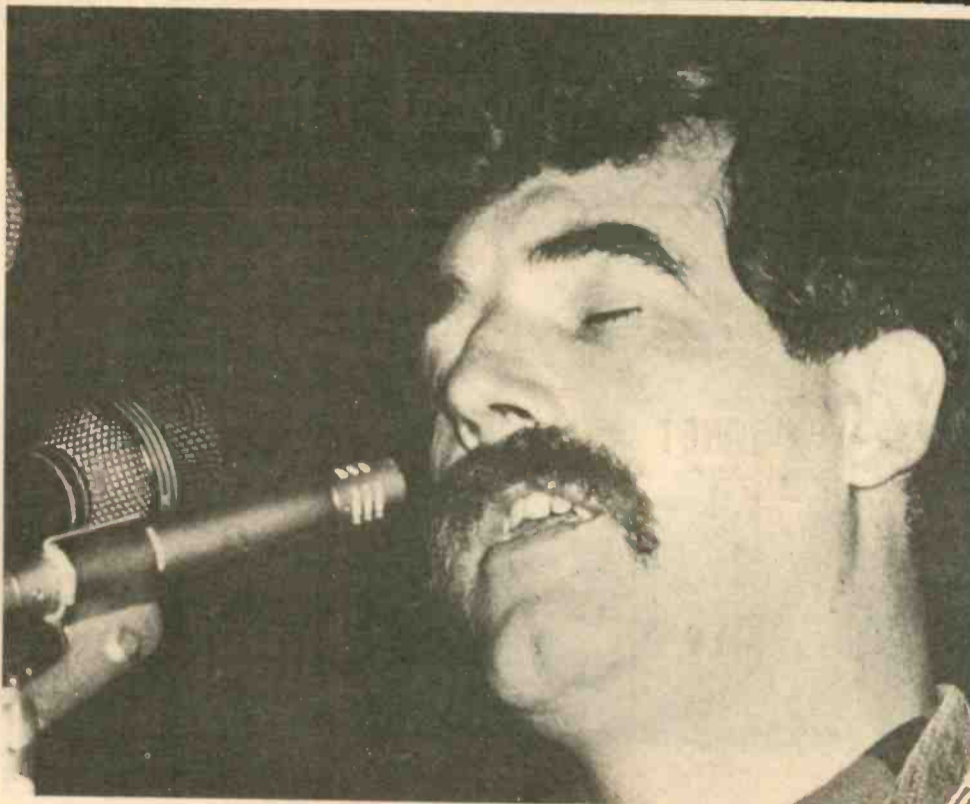
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FOCUS ON FOLK



LOUIS KILLEN: In great voice

Killen for Keele

LOUIS KILLEN is a late addition to the roster of artists at this year's Keele Festival, actually taking place at Loughborough University from July 24 to 26.

Other new names are the Spinners, John Foreman, Harry Ogden, Sam Sherry, the Leyland Morris Men, Dick Hewitt, Terry Masteron, Dave Cooper, the Orange and Blue, Martin Byrnes, Fred Jordan and Alle Bain-Mire Whellans.

I actually caught Louis at his first gig since his recent illness, at the very excellent Nottingham Traditional Music Club at the New House, Nottingham, last Friday.

He was in great voice, though the strain of his recent illness was still somewhat evident. He is moving back into singing fairly slowly. In addition to Keele, he will be at Sidmouth, the Bromyard Festival on September 19, Malvern on September 20, Bodmin on September 25, Plymouth Tech on September 27, and Liskeard on October 3.

Pentangle return from holiday on July 26 to play a solo concert at the Chichester Festival Theatre. After appearing at Cambridge, they have a solo concert at the Royal Theatre, Harrogate, as part of the Harrogate Festival.

They are at the Yorkshire Folk Blues and Jazz Festival on August 15 and on August 30 they play the Isle of Wight.

Their autumn tour starts on September 26 at the Royal Albert Hall.

Magna Carta's second album "Seasons" is released by Vertigo this Friday. On Sunday Francis Line is producing a radio performance of the work.

Guest on this Friday's Folk on Friday is Ewan MacColl, with club group the Beggarman from Manchester in support. This broadcast will be something of a farewell appearance since the group is breaking up at the end of the month.

Shirley Collins is at the Cecil Sharp House ceilidh this Saturday, and Tim Hart and Maddy Prior share the bill with Harry Boardman coming down from Owdham on September 19.

Why is it no other areas can match Scottish radio in their coverage of local folk? Next Thursday BBC Scotland features a programme on the Shetland Fiddlers' Society based on a visit James Hunter

paid to their weekly rehearsal session. Thanks to the brilliance of recording engineer Bill Morton, the result is an excursion into what might be called audio verite, giving valuable information about such technicalities as bowing techniques.

Kathakali Dance Company from India are featured in this Thursday's BBC-1 folk show, formerly billed as "Commonwealth Folk" but now to be known as "Commonwealth Carnival."

Mike Artef is rejoining Orange Blossom Sound, after leaving to play in "Down In The Flood," with Nock Pick-

time on Thursday (July 9) — and seemed to win some converts.

The music of the brilliant Mike Gibbs was grudgingly received at the beginning. In fact the first piece "Tanglewood 63" passed without a single handclap of acknowledgement from the audience.

But by the end of the evening the 14-strong ensemble that included Kenny Wheeler and Henry Lowther (trumpets and flugelhorns), Chris Pyne (tbn), Chris Spedding (gtr), John Marshall (drums), Tony Roberts and Alan Skidmore (reeds) received the accolade due to it — a standing ovation and demands for an encore.

Spedding was the outstanding soloist with spikily brittle runs cutting through the ensemble, especially in the piece specially written for Canterbury's Becket Festival "In Search of?"

Gibbs used the Cathedral as an added voice to the orchestra, the haunting piece opening with a single bass note on the Cathedral organ and sustained by the twin bowed basses of Ron Mathewson and Roy Babbington, echoing among the lofty columns of the Nave.

As the note reverberated round the Cathedral, echoing and re-echoing, four flutes stated the melody and Frank Ricotti's percussion work added to the Cathedral-like atmosphere the piece established.

Alan Skidmore's soprano solo was sheer delight and as the electrifying tension built up the creak of a chair became an explosion.

The second-half featured the first performance of new music written by Gibbs with the aid of an Arts Council bursary and it consisted of several pieces

The club will run week with no summer recess, at Elizabeth Church, The Vineyard, John Martyn will guest for the second week.

Sandy Robertson has just produced two new albums. One is Keith Christm "Fable Of The Wings" released the beginning of September the other is Shelagh McDonald's I.P. at the beginning of October. Both are on B&C Records.

The Johnstons play at Room At The Top, Redruth this Thursday, and on Tuesday Cliff Aungier and Ger Lockran are guests.

On Friday Rod Garfield plays at the Kennet Folk Club, Aldermaston. Maud and Clutterbuck play Hemel Hempstead Youth Centre on Sunday.

A rare sight made its way into MM offices last week. Buddy Bohn is one of a breed of individuals — he is a troubadour. After graduating from Illinois Principia College he has wandered earth, his songs as his currency. He has played royalty and peasantry alike and is now in London, wanting to travel this country and is willing to stop anywhere for his supper. A offers?

Leeds singer Dave Abrams is going to the US to start a six-week tour in December. A five-piece band called Trellis are going with him. Both Dave and the group hope to have albums before the tour. Songs penned by Dave, and managers Sue Elliston and Bob Shevian.

As he was so popular last year at East Coker, Somerset, Ralph Barret has been asked back for this year's festival which ends on Saturday. The festival has been organised by Richard Fox, an expert in sculpture, and landlord of the ancient Helyer Arms.

Incidentally, Ralph again is teaching intermediate folk guitar, in final and plerctum styles, at Richmond Adult College, K Road, this autumn.

Mick Groves, Cliff H. Tony Davls and Hugh Johnson have also been booked to play in the Keele Folk Festival from July 24 to 26.

Peter Collins, 18-year-old organiser of a Brighton club has signed for Decca. His first single is called "Get In Boat." He is a trained classical guitarist, and started work on an album.

John Isherwood is organising Portsmouth's first air festival, at Portsmouth Stadium, on July 25. Guests include the Settlers, Disley and Pat Nelson.

caught in the act extra

SON HOUSE

THE PERFORMANCE of Eddie "Son" House at Birmingham's Mothers on Saturday had something to do with music but a great deal more to do with nostalgia and an audience affection for a bluesman whose influence and generous spirit has immeasurably enriched the idiom.

After his appearance young blueshounds packed the dressing room and literally knelt at the feet of the old man, who at 75 has announced this will be his last trip to Britain.

His extreme age was obviously a significant factor in his act, which lasted just half an hour and included only four numbers — the famous "Levee Camp Moan," "Death Letter Blues," "Grinning In Your Face" and "Let The Light In." Yet, despite off-key guitar playing in parts, missed notes and a slurred vocal delivery, the timeless quality of the blues shone through in his performance like a rich vein of ore. Some songs speak of old sorrows and wounds, never quite healed; others have an infectious joy and happiness about them, which had the audience clapping along with him at the close.

For those who went along, they were being treated to a final showing by one of the last survivors of the Mississippi tradition. It was fitting that he should leave Britain amid such spontaneous acclaim, with the roar of a crowd's call for encores ringing in his ears. — MICHAEL WATTS

MIKE GIBBS

JAZZ came to Canterbury Cathedral for the first

and fragments of various moans and textures, using jazz pop rhythms and building a frenetic finale with Alan Skidmore almost exploding soprano. — MALCOLM CHELL

AUDIENCE

KEITH GEMMELL created a new dimension in folk appeal. His gyrating instrument seemed to assume a personality of its own, at the Farnham Centre of the West Surrey College of Art and Design, Friday.

Initially the group's success seemed reluctant to accept the particular brand of music that Audience offered, slowly they got more into it and listened attentively to Howard Werth's guitar solo.

Werth's rasping voice and cutting guitar style combined well with a neat rhythm section — Trevor Williams (bass) — Tony Connor (drums) — and a variety of the cliches of groups with woodwind/brass sections tend to fall into.

For "Priestess," Keith changed to flute and proceeded to extract music that sounded like something from the "Space Odyssey" of 2001. A Space Odyssey?

The group switched the tenor and mood of their solo skilfully, featuring a tight section of "I Put A Spell On You."

"House On The Hill" was a fitting climax to the evening including a bare-handed drum solo from Tony Connor. Peter had no chance to recover from the pounding percussion before Keith split the air with saxophone. — ANDREW MEAD

T2

CLUB CALENDAR

THURSDAY

BLACKBOTTOM STOMPERS, Windsor Castle, Harrow Road.
BRISTOL, Old Grannery
WILD WALLY
 CAFE DES ARTISTE, FULHAM,
! MOGLYHOGG !
 CHEZ CHESTERMAN, Bier Keller, Croydon.
MIKE DANIELS Big Band, Half Moon, Putney.
 "WHITTINGTON," PINNER: ALAN ELSDON.

FRIDAY

ACORN CLUB, Martins Road, Shortlands, Bromley, Kent. (01-460 9746). 5s.
UGLY ROOM
 PLUS BURGUNDY.
ALBION, London Musical Club, 21 Holland Park
JOHNNY DYANI 4
BICKLEY ARMS, Chislehurst
TREVOR CLEVELAND JAZZBAND in the comfortable surroundings of
THE NEW DIVE BAR
BILL BRUNSKILLS, Lord Napier, Thornton Heath. Also Sunday lunchtime and evening. Free. Coaches welcome.
BLUESCENE, CROWN, 174 Richmond Road, Twickenham. 4s Blues and booze.

NIGHTHAWKS

BLUES LOFT
 NAG'S HEAD, HIGH WYCOMBE
MAY BLITZ
 NEXT WEEK — SATISFACTION

CHEZ CLUB

GREYHOUND
 Lea Bridge Road, Walthamstow. Next to station.

PINK FAIRIES

Next week Atomic Rooster.

ELM PARK Hotel, Hornchurch, Essex. The Fabulous New Era Jazzband

ERIC SILK, Thames Hotel, Hampton Court.

GOTHIC JAZZBAND, Lord Ranelagh, S.W.5.

GREYHOUND REDHILL BRIGHTON RD, FROM 8 PM

FILTHY McNASTY BIRD CURTIS QNT

HALF MOON, Putney.
HARRY STONEHAM TRIO 7s. 6d. Come early for a seat.

MISS GRUTZ' SYNCOPATORS, Roebuck, Tottenham Court Road.

OSTERLEY JAZZ CLUB
SAMMY RIMINGTON
 FREE ADMISSION
 Next week, Chris Barber!

FRIDAY cont.

PEANUTS, 213 Bishopsgate.
LOUIS MOHOLA GROUP 2 minutes Liverpool Street tube.
WEYMOUTH PAVILION
WILD WALLY
SATURDAY
BLACKBOTTOM STOMPERS, Greenman, Blackheath.
CAPTURED BY WORDS
! THUNDER ZONE !
 (The World's Heaviest 3-piece)
PLUS LYN
PIONEER CLUB, Harpenden Road, St Albans.
HIGH SOCIETY, Lord Napier, Thornton Heath. Free. Coaches welcome.
BRUNEL UXBRIDGE.
WILD WALLY

QUINTESSANCE

JODY GRIND
ST. JAMES INFIRMARY
GUILDFORD CIVIC
 10s, 15s, 20s, tickets from Soho Records, Harveys of Guildford.
ROCK FESTIVAL July 25, 5-11 pm, 5s. Priory Youth Centre, Petersfield Rd, Acton, W.3. 207 bus to Acton Town Hall from Shepherd's Bush Tube. Enquiries — 992 3611. RHYTHM MAKERS STEEL BAND, CLEAR BLUE SKY, etc.

THE CARDINALS, Celler Bar Jazz Club, Brewery Tap, High St, Ware, Herts.

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1832 WINDSOR 1832
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CLARK-HUTCHINSON
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SUNDAY

AT PLOUGH, STOCKWELL, S.W.9
TERRY SEYMOUR
BIG BAND
 Commencing 12 o'clock sharp. Admission free.
BLACKBOTTOM STOMPERS, 100 Club.
BLACK PRINCE Hotel, Bexley, Kent.

GREATEST SHOW ON EARTH

BOTTLENECK
 Railway Tavern, Angel Lane, E.15.

STACKHOUSE

PLUS DUTCH HENRY BROWN
 Next week: ADONAI.

CHEZ CHESTERMAN, Crown & Anchor, Cross Street, Islington.

DOWNBEAT CLUB, Manor House, opp tube. Don't miss the thrill of a lifetime debut of **THE DAVE HANCOCK SPINKY DUK BIG BAND** plus **LES CONDON QUINTET**

SUNDAY cont.

GOTHIC JAZZBAND, Lord Ranelagh. Lunch-time.
GREYHOUND REDHILL BRIGHTON RD, FROM 8.
PHIL SEAMAN QRT

GROOVESVILLE

WAKE ARMS, EPPING (A11)
 Epping New Road, Essex

MAY BLITZ!

PLUS GUESTS PATTO MEMS 7s, TWO BARS, GUESTS 8s
 Thank you Wishbone Ash for guesting last Sunday with Skid Row.
NEXT SUNDAY
! URIAH HEEP !

JAZZ MOVEMENT 70's. Lunch time. Angel, Uxbridge Road, Hayes End, Middx.

KEITH SMITH Band, Madingley Club, Richmond, Sunday night. Free, all welcome.

KINGS HEAD, MERTON, 7PM.
 BY DEMAND, HEAVY ROCK FROM

! PLASMA!

STATION HOTEL (adjacent Sidcup Station), Sidcup, Kent. 5s.

UGLY ROOM

Lites.

MONDAY

AT PLOUGH, STOCKWELL, S.W.9
NORMA WINSTONE

BLACK PRINCE Hotel, Bexley, Kent. FROM AUSTRALIA, RED ONIONS.

BOOZE DROOP, WHITE HART, ACTON.

JAMES ROYAL
 PLUS HERON

COOKS FERRY INN
 ANGEL ROAD, EDMONTON
ALAN BOWN

GOTHIC JAZZBAND, Lord Ranelagh, S.W.5.

THE ORIGINAL EAST SIDE STOMPERS, Brewery Tap, Barkling, near station.

TUESDAY

"GEORGE," MORDEN: RED ONIONS.

MISERABLE? GET HAPPY!
 Wolverine "Cubs" (HAPPINESS) Jazz "Anglers," Teddington Lock, 8.15.

WEDNESDAY

BLACKBOTTOM STOMPERS, Greenman, Blackheath.

100 CLUB

100 OXFORD ST. W.1
 7.30 till late

Thursday, 16th
THE MAYNARD FERGUSON BIG BAND

Friday, 17th
MONTY SUNSHINE'S JAZZ BAND

Saturday, 18th 7.30 p.m. to 1 a.m.
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T2 IT WILL ALL WORK
OUT IN BOOM-LAND

News in brief

Love and Alice for Britain



LOVE'S Arthur Lee

AMERICA's Love and Alice Kooper are coming to Britain from September 25 to October 12 for a club and ballroom tour. Impresario Arthur Howes is currently fixing dates.

The Maynard Ferguson Big Band, plus jazz singer Salena Jones open on Monday for a week at the Golden Garter, Manchester. Long John Baldry will follow for a week from July 27 with the Hollies starting from August 3.

Nancy Sinatra, Tiny Tim, comedian Bob Newhart and Kenny Rogers and the First Edition, join Andy Williams in the second showing of one of the most popular of his recent BBC-1 TV shows on July 21.

150 Radio Luxembourg fans are being taken for a six hour trip down the River Thames, on August 1, to publicise a new Walt Disney film called "The Boatniks." Among the boat crew will be American actress, Stephanie Powers, and Radio Lux deejay Tony Prince.

David Jacobs, who made the transition from chairman of Juke Box Jury to question master in Any Questions, will be seen in the comedy title role as an actor in the Brian Rix farce, Clutterbuck, next Wednesday (22), on BBC-1 TV.

Tony Macarthur left Radio Luxembourg on July 4, after nearly two years as programme manager. Geoffrey Everitt, 208 general manager, said last week that certain internal reorganisation was taking place at the station.

The Pama Records Soul Festival is back in Lancashire this weekend. Appearing at the Casino Club, Bolton, and the Casino Club, Wigan, tomorrow (Friday 17) will be the Mohawks, the Marvels, Derek Morgan, and Winston Groovy.

Joe Brown, whose London Weekend Television show, "Joe" started last Sunday, has his wife Vicki in the resident girl backing group, The Breakaways. Guests booked to appear in the half hour shows are: Long John Baldry (July 19), Hank Marvin and Lols Lane (26), Judith Durham (August 2), Kenny Lynch (9), Clodagh Rodgers (16), Julie Rogers (23), Gene Pitney (30), Dave Dee (September 6) and George Chisholm (13).

London Weekend Television are recording a concert at the Queen Elizabeth Hall on July 28, called "Southbank Summer." The line up has been altered since it was announced in the MM three weeks ago. Artists booked to appear on the programme which is being screened on September 6 are: Peter Straker, Richard Barnes, the Mud, the Settlers, Continuum and Blue Mink.

Next free concert to be staged at Weston Park, Sheffield, on Sunday, July 26 will feature Stackwaddy, McCloskey's Apocalypse, George Gill's Farm, Blue Condition, the Payre, and Le Trombone Noir. Starting time — 2 pm.

Representing Kenya, where he was born and bred, Roger Whittaker recorded his two songs for BBC-TV's 50-minute Commonwealth Games-night folk programme, on Calton Hill, an Edinburgh beauty spot. Roger is now on a 40-town tour of France that will keep him across the channel for two months.

He starts recording a new series of 13 one-hour programmes of his own for Radio 2 when he returns to London in September.

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BASS and piano required for established traditional jazz band. — Tel 989 8049.
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DRUMMER WANTED, pro harmony group, Hornchurch based, require high natural-falsetto singing drummer, with good image and no ties. — Box 9419.
DRUMMER WANTED, Tiffany's, Manchester, good money, broadcast, auditions, Tuesday July 21, 3 p.m. — 5 p.m. Drums supplied.
ENVIRONMENTAL DRUMMING needed, 100 voluntary drummers (any type) to participate in new experience. Trafalgar Square July 25. Ten million tons sugar celebrations (Cuba). — Leopoldo Maler 722 8175 or FRO 1434 leave details.
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GUITARIST, vocals, good equipment and versatility essential. Working group. — 01-556 6522 or Harlow 25539 anytime.
GUITARIST/VOCALIST required. — 01 644 0184.
GUITARIST with gear and ideas wanted for group. — 385-0575, 6 pm-10 pm.

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The Borough of Poteffract have available for entertainment purposes a large hall known as the Assembly Rooms, Town Hall, Poteffract.
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9d. per word
Minimum 3/-
A ABLE accordionist. — 876 4542.
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BASS GUITARIST coupling lead, seeks London residency. Pro. — Tel. 01-370 3300, Kris, Flat 8.
BASS GUITARIST/vocalist seeks work from August 10-24. — Dave 673 2661.
BASS GUITAR, good gear, read, top experience, 26. — 01-574 4967.
BASS GUITAR pro work wanted. — Pete Sapsard, 38 Kelvin Road, Highbury, N.5.
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BLUES ORGANIST seeks progressive pop group. — Paul 743 4653.
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CONSCIENTIOUS PROFESSIONAL name drummer wasting away, have gear, transport, hair, still looking for right job with right band. — Pete 370 2253, after 6.
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DOUBLE-NECK GUITAR requires work. — 01-373 5433.
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GUITARIST, professional, available season, residency, will travel. — Freeman, 569 Meanwood Rd, Leeds 6.
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TROMBONE valve/slide seeks work home or abroad. — Welwyn Garden 27203.
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YOUNG GOOD skinhead type drummer, seeks young good skinhead type group. — Phone Lenny, W23097.
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VERSATILE 4-6 piece band, for known pro singer. Work waiting. — 673 2163 John.
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ATTRACTIVE FEMALE vocalist requires work from October. — Bracklesham Bay, 376.
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HOKADA GUITARS

DOING YOUR OWN THING: 'OK if you've got the bread'

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IT'S ALL very well for name musicians to sit back and say: "I'm going to do my own thing, music is more important than bread," which is true enough, theoretically, but does anybody think of smaller bands striving to do their own thing?

The name musicians have already made enough bread to buy their gear outright and for people to sit up and take notice whatever they do, so they can afford to do their own thing.

We have spent years of hard slog, trying to get our message across, only for our management to turn around and inform us, after six months without a gig, that we have played ourselves out of venues, and if we want to keep our gear and stay together, we must play pure, commercial, "somebody else's pop!"

Of course, we have no choice but to play along, much to our disgust and embarrassment. So, we have to use our beloved instruments (and insult them) to do something we hate to save our gear from being taken back to the shop!

Let's be truthful, shall we? Music may be every musi-

cian's first love, but without money there would be no musicians. (Long live Brian Auger). — **TED CHAPMAN**, 154 High Street, Lakenheath, Suffolk.

ONCE AGAIN the knockers start because Free are in the chart. Why? It is a brilliant sound, typical of them, with Rodgers' own vocal style and Kossoff's exciting guitar.

I can't see why they should be accused of selling out just because they have a monster hit. I saw them live at the Marquee nearly 18 months ago and their record has the same musical content as the stuff they featured then and on their first and second LPs. — **TONY BROWNLEES**, Steeple Road, Antrim, N. Ireland.

IN REPLY to John Harrison and Helen Henderson (Mailbag 4.7.70) the wavery voices of Marc Bolan and Ray Dorset are not the only similarity between Tyrannosaurus Rex and Mungo Jerry.

Mungo Jerry have followed the unique sound of Tyrannosaurus Rex by adding vocal percussion to their single "In The Summertime." — **KAREN KLEPPER**, 35 Stanway Road, Whitfield, Lancs.

JUDGING by the views expressed in last week's MM, it seems Eric Clapton is a victim of his own individuality and versatility.

How many other lead guitarists can do what they want when they want and do it so well? — **E. L. HOWARD**, 65 Fern Crescent, Parkside, Seaham, Co Durham.

WHY NOT rename "Mailbag" "Bitches Brew"? — **DAVE FIELDHOUSE**, 75 Tarvin Road, Littleton, Chester.

● **LP WINNER**

PROTEST SONGS, for which Dylan is renowned, have now become a gimmick. Everybody is singing them and they are meaningless to me.

Dylan has said all there is to say — there's no need to repeat it! — **KEVIN RYAN**, 38 Watford Close, Ethelburge Estate, Battersea, SW11.

"SELF PORTRAIT" and Bob Dylan generally, have been taking quite a knocking. OK, so he isn't writing any "Chimes of Freedom" or "Rolling Stones" any more, well, let's face it, the guy's getting old! So is Presley, so are the Beatles, they just can't do those things any

NORMAN GREENBAUM: Reviving the gospel?

POP IN THE sixties was very much grounded on the idea of love. Even the then progressive groups flogged this worn theme to death.

Then the good Lord managed to inspire a few musicians to move away from this subject and at last groups began composing material based on the more realistic issues of this world.

Protest songs came in the form of the "new" Johnny Cash and Simon and Garfunkel. Drugs and the associated idea of peace and happiness came and finally religion came into the fore.

Gospel music had been lying very dormant but now it is experiencing a revival under the leadership of Norman Greenbaum's rock hit "Spirit in the Sky." All forms of religion are being exploited — Hare Krishna, Come to the Sabbath, etc.

more.

"Self Portrait" as the title suggests, is Bob showing us where he's at right now, as all his albums have done. So he's into strings and heavenly choruses, great! There are wonderful songs on the album, "Belle Isle" is exceptional, as is "Days of '49" and he's always been into the

Norman's gospel revival

It is here that I'd like to complain. Black Widow's "Come to the Sabbath" was rather too obviously just beat — no real words only a chant which only magnifies the fact that there was nothing to the record whatsoever. Surely a good record employs honest words as well as honest music.

Let's kill pseudo-words, kill pseudo-music. Let's have more of the truth that this generation of ours is shouting about. — **PETER NISBET**, Balkenerieff, off Charters Road, Sunningdale, Berks.

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Nice, Crimson disasters

THE FIRST six months of 1970 are the worst the music world has had to go through for many years.

The major examples of this are the death of King Crimson, never to be seen live again; having heard very little of Viv Stanshall's "Big Grunt" and "Legs" Larry Smith's "Topo De Bill," one may also assume that the Saga of the Dog is over and likeable Rhino Rod is never to be heard of again. And lastly, the Nice split has really shaken the foundations of classical rock.

Apart from this, 1970 has seen the emergence of a few new bands which have made

a name for themselves very quickly.

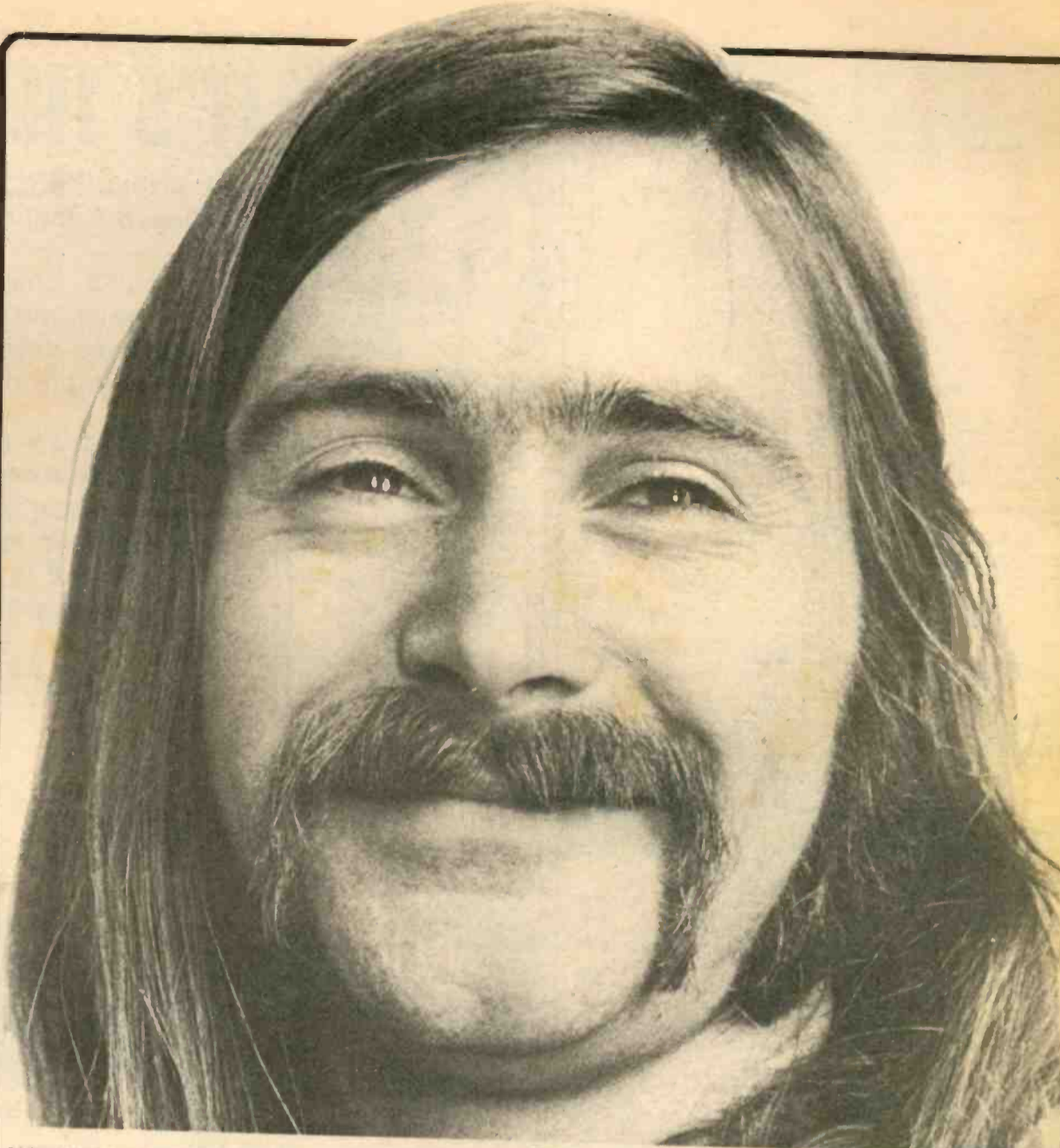
For example, If, Humblebums, the Flying Burrito Brothers and one other band which I think should be more highly rated, Writing on the Wall, a really exciting and entertaining group. — **ROBERT BURNS**, 37 Leverstock Green Road, Adyfield, Hemel Hempstead, Herts.

I SAW a group called BLITZ KRIEG, and if you like heavy music, and I mean really heavy, see them. They make Steppenwolf's version of "Born to be Wild" sound like Tony Blackburn's record of the week and Black

Sabbath sound like Bernard Hermann and the NDO. — **R. LYNE**, 14 Manor Crescent, Manor Road, Guildford, Surrey.

PEOPLE WOULD criticise Dylan even if he gave his albums away. — **P. BRITTON**, 13 Llanon Road, Llanishen, Cardiff.

WHAT'S HAPPENED to Taste? Don't do what others have done (Ten Years After, Led Zeppelin) and give up club concerts. Stay as you are and careful with the polish. — **N. P. MACKIE**, 30 Douglas Road, Harependen, Herts.



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