

Melody Maker

JULY 31, 1971

6p weekly

USA 30 cents

TYA AND YES HIT THE ROAD



YES MAN STEVE HOWE:
Crystal Palace gig,
new album, big tour

TEN YEARS AFTER and Yes are set for independent nationwide British tours during the autumn.

For TYA it is the group's first British tour for nearly a year and a half — but no London date has been fixed yet because of manager Chris Wright's difficulty in finding the right venue, following TYA's ban from London's Albert Hall two years ago.

The tour coincides with the release of the group's new album "A Space In Time."

Next week the group fly to America for another major tour until August 29. They return to play their first British date on September 14 at Bristol's Colston Hall.

Other dates are Philharmonic Hall, Liverpool (September 15), City Hall, Newcastle (16), Edinburgh (17), Guildhall, Southampton (20), Leicester De Montfort Hall (22), City Hall, Leeds (25), Free Trade Hall, Manchester (28), City Hall, Sheffield (28), and Town Hall, Birmingham (October 14).

YES, whose album "The Yes Album" has been in the IMM chart since February 27, will feature the tracks from the album for the last time at Saturday's concert with Elton John, Rory Gallagher and Fairport Convention at Crystal Palace Bowl.

The group releases a new album—titled "Fragile"—on October 1, and are set for their British tour during the first two weeks of October. And their repertoire will feature new material.

Dates for the tour are: De Montfort Hall, Leicester (September 30), Free Trade Hall, Manchester (October 1), Albert Hall, Nottingham (2), Music Hall, Aberdeen (7), Queen's Playhouse, Glasgow (8), Empire Theatre, Edinburgh (9), Caird Hall, Dundee (10), Colston Hall, Bristol (12), City Hall, Sheffield (13), City Hall, Southampton (14) and ABC Theatre, Stockton (15).

Melody Maker — sales record

CIRCULATION of the Melody Maker between January and June, 1971, certified this week by the Audit Bureau of Circulation, averaged

154, 196

copies weekly. This shows an increase

over the last six months, of

8,552

Compared with the same period in 1970, the new figure shows an increase in weekly circulation of 32,087.

Sales are the highest in the paper's history. The Melody Maker welcomes its new readers to the paper that reports and interprets the complete international music scene.

The Festival
season: Lincoln
report, page 20.
Crystal Palace
preview, page 4

**Melody
Maker**

POP 30

**Melody
Maker**

SINGLES

- 1 (3) GET IT ON T. Rex, Fly
- 2 (1) CHIRPY CHIRPY CHEEP CHEEP
Middle Of The Road, RCA
- 3 (2) CO-CO Sweet, RCA
- 4 (7) ME AND YOU AND A DOG NAMED BOO
Lobo, Philips
- 5 (6) MONKEY SPANNER
Dave and Ansel Collins, Technique
- 6 (5) BLACK AND WHITE Greyhound, Trojan
- 7 (8) TOM TOM TURNAROUND New World, RAK
- 8 (9) JUST MY IMAGINATION Temptations, Motown
- 9 (4) DON'T LET IT DIE Hurricane Smith, Columbia
- 10 (23) NEVER ENDING SONG OF LOVE
New Seekers, Philips
- 11 (13) TONIGHT Move, Harvest
- 12 (16) RIVER DEEP MOUNTAIN HIGH
Supremes/Four Tops, Tamla Motown
- 13 (10) BANNER MAN Blue Mink, Regal Zonophone
- 14 (21) DEVIL'S ANSWER Atomic Rooster, B&C
- 15 (12) PIED PIPER Bob and Marcia, Trojan
- 16 (19) WON'T GET FOOLED AGAIN Who, Track
- 17 (18) STREET FIGHTING MAN Rolling Stones, Decca
- 18 (11) HE'S GONNA STEP ON YOU AGAIN
John Kongos, Fly
- 19 (15) WHEN YOU ARE A KING White Plains, Deram
- 20 (22) LEAP UP AND DOWN St. Cecilia, Polydor
- 21 (20) LA LA MEANS I LOVE YOU Delfonics, Bell
- 22 (14) I'M GONNA RUN AWAY FROM YOU
Tami Lynn, Mojo
- 23 (17) I DON'T BLAME YOU AT ALL
Smokey Robinson & the Miracles, Tamla Motown
- 24 (29) GET DOWN AND GET WITH IT Slade, Polydor
- 25 (28) IN MY OWN TIME Family, Reprise
- 26 (—) I'M STILL WAITING Diana Ross, Tamla Motown
- 27 (24) PICTURES IN THE SKY Medicine Head, Dandelion
- 28 (25) I DID WHAT I DID FOR MARIA
Tony Christie, MCA
- 29 (—) HEARTBREAK HOTEL Elvis Presley, RCA
- 30 (30) WATCHING THE RIVER FLOW Bob Dylan, CBS

PUBLISHERS/COMPOSERS

- 1 Essex International (Marc Bolan);
- 2 Flamingo (Stott and Cassia);
- 3 Chinnichap/RAK (Nicky Chinn / Mike Chapman);
- 4 Carlin (K. Lavie);
- 5 B&C (Winston Riley);
- 6 Durham / Essex International (Arkin / Robinson);
- 7 Chinnichap / RAK (Nicky Chinn / Mike Chapman);
- 8 Jobete / Carlin (Norman Whitfield / Barrett Strong);
- 9 RAK (Norman Smith);
- 10 United Artists (Delaney and Bonnie Bramlett);
- 11 R. Wood / Carlin (Roy Wood);
- 12 Carlin (Phil Spector / Barry Greenwick);
- 13 In Music (Herbie Flowers / Roger Cook / Roger Greenaway);
- 14 G. H. Music / Sunbury (Vincent Crane);
- 15 Robbins

- (Paul Ramzier);
- 16 Fabulous (Pete Townshend);
- 17 Mirage (Mick Jagger / Keith Richards);
- 18 Essex International (John Kongos / Chns Dimitriou);
- 19 AIR (Hill / Hill);
- 20 Jonjon (Keith Hancock);
- 21 Carlin (William Hart / Thom Bell);
- 22 Shapiro / Bernstein (Bert Berns);
- 23 Jobete / Carlin (Smokey Robinson);
- 24 Bern Music (Slade / Pennman);
- 25 United Artists Music (Roger Chapman / John Whitney);
- 26 Carlin (Deke Richards);
- 27 Biscuit Music (John Fidler);
- 28 In Tune Ltd. (Mitch Murray / Peter Callender);
- 29 Mills (Axton / Durden / Elvis Presley);
- 30 Feldman (Bob Dylan)

AMERICA'S TOP 10

- | | |
|---|--|
| 1 (2) DON'T PULL YOUR LOVE
Hamilton, Joe Frank and Reynolds, Dunhill | 6 (7) HOW CAN YOU MEND A
BROKEN HEART
Bee Gees, A&M |
| 2 (3) MR. BIG STUFF
Jean Knight, Stax | 7 (12) BRING THE BOYS HOME
Freda Payne, Invictus |
| 3 (4) YOU'VE GOT A FRIEND
James Taylor, Warner Brothers | 8 (11) HERE COMES THAT RAINY
DAY FEELING
Fortunes, Capitol |
| 4 (1) INDIAN RESERVATION
Riders, Columbia | 9 (9) I DON'T WANNA DO WRONG
Gladys Knight and the Pips, Soul |
| 5 (6) DRAGGIN' THE LINE
Tommy James, Roulette | 10 (15) TAKE ME HOME, COUNTRY
ROAD
John Denver, RCA |

FROM "CASHBOX"

ALBUMS

- 1 (2) RAM Paul and Linda McCartney, Apple
- 2 (1) BRIDGE OVER TROUBLED WATER
Simon and Garfunkel, CBS
- 3 (2) TARKUS Emerson, Lake and Palmer, Island
- 4 (4) STICKY FINGERS Rolling Stones, Rolling Stones Records
- 5 (5) TAMLA MOTOWN CHARTBUSTERS Vol. 5
Various Artists, Tamla Motown
- 6 (6) LIVE FREE Island
- 7 (10) MUD SLIDE SLIM AND THE BLUE HORIZON
James Taylor, Warner Bros.
- 8 (7) SPLIT Groundhogs, Liberty
- 9 (12) MAGNIFICENT 7 Supremes/4 Tops, Tamla Motown
- 10 (22) BLUE Joni Mitchell, Reprise
- 11 (11) RELICS OF THE PINK FLOYD Starline
- 12 (8) OSIBISA MCA
- 13 (18) EVERY PICTURE TELLS A STORY Rod Stewart, Mercury
- 14 (30) THIS IS MANUEL Studio Two
- 15 (9) HOME LOVIN' MAN Andy Williams, CBS
- 16 (13) 4 WAY STREET Crosby, Stills, Nash & Young, Atlantic
- 17 (16) THE YES ALBUM Atlantic
- 18 (15) ANGEL DELIGHT Fairport Convention, Island
- 19 (19) TAPESTRY Carole King, A&M
- 20 (27) ANDY WILLIAMS GREATEST HITS CBS
- 21 (27) LOVE STORY Soundtrack, Paramount
- (—) SYMPHONIES FOR THE SEVENTIES
Waldo de los Rios, A&M
- 23 (24) SONGS FOR BEGINNERS Graham Nash, Atlantic
- 24 (30) SONGS OF LOVE AND HATE Leonard Cohen, CBS
- 25 (—) L.A. WOMAN Doors, Elektra
- 26 (—) LED ZEPPELIN II Various Artists, Island
- 27 (—) EL PIPER Various Artists, Island
- 28 (24) LOVE LETTERS FROM ELVIS Elvis Presley, RCA
- 29 (19) COLOSSEUM LIVE Bronze
- 30 (26) ABRAXAS Santana, CBS

Two titles tied for 21st and 28th positions.

America's Top 30 LPs

- 1 (1) TAPESTRY Carole King, Ode
- 2 (2) STICKY FINGERS Rolling Stones, Rolling Stone
- 3 (3) JESUS CHRIST SUPERSTAR Decca
- 4 (6) MUD SLIDE SLIM AND THE BLUE HORIZON
James Taylor, Warner Bros.
- 5 (5) RAM Paul and Linda McCartney, Apple
- 6 (7) CARPENTERS A&M
- 7 (4) AQUALUNG Jethro Tull, Reprise
- 8 (11) EVERY PICTURE TELLS A STORY Rod Stewart, Mercury
- 9 (12) WHAT'S GOING ON Marvin Gaye, Tamla
- 10 (10) SONGS FOR BEGINNERS Graham Nash, Atlantic
- 11 (13) TARKUS Emerson, Lake and Palmer, Cotillion
- 12 (19) STEPHEN STILLS 2 Atlantic
- 13 (8) ARETHA LIVE AT FILLMORE WEST
Aretha Franklin, Atlantic
- 14 (17) B, S & T; 4 Blood, Sweat and Tears, Columbia
- 15 (19) BLUE Joni Mitchell, Reprise
- 16 (4) 4 WAY STREET Crosby, Stills, Nash & Young, Atlantic
- 17 (15) BURT BACHARACH A&M
- 18 (14) 17-11-70 Carole King, A&M
- 19 (21) POEMS, PRAYERS AND PROMISES Elton John, UNI
- 20 (20) CARLY SIMON John Denver, RCA
- 21 (18) CHASE Epic
- 22 (24) TEA FOR THE TILLERMAN Cat Stevens, A&M
- 23 (22) SURVIVAL Grand Funk, Capitol
- 24 (27) LEON RUSSELL AND THE SHELTER PEOPLE
Shelter
- 25 (35) L.A. WOMAN Doors, Elektra
- 26 (28) HOMEMADE Osmonds, MGM
- 27 (28) UP TO DATE Partridge Family, Bell
- 28 (25) GOLDEN BISCUITS Three Dog Night, Dunhill
- 29 (31) HAMILTON, JOE FRANK AND REYNOLDS Dunhill
- 30 (23) LOVE LETTERS FROM ELVIS Elvis Presley, RCA

FROM "CASHBOX"



FLEETWOOD'S CHRISTINE PERFECT: Marquee booking.

London's Marquee club is to present top rock acts on consecutive nights — starting with King Crimson who are booked for August 9 and 10.

The move comes as a result of several "name" acts expressing a wish to play the Marquee.

Marquee manager Jack Barrie told the MM this week: "I have had this idea in mind for some time but couldn't get a group to start the venture off. Eventually King Crimson offered and now I hope to get several top names on for two nights running.

"We will limit the amount of people coming into the club so they can see the group in comfort in a proper club atmosphere.

"If it works — and there is no reason why it shouldn't — I shall be booking some really big names for two or maybe even three consecutive nights so the fans can see them properly."

Fleetwood Mac are the second band to appear two nights running. They are booked at the Marquee on August 30 and 31.

HENDRIX ON EMBER

EMBER RECORDS are to release another Jimi Hendrix album.

The album — called "Jimi Hendrix Experience" — is released on Friday and is the soundtrack of the film "Experience," shown recently at the Camden Festival.

The album, which is probably the last recorded tracks from Hendrix, was set to sell at £2.19 before the reduction

in purchase tax, but the price may be refixed.

Tracks are "Sunshine Of Your Love," "Room Full Of Mirrors," "Bleeding Heart" and "Smashing Of Amps."

SCOTS FESTIVAL

TWO POP festivals only separated by a week are almost certain to take place at different venues on the outskirts of Glasgow.

The first is scheduled for Saturday, August 28, at Southcroft Park, Rutherglen.

Groups booked to appear are Family, Roy Harper, East of Eden, Caravan, Van der Graaf Generator, Climax Chicago, Pete Brown and Pihlokto, Pretty Things, Pink Fairies, Thin Lizzy, Soho Orange, Eric Cluthbertson, The String Driven Thing and the Natural Acoustic Band.

The other festival is a two-day affair to be held on ground behind Kilmarnock riding school, Bearsden.

Groups booked are: Saturday September 4, Curved Air, Cat Stevens, Lindsifarne, Bronco, JSD Band, Billy Connolly and Brinsley Schwarz.

The following day, The Move, The Electric Light Orchestra, Uriah Heep, Skid Row, Slade, Beggar's Opera and Merlin are featured. Tickets are £2.00 to cover both days.

Elvis Presley is easy to handle...

(so are
The Guess Who
Nilsson
Nina Simone
Gary Burton
Paul Kantner and
Jefferson Starship
Duke Ellington
Louis Armstrong
Benny Goodman
Jefferson Airplane
and many more great
names)

RCA



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Back in Memphis PK 1632
(Cartridge No. P8S 1632)
Paul Kantner and Jefferson Starship
Blows Against The Empire PK 1654
Nina Simone
Black Gold PK 1545
Gary Burton Qt
Country Roads and Other Places
PK 11513
The Guess Who
Share the Land PK 1590
(Cartridge No. P8S 1590)

Duke Ellington and Orchestra
...and his mother called him Bill
PK 11514
Louis Armstrong
Town Hall Concert Plus PK 11508
Nilsson
Nilsson sings Newman PK 11528
Jefferson Airplane
The Worst of Jefferson Airplane
PK 11556
Benny Goodman
The best of Benny Goodman PK 11517

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Stones release Wolf album

RINGO STARR, Eric Clapton, Stevie Winwood, Bill Wyman, and Charlie Watts are among the name musicians on a Howlin' Wolf album released on August 20 on the Rolling Stones label.

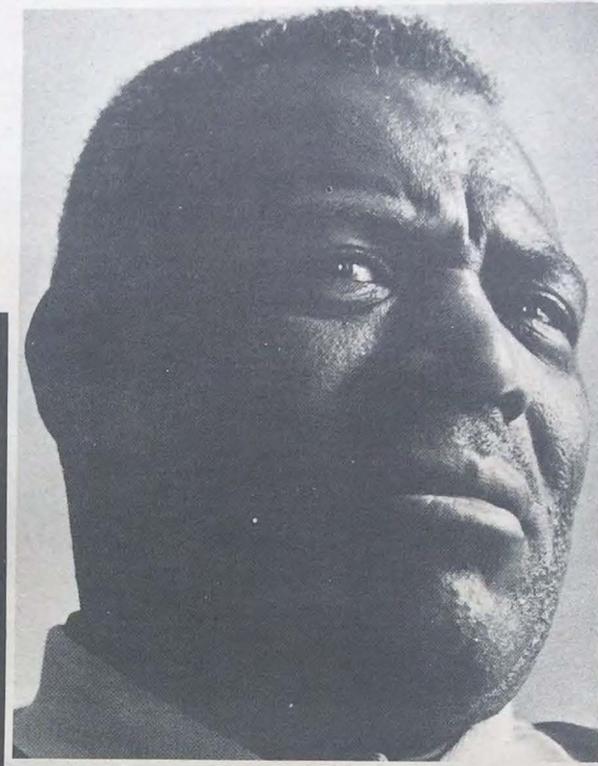
The album was recorded towards the end of last year at Olympic Studios in a series of sessions which featured a host of artists brought together by the producer Norman Dayron.

Ringo, who uses the name "Ritchie" on the album, played on only one track, "I Ain't Superstitious." He did just one session because he was dissatisfied with the music that was going down. He told the MM a short while ago that he thought Day-

ron was not precise enough in aiming for a musical direction, and that Howlin' Wolf seemed too dependent on the producer. "After all, we'd gone there to play with Howlin' Wolf. It was him we dug, not the producer," he said.

On the same track, playing bass, was Klaus Voorman. The complete list of musicians is made of famous blues guitarist Hubert Sumlin, Geoffrey M. Carp (harp, and one of the motivating powers behind the album), Ian Stewart, Lafayette Leake and John Simon (pianos), and Joe Miller, Jordan Sandke and Dennis Lansing (horns).

Titles on the album, to be called "Howlin' Wolf—London Session," are: "Rockin' Daddy," "I Ain't Superstitious," "Sittin' On Top Of The World," "Worried About My Baby," "What A Woman," "Poor Boy," "BUILT For Comfort," "Who's Been Talking," "The Red Rooster," "Do The Do," "Highway" and "Wang-Dang-Doodle." ■ See Ringo interview, page 15.



Cash tour dates

JOHNNY CASH's long awaited return to Britain takes place in September.

Two major concerts take place at London's Royal Festival Hall on Saturday, September 18, at 6.15 and 9 pm. With Johnny will be June Carter and the Carter Family, Carl Perkins, the Statler Brothers and the Tennessee Three.

At presstime other dates for Johnny Cash and his show were provisionally set for Green's Playhouse, Glasgow (September 16), King's Hall, Belle Vue, Manchester (17) and Odeon, Birmingham (19).

BUCKMASTER'S PLAN

PAUL BUCKMASTER has just completed the arrangements for Harry Nilsson's next RCA single and has been hired to score two titles for Atlantic's Roberta Flack and Donny Hathaway's new album.

As cellist and bass guitarist with the Third Ear Band, Buckmaster is currently completing the soundtrack score for the controversial Roman Polanski film "Macbeth."

ELLA CONVALESCING

ELLA FITZGERALD, who entered the American Hospital in Paris last week for an eye operation, has now left the hospital after surgery. She is convalescing, and it is not yet known when she will return to work.

JOHN MAYALL: Now it's a trio



JOHN MAYALL
new band

JOHN MAYALL is forming a new band — this time a three-piece — for his British tour in September.

He told the MM in Los Angeles last week: "At the end of my last English tour we did two months here, then broke up."

"After a couple of months break the next band will start work and will include Larry Taylor on bass guitar, Jerry McGhee (guitar) and myself, Jerry was on some tracks of the 'Back To The Roots' LP. He's been working with the Ventures which was a bread and butter job. He liked the idea of the new group and accepted."

"There's a new LP which had to be done pretty quickly I wrote all the material and its called 'Memories' based on things I remember as a boy up to the point of coming back from Korea. It probably won't come out until October."

John will be fronting with a one-man sound, incorporating a new harmonica harness he has built.

Mayall's English tour dates will be: Portsmouth (September 23), Bristol (24), Brighton (25), Croydon (26), New-

castle (28), Leicester (29), Sheffield (30), Glasgow (October 1), Manchester (4), and Birmingham (5).

FLEETWOOD ALBUM

FLEETWOOD MAC release a new album on August 27 called "Future Games" in Britain and the States.

Its release precedes another tour of the States by the

band who leave this country on October 1. They will be away until the third week in November, during which period they will also take in dates in Australia and Japan.

The album was made about three months ago with the new lineup that includes Christine McVie, nee Perfect. Their manager, Clifford Davis, has now signed Curved Air, who also put an album out on September 3. The original title "Liquid Oxygen," has now been altered to simply "Curved Air."

FAME AND PRICE

GEORGIE FAME and Alan Price go into the studios this week to record a new single. They will also be appearing on the LP spot of this week's Top of the Pops to promote their latest album "Georgie Fame and Alan Price Together."

They will be appearing at the Winter Gardens, Weston-Super-Mare on Saturday and go into a week's cabaret on Monday at the Golden Garter, Withenshawe before flying to Palma, Majorca for a week at the major night club there. They will then take three weeks' holiday before recommencing work.

BUGDIE'S FIRST

THE FIRST album by Cardiff group, Bugdie — previewed on Disco 2 earlier this month — is released by MCA tomorrow (Friday).

The group's producer, Roger Bain, is currently editing one of the tracks, "Guts" for issue as a single in August.

REX GET IT ON...

T. REX have completed their next album for release on Fly on September 3.

Title of the album is "Electric Warrior" and it features 11 new Marc Bolan compositions, including "Girl" which the group has been featuring in their stage act recently.

On August 3, T. Rex are to record a

Radio One "Sounds Of The Seventies" show for DJ Bob Harris, and future live appearances include Bournemouth Starlets on August 12 and Trentham Gardens on August 22. In mid-September the group tours Germany, Scandinavia, Belgium and Holland. This week they jumped to No 1 in the MM chart with "Get It On."

MUSIQUE BOUTIQUE TOP 20 SHEET MUSIC & SONG ALBUMS IN STOCK

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JAMES TAYLOR MUD SLIME SLIM & BLUE HORIZON	£1.60
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BYRDS COMPLETE	£1.95
(TAPESTRY) CAROLE KING	£1.25
AQUALUNG, JETHRO TULL aka BLUE (JOHN MITCHELL)	Ready soon
Jimmi Hendrix Experience	40p
Beetles Let It Be	75p
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Beetles 69	£1.00
Beetles 68	£1.00
Beetles 67	£1.00
Beetles 66a	£1.00
Beetles 66	£1.00
Beetles Help	£1.00
Beetles Hard Days Night	£1.00
Beetles 50 Hit Songs Book 1	£1.90
Beetles 50 Hit Songs Book 2	£1.90
Beetles 50 Hit Songs Book 3	£1.50
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Melody Maker

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The Guru's Meditation Mama 6006 135

The Peddlers Have you ever been to Georgia 6006 141

Stanhope Street singers Sing a summer song 6006 143

Mom's apple pie Baby won't you let me play ball 6006 144

Acme Taking the mule train home 6006 146

Music Company

Louis Armstrong Give peace a chance 6073 703

Rod Stewart Reason to believe 6082 097

IS MILES QUITTING?

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161 Fleet Street, London EC4P 4AA Telephone: 01-353 5011

EDITOR Ray Coleman
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FEATURES EDITOR Chris Welch
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EDITORIAL
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IN AMERICA
 Leonard Feather
 Jacoba Atlas
 Jeff Attarion
 Vicki Wickham
PHOTOGRAPHER
 Bernie Wentzell
ADVERTISEMENT MANAGER
 John Jones
PROVINCIAL NEWS EDITOR
 Jerry Dawson
 Statham House
 Talbot Road
 Manchester
 M32 0EP
 Tel. 061 872 4211

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SHAKING STEVENS AND THE SUNSETS

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the music people

IS MILES DAVIS hanging up his horn?

Confused reports reached the MM this week from the States that an "Angry Miles Davis" is quitting the jazz scene. This was the streamer heading blazed across the eight columns in Jet, the leading black newspaper, last week.

But, despite the report, Miles turned up to play concerts at New York's Beacon Theatre marquee, where 4,000 saw Miles and his band appear.

Yet MM writer Leonard Feather reports that the 45-year-old trumpeter had been letting the word get around that "after 30 years as a professional musician, he is fed up."

From his elaborate Manhattan home (cables Feather), Miles attributed his disenchantment largely to the United States Bureau of Internal Revenue. He accused the Bureau of harassing him over taxes and of relieving him of the money he needs to live on.

Account closed

He can still earn more on a one-nighter than most other musicians earn in a year, says Feather.

"The hell with it," stated Miles. "I'm not going to work for 'the man' or anyone else. The Internal Revenue people have been messing with my bank account so often that the bank finally got sick and tired of it and closed out my account."

"Imagine them bothering me after I paid \$40,000 in taxes last year alone. To hell with them all — they can kiss my ass, I'm through."

He also stated that his \$30,000 Lamborghini sports car sustained a damaged front end in an accident and he was billed for \$11,000 for repairs.

"They fixed the car, sent me the bill, then the insurance company was supposed to pay, but it went out of business. And I'm not going to pay."

A Philadelphia deejay has also sued Miles for \$13,000, alleging he failed to show up for a concert with Aretha Franklin a year ago.

Roads Miles: "I was sick and told him so. Now he's suing. Well — him."

MM New York correspondent Al Aronowitz says Miles played the Beacon Theatre concerts "to do Jeanie Clarke a favour and help her get the Beacon started as a music house." If he didn't do the shows, she would have lost her franchise on the theatre, a movie house with a one dollar admission policy during the week.

Jeanie Clarke, who works at NBC as an executive secretary, "must have blown \$35,000 her life savings, putting on those two nights of Miles Davis," says Aronowitz. Also on the bill were Richard Pryor and the Soft Machine.

Adds Aronowitz: "(Because) Miles doesn't get the kind of air play in New York he needs to fill a 2,600-seat house for four shows on two nights, he would have done better booking himself for one concert, and enough ticket buyers would have knocked on the box-office window for him to turn away a couple of thousand."

But though it was a "natural" with Miles on stage, the house was never more than 40 per cent occupied.

To cap it all, two men held up the box office on the Wednesday night and got away with more than \$4,000.

Miles is set to play two concerts at London's Royal Festival Hall on November 13.

BRUCE FOR DUTCH TV

JACK BRUCE, whose new album "Harmony Row" is currently on release flies to Holland this week to make an hour-long film for VPRO Television of his music.

Jack will make the film with Chris Spedding and John Marshall who are both on the "Harmony Row" album and Larry Coryell with whom Jack will be playing at Ronnie Scott's club on August 5, 6 and 7.

The film will be made on location and will feature the four musicians playing live. The material will consist mainly of songs from the "Harmony Row" album which is released there this week.

EDGAR CARRIES ON

DESPITE ARRESTS at Redcar and Brighton the Edgar Broughton Band will continue their free concert tour of seaside resorts.

They are set to appear at Blackpool on Sunday — where the local council has objected to the concert and at a council estate in Gravesend on Saturday.

Two court appearances are also set for the group at Teesside Magistrates Court on August 3 and at Brighton Magistrates Court on August 14. In both instances the band are charged with various offences of obstruction.



ELTON JOHN: British tour in November

Elton's Palace gig last until November

ELTON JOHN'S appearance at the Crystal Palace Bowl on Saturday will be his last British concert before a British tour, scheduled to start in November.

The singer-composer strongly denied rumours this week that the Crystal Palace show would be his last ever British live appearance.

"There was some talk that this would be my last concert at all," he told MM on Monday. "I don't know who started all this but it's not true. We will be doing a tour of England and Scotland in November and December this year."

"This was planned a long time ago so I don't know how the rumours about me quitting live gigs started."

Elton, who has just returned from a lengthy American tour, plans to feature several new numbers on Saturday. His two hour spot will include an hour of Elton

on his own and an hour with his permanent back-up men, bassist Dee Murray and drummer Nigel Olsson.

Elton's next album is due in November. "It's going to be quite orchestrated and it may be the last one we do with Paul Buckmaster. It will be more like Elton John than 'Tumbleweed' was, and we have done two numbers which may go out as a single."

If it does rain, fans at Crystal Palace stand more chance of staying dry than they did at the Pink Floyd's show there in May.

Designer John Lifton has constructed a huge dome of balloons over the site. Four

thousand individual balloons connected by over four miles of cable will not only provide protection from the weather, but — as the balloons are of different colours — should provide a colourful background to the concert.

Roger Chapman, Charlie Whitney and Poli Palmer, together with their manager Tony Gourviah and agent Tony Howard, were in a party bound for the Lincoln Folk Festival when the crash occurred half an hour's journey out of London at Watford Gap.

The coach went into a skid on the wet surface, swung sideways into the middle of the road, hit a lamp standard and ended up against the centre concrete section. A saloon car following had its front dented.

On impact the group's road manager, Harvey Baker, was thrown clear out of the window. He landed on his back in the middle of the road and rolled on to his feet. He was later taken to Edgware Hospital and treated for deep cuts to his back and arm.

Baker was the only one to suffer any appreciable injury, although Roger Chapman suffered three cuts from flying glass on his head.

Poli Palmer was probably the most fortunate member of the band. He was sitting on the far right back seat and was just missed by the lamp standard, which crashed on to the roof of the coach.

Ball joined Procol for Birmingham's Big Bertha, replacing guitarist Robin Trower, Allen Cartwright, the new bass player, was with Brian Davison's Every Which Way.



Pentagon (above) have just finished recording a new album titled "Reflection," which will be released to coincide with a major British tour during October. The group, who have just renewed their management contract with Jo Lustig, open their tour at Strathclyde University on October 12.

Other dates set are Aberdeen University (October 13), Stirling University (15), Dundee Caird Hall (16), Royal Albert Hall, London (21), Leeds Town Hall (22), De Montfort Hall, Leicester (24), Dome, Brighton (25), Cory Hall, Cardiff (26), City Hall, Newcastle (29), Town Hall, Birmingham (30), Colston Hall, Bristol (31), Free Trade Hall, Manchester (November 5), Harlow Playhouse (6), Warwick University (11), Fairfield Hall, Croydon (12) and Guildhall, Portsmouth (13).

news in brief

THE ROLLING STONES' film "Gimme Shelter", a documentary on their last American tour which leads up to the horrifying festival at Altamont, San Francisco, where a member of the audience attempts to shoot Mick Jagger, opens at the Rialto Cinema, Coventry Street, London, today (Thursday). Also featured in the film are Ike and Tina Turner, Jefferson Airplane and The Flying Burrito Brothers.

THE New Seekers are set for a fortnight's season at London's Talk Of The Town club from August 9. This is immediately prior to a week's engagement at Disneyland in Hollywood.

THE GPO is to extend it's "Dial A Disc" service by playing an extra record on Sundays. One record will be played from 8 am to 6 pm and another from 6 pm to 8 pm on Monday. At present the service provides one record a day, seven days a week. In the expanded service the records will be chosen from the top eight in the Top 20.

THE BBC are to film the Faces spot at the Weeley Festival during the last weekend in August. The resulting film will be shown in a BBC TV programme next January. Negotiations are going on between the organisers and Radio One for a live broadcast from the festival.

JAN Matthews is to be joined by guitarists Andy Roberts and Richard Thompson on his current American tour. The trio — formed specially for the tour — left London at the weekend and remain in the States until September 6.

URIAH HEPP are set to make a three week British tour during the early part of December. The admission will be kept down to 50p and most of the venues will be those where the group played with Sha Na Na on their recent British itinerary. The group will be promoting their new album and single — both titled "Look At Yourself" — which will be released prior to the tour.

HARDIN and York, who recently released their third album "For The World" on Decca, will appear at London's Marquee Club on August 3. Eddie Hardin's four-piece outfit will make one of its rare appearances at the Marquee on August 19.

RELEASE date for Deep "Purple's" new album, "Fireball" is September 3. There are several self-penned tracks on the album — "Fireball," "No No No," "Deamon's Eye," "Anyone's Daughter," "The Mule," "Fools" and "No-one Came."

PHIL EDWARDS, former Dionne Warwick drummer, has joined Continuum, taking over from Maynard Ferguson's Randy Jones, and former King Crimson member Mike Giles, who have recently been sitting in with the group.

STEAMHAMMER are recording their fourth album and a single in front of an invited audience at Command Studios tomorrow (Friday). Keith Relf — ex-Yardbird and founder member of Renaissance — will be producing. Free tickets will be available on application to Prisma Public Relations, 266 Regent Street, London.

PINK FAIRIES and Stackridge have been added to the bill of the one-day festival at Harmony Farm, Ashdown Forest, Crowthorne, on August 7. Brinsley Schwarz are topping the bill.

KEEF HARTLEY'S Big Band next album, recorded live at London's Marquee Club on consecutive nights in June, is set for release in the second week in September. Fourteen musicians plus Keef are featured on the album.

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NEWS BACKGROUND
by Michael Watts

COMMERCIAL without compromise. That's how John Lennon summarises his second solo album, "Imagine," out on Apple in September.

Lennon, who was in Britain last week as part of a major promotional campaign to push Yoko Ono's book "Grapefruit," first published in 1964 but now out in a new edition, told the MM that the record is less of a personalised diary than the last one.

"It's better than the last one. It's not personal like that, but the technique and recording is a bit better," he said. "I mean the last one was a good recording and well-produced, but I think I've learned a bit more. I'm a lot lighter now, I'm not in the therapy. When I made it I was feeling just happy... fairly happy, quite in love and having a nice time."

Spector

The album, produced by Lennon, Ono and Phil Spector at Lennon's Ascot home where he has an eight-track studio, also features George Harrison, Nicky Hopkins, Klaus Voorman, Alan White, Jim Keltner, King Curtis and Bobby Keys.

The tracks are: Side One: "Imagine," "Crippled Inside," "Jealous Guy," "It's So Hard," and "I Don't Wanna Be a Soldier. Mama, I Don't Wanna Die. Side Two: "Gimme Some Truth," "Oh My Love, How Can You Sleep?" "How?" and "Oh Yoko."

Three of the tracks have a definite political orientation: "I Don't Wanna Be a Soldier," "Gimme Some Truth" and "Imagine" — "although that's a nice ballad." "Crippled Inside" also carried some kind of message, according to Lennon. One of the lines goes: "One thing you can't hide is when you're crippled inside." He describes it as "double bass and C and W and very gay."

Violins

The first solo album took ten days to make. This one was cut in nine. He spent a week laying down the tracks at Ascot and then put violins on four tracks during a two-day session, in New York. These tracks incidentally were made in quadraphonic sound, although due to the scarcity of quad equipment only a few albums will be put out using this technique, probably for friends.

The album is an example of Lennon's close affinity to the New York avant-garde. He was introduced some time ago by Yoko to



JOHN AND YOKO: films and albums

members of the New York-based Fluxus, a group of artists founded by George Maculinas. When he took the tapes to New York, therefore, for the overdubbing he utilised the electronic gadgetry of one of the members, Joe Jones, who has created a Tone Deaf Music Company.

This consists basically of a collection of musical instruments and electric inventions which play themselves, rather on the lines of what Roger Spear or Bruce Lacey have created. Lennon used a number of toy violins made by Jones for the string overdubs.

"You just plug them in and they all play. We got about 40 of these in the studio and we recorded Yoko with them, and it's just fantastic. We used each set of instruments on eight tracks, and then recorded her voice with each individual set of instruments; we can jumble all those up. And then we did a sort of live show, where me and Joe Jones were on the control box playing them. It's just a far out scene."

"Imagine," in fact, will be credited to John and The Plastic Ono Band with the Flux Fiddlers, while Yoko's new album "Fly" which is being released at the same time, will be the Plastic Ono Band, with The Joe Jones Tone Deaf Music Company. September is going to be

a busy month for the Lennons. They are hoping that a film incorporating shots of their recording sessions, the Imprints Zappa concert in New York and the book singing event at Selfridges a fortnight ago, will be shown on TV here.

The Edinburgh Festival will be opened too with a Lennon film, "Apotheosis," which was shown at Cannes. This is a 20-minute movie consisting of the slow ascent into the clouds of a gas balloon. Made in England last winter, it features as its soundtrack the receding noises of the English countryside as the balloon rises. "Then you see a whole white vision for miles and the dogs barking in the distance," it's beautiful," says Lennon.

Hopes

His highest hopes, cinematically speaking, however, are reserved for a film called "Erection" which is made up of stills photographs taken over a period of nine months, of a hotel going up opposite the BEA Terminal in London's Cromwell Road.

Said Lennon: "It's fantastic, I've just seen the rushes. It's gonna be the most famous film I ever do, I think. It's gonna be one of them. That'll show 'em."

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Lennon's next album



George's single out today

GEORGE HARRISON'S single "Bangla Desh" will be released in Britain on July 30 — to coincide with Harrison's concert in New York's Madison Square Gardens on August 1.

As previously reported in the MM, the concert is in aid of the relief fund for the recent Pakistan disaster.

Apart from Harrison, Ringo Starr, Ravi Shankar, Leon Russell, Klaus Voorman and Badfinger are also set to appear. There is also a chance that Bob Dylan may join in too, but this was unconfirmed at press-time.

"Bangla Desh" is backed with "Deep Blue" and comes as a result of conversations with star player Ravi Shankar and George.

The American paper Record World recently voted Harrison's "My Sweet Lord" as top single record of 1971 and Harrison as top singer on



albums. Dylan came second and Presley fourth.

MU BBC BAN OFF

MUSICIANS' Union ban that has prevented BBC-TV shows such as Top Of The Pops and In Concert from featuring foreign — notably American — musicians in "live" appearances has been lifted.

The ban, which has been in operation for over two years, prevented Top Of The Pops presenting Canned Heat and other American groups. It was originally imposed because the BBC ignored an MU

ban on a foreign trio. The ban did not apply to ITV shows.

MU assistant secretary Jack Stoddart told the MM this week that the ban has now been lifted. "We felt it was time that the same conditions should apply to the BBC as to ITV," he said.

"Foreign musicians may appear on TV subject to the usual exchange arrangements, whereby British musicians appear on TV in other countries."

"But any appearances here are limited to two shows which may take place during the course of a tour arranged on an exchange basis."

First artist to appear on Top Of The Pops following the lifting of the ban was Curtis Mayfield, whose group taped a programme on June 30. It was shown on July 8. Next week, Top Of The Pops are planning to present the James Gang, who are currently touring Britain.

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MELODY MAKER REPORTERS COVER
THE WIDE MUSIC WORLD IN THE USA

Tone deaf, Temptations and Turner

from VICKI WICKHAM in New York

FASTER than you can say "Jack Robinson" the word gets about, despite the "closed session" notices at Record Plant Recording Studio in New York, John Lennon, Yoko Ono and Phil Spector were there in Studio A for three nights.

On one evening they completed — final mix included — Yoko's album, backed up by one of the strangest ensembles imaginable. A machine consisting of about 15 different instruments all hitched up to each other, and operated by one guy and a lot of electricity.

The records I could have saved my ticket and cabfare money and stayed home. Ike Turner's really turning into a great record producer. Embedded in his two sixteen-track studios just outside Los Angeles, he can be reached there day and night — he hardly moves, not even to go home, which is only up the road. Instead Tina goes to the studio. Not only to record, but to stay over, cook food and keep an eye on him. And the set-up is vast.

apartment and even into his own house a few blocks away.

Originals

We listened to the new album, already completed — "Sure 'Nuff." Good and funky. Very R&B rather than "Proud Mary"-ish but heavy and definite. All the songs are originals, written mostly by Tina with Ike contributing too, but it's Tina leading right now as writer of the family. "What You See, is What You Get" and the new single, "Joe" is incredible — but, with reservations, as to how commercial it is. I kept feeling as I listened that the general sound and the tracks and the whole recording were just great. Clean, good separation and pure out and out funk, but not too much sing-a-long-ness, tunes that I personally like about Ike & Tina's records.

Oh yes, and in the studio Ike has an incredible gadget which I haven't seen anywhere else which memorises the exact settings of everything on any mix and when you want to return to it you can without all the pre-setting, pre-work that has to be done on mixed tapes. It can do any amount and hold onto any amount of mixes, so makes life not only a lot simpler, but a lot faster.

Plugged

Sitar and saxophones, and those toy boxes you turn upside down and they baa like a lamb or grunt like a pig — all ingeniously miked and plugged in. The guys who invented and run it call themselves the Tone Deaf Band and are local New Yorkers. So accompanied by this and produced by John, Yoko completed her album in just one evening. John was just finishing up his — strings and mixes mostly. And getting into some heavy quadrophonic mixes.

Fast too was the in and out of The Temptations' act by nifty ex-Vibrations (and now ex-Temptations) lead singer, Ricky Owens. Two weeks ago he replaced Eddie Kendricks and was "introduced" at The Forum in Los Angeles. This week he's out and the search goes on. Meanwhile, the Temptations are falling apart — with David Ruffin long-time gone, Eddie recently gone and now too Paul Williams is sick and Richard Street is working with them until Paul's well. So that leaves just good old reliable Melvin and Otis from the "original" Temptations. No. 1 they may be, but "group" at the moment's a bit dodgy.

Creedence, depleted too since rhythm guitarist Tom Fogerty left, now work as a trio — played Forest Hills in New York last weekend. Tickets sold well, but didn't sell out, and somehow the group themselves lacked the drive I heard and saw about a year ago at Fillmore. The tunes were just as good and I bopped along to "Bad Moon Rising," "Down On The Corner" and "Proud Mary," but as I already have



CREEDENCE'S JOHN FOGERTY: lacks drive



IKE and TINA: home in a studio

Jazz giants at Shavers' funeral

from JEFF ATTERTON in New York

MORE THAN 500 people attended the funeral service of Charlie Shavers which took place last week at St. Peter's Lutheran Church in Manhattan. Pianist Benny Payne began the service. Clark Terry played a solo and Al Hibbler sang "Nobody Knows The Trouble I've Seen."

The 50-minute service ended with Dizzy Gillespie playing "My Buddy" accompanied by Ray Bryant at the piano after eulogies delivered by the Rev. John G. Gensel and Honi Coles. Shavers was buried at Flushing Cemetery, Queens, N.Y.

Among his many friends who filled the church were Howard McChes, Sy Oliver, Gene Krupa, Art Farmer, Jimmy Maxwell, Herman Autry, Jimmy McPartland, Bernie Glow, Russell Procope, Ernie Wilkins, Zutty Singleton, Dickie Wells, Jimmy Crawford, Tyree Glenn, Louis Metcalf, Milt Hinton, Oliver Jackson, Ram Ramirez, Jack Lesberg, Bernie Leighton, Cliff Leeman, Marty Napoleon, Al Lucas, Tony Parenti, Eddie Locke, Russell Moore and Joe Muranyi.

The jazz community is rallying to the support of George Wein, promoter of the Newport Jazz Festival, as a result of the premature shutdown of this year's event. Dizzy Gillespie, Illinois Jacquet and Sonny Stitt, who were cancelled out by the rioting, have refused to accept payment from Wein in a gesture of support. Woody Herman has

volunteered his band if a benefit is to be held to help the Newport festival over its current financial difficulty and to permit the festival to continue. Record company executives are also expected to chip in to save the Newport festival concept collapsing through lack of money. Many ticket holders who were eligible for refunds have asked that the price of their tickets be considered as a contribution to the festival.

New York theatre owner Walter Reade Jr., is planning some sort of a significant and permanent tribute in Louis Armstrong's name. Ella Fitzgerald and Sammy Davis both paid tribute to Satchmo on-stage last week in Cleveland. Davis before a capacity Muscularian audience asked them to join him in a "round off of applause" since silence would not be fitting for Armstrong. Ella at Cleveland's Blossom Center closed her appearance by singing "When It's Sleepy Time Down South." She then said "God bless him: rest in peace" and walked off the stage. N.Y.'s Museum of Modern Art's "Jazz in the Garden" concert last week was also dedicated to Armstrong's memory.

Unable to play at this year's Newport Jazz Festival because of the riots, alto saxist Phil Woods took his European Rhythm Machine into N.Y.'s Top of the Gate where he has just concluded successful two-week engagement fronting Gordon Beck, piano; Ron Mathewson, bass G. Barron, drums, who also back in New York after a long absence in Europe is trumpeter Art Farmer who has been leading a quintet featuring tenorist Jimmy Heath at Harlem's Club Baron. Columbia Records has signed British jazz-rock

guitarist John McLaughlin to an exclusive long-term contract, McLaughlin, who formerly recorded for the Douglas label, performed on Miles Davis' "In A Silent Way," "Bitches Brew" and "Jack Johnson" albums and on Tony Williams' "Emergency" and "Turn It Over" LP's among others.

Miles Davis' pianist Keith Jarrett cut an album in New York last week for Atlantic. He was accompanied on the date by Charlie Haden, bass and Paul Motian, drums — and Herbie Mann recorded another LP recently for Atlantic.

Bobby Donaldson, one of the most respected drummers in jazz, died of a heart attack on a New York golf course on July 1st. He was 48 years old. Donaldson, who was born in Boston, Mass., came into prominence during the 1950s working with such names as Edmond Hall, Sy Oliver, Lucky Millinder, Andy Kirk, Buck Clayton, Benny Goodman, Teddy Wilson, Eddie Heywood and many other combos. He recorded with Mel Powell, Buck Clayton and Ruby Braff for John Hammond's Vanguard Jazz Showcases series and under his own name for the Savoy label.

A Veteran Dixieland trombonist Earl Humphrey has died at his home in New Orleans, aged 68. Despite ill health he had been playing two nights a week in Preservation Hall. Humphrey, born in New Orleans, toured with the Al C. Barron circus in 1922 and on returning to the Crescent City he played with his brothers Percy and Willie Jr., Buddy Pettit, Chris Kelly, Manuel Perez and Louis Dumaine. During recent years he had been a member of the Eureka and Excelsior Brass Bands.

Hollywood keeps jazz breathing

from LEONARD FEATHER in Los Angeles

HOLLYWOOD — Is jazz dying? Did the troubles at Newport represent the writing on the wall? Judging by an event that took place here the other night, the answer is a relieved and resounding negative.

Jazz history of a kind was made when a crowd as vast as it was enthusiastic jammed the Hollywood Palladium for a concert billed as "CTI Summer Jazz."

Presented by Lee Craver, a local producer in association with CTI Records, the package featured leading constituents of this young but fast growing label. There was a delicious irony in the selection of a location for this spectacularly successful performance. The ballroom, where jazz is very seldom heard, is owned by Lawrence Welk, whose orchestra and show performed there regularly for many years until he recently went into semi-retirement. The mere possibility that the ballroom would be inundated by a swarm of jazz fans allegedly caused delays in the granting of a licence. Possibly in the ballroom management was under the impression that what took place outside the Newport festival field was typical. Actually, of course, it was a disastrous exception that proves the rule, namely that jazz audiences in general, though boisterously receptive, are consistently orderly and are willing to pay good money to see their idols in person.

For CTI's Summer Jazz, they paid \$5 for tickets bought in advance, or \$6 for those purchased at the door. Despite this fairly high artifice, more than 6,000 patrons had passed through the entrance by the time the concert got under way at 8.30 pm, and within the next hour or so the crowd had swelled to an estimated 5,000.

The show was unusual in several respects. It was neither a permanent, well-organised band nor a slapdash jam session. Everybody used the same all star rhythm section. Moreover, for the most part the performance comprised new versions of tunes whose record sales assured them instant recognition. In the line-up were Freddie Hubbard, trumpet; Hank Crawford, alto sax; Stanley Turrentine, tenor sax; Hubert Laws, flute; Johnny Hammond, electric piano and organ; George Benson, guitar; Two Lads, bass; and, of course, Billy Cobham, drums and Ron Carter, bass.

Freddie Hubbard started it off with "Red" and saved "Straight Life" for the evening's finale. George Benson showed tremendous power on "So What"; Hank Crawford was at his most soulful in "Never Can Say Goodbye."

Displayed

Johnny Hammond Smith spent much of the evening at the electric piano, displaying a style remarkably compatible with that of the rest of the group. However when he switched to organ for "It's a Wonderful World," his carefully planned exercise in tension-building and crowd-milking soon brought to the whole audience to its feet.

For my own personal taste, the true hero of the evening was Hubert Laws. Not a spectacular performer, he is quite possibly the most accomplished all round flutist ever to play jazz. For the ballroom bash, his exquisitely eloquent interpretation of James Taylor's "Fire and Rain," early in the evening, provided a challenge to his colleagues, for it was difficult to prevent the rest of the show from seeming anticlimactic.

All in all, "CTI Summer Jazz" seems to indicate the commercial direction that the music may well take without any loss of musical integrity.

Bangla Desh-George Harrison. Bangla Desh-George Harrison.

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| <input type="checkbox"/> Ear of The Beholder/ Lol Coxhill | 2.05 1.85 |
| <input type="checkbox"/> East of Eden | 2.35 2.05 |
| <input type="checkbox"/> Egg/Egg | 1.45 1.25 |
| <input type="checkbox"/> Electronic Sound/ George Harrison | 2.05 1.85 |
| <input type="checkbox"/> Elegy/Nice | 2.19 1.90 |
| <input type="checkbox"/> Every Good Boy Deserves/ Moody Blues | 2.17 1.90 |
| <input type="checkbox"/> Experience Soundtrack/ Jimi Hendrix | 2.05 1.85 |
| <input type="checkbox"/> Fairport Convention/ All single albums (each) | 2.19 1.90 |
| <input type="checkbox"/> Fantasy/Amazing Blondie | 2.19 1.90 |
| <input type="checkbox"/> Fools Mate/ Peter Hammill | 2.19 1.90 |
| <input type="checkbox"/> For the World/ Hardin & York | 2.05 1.85 |
| <input type="checkbox"/> Four Regs Moods Ravi Shankar | 3.00 2.75 |
| <input type="checkbox"/> Frog City/ Southern Comfort | 2.05 1.85 |
| <input type="checkbox"/> Gasoline Alley/ Rod Stewart | 2.35 2.05 |
| <input type="checkbox"/> Gallagher/Rory Gallagher | 2.19 1.90 |
| <input type="checkbox"/> Greatest Hits/ Miles Davis | 2.09 1.85 |
| <input type="checkbox"/> Get a Whiff/Juicy Lucy | 2.19 1.90 |
| <input type="checkbox"/> Get Ready/ Freddy King | 2.05 1.85 |
| <input type="checkbox"/> Grim/Grim | 2.05 1.85 |
| <input type="checkbox"/> Grateful Dead/ All single albums (each) | 2.05 1.85 |
| <input type="checkbox"/> Gold/Stephen Wolf | 2.09 1.85 |
| <input type="checkbox"/> Good Book/Melanie | 2.35 2.05 |
| <input type="checkbox"/> Harmony Row/ Jack Bruce | 2.15 1.90 |
| <input type="checkbox"/> Hangman's Beautiful Daughter/ Incredible String Band | 2.05 1.85 |
| <input type="checkbox"/> Hawkwind/Hawkwind | 1.59 1.75 |
| <input type="checkbox"/> Head Hands & Feet | 2.19 1.90 |
| <input type="checkbox"/> Heavy on the Drums Medicine Head | 2.05 1.85 |
| <input type="checkbox"/> HMS Donovan | 3.80 3.50 |
| <input type="checkbox"/> Homer/ Including Zeppelin | 2.05 1.85 |
| <input type="checkbox"/> Hot Buttered Soul/ Pete Dinklage | 2.15 1.90 |
| <input type="checkbox"/> House on the Hill/ Audience | 2.19 1.90 |
| <input type="checkbox"/> How Come the Sun/ Tom Paxton | 2.05 1.85 |
| <input type="checkbox"/> H to He/ Van der Graaf | 2.19 1.90 |
| <input type="checkbox"/> Incredible String Band | 3.60 3.25 |
| <input type="checkbox"/> Indelibly Stamped/ Supertramp | 2.35 2.05 |
| <input type="checkbox"/> Into Your Ears/ John Baldry | 2.35 2.05 |
| <input type="checkbox"/> In the Land of Grey & Pink/Caravan | 2.17 1.90 |
| <input type="checkbox"/> Jack Johnson/ Miles Davis | 2.05 1.85 |
| <input type="checkbox"/> Jefferson Airplane/ All single albums (each) | 2.28 2.05 |
| <input type="checkbox"/> Jo Mama/James Taylor | 2.15 1.90 |
| <input type="checkbox"/> Backing Group | 2.15 1.90 |
| <input type="checkbox"/> Led Zeppelin I & II | 2.75 1.90 |
| <input type="checkbox"/> Led Zeppelin III | 2.35 2.05 |
| <input type="checkbox"/> Let's Work/Lightnin' Bully St. Marie | 1.49 1.25 |
| <input type="checkbox"/> Little Wheel Spin/ Bully St. Marie | 2.05 1.85 |
| <input type="checkbox"/> Live Dead/ Grateful Dead | 3.60 3.25 |
| <input type="checkbox"/> Loaded/Velvet Underground | 2.15 1.90 |
| <input type="checkbox"/> Long Player/Faces | 2.05 1.85 |
| <input type="checkbox"/> Lord of All/ Robin and Barry Draisfield | 1.99 1.75 |
| <input type="checkbox"/> Love it to Death/ Alice Cooper | 2.05 1.85 |
| <input type="checkbox"/> McCartney/ Paul McCartney | 2.05 1.85 |
| <input type="checkbox"/> Made in Sweden/ Mad River | 2.15 1.90 |
| <input type="checkbox"/> Mary/Mary Travers | 2.05 1.85 |

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| <input type="checkbox"/> Moments/Boz Scaggs | 2.09 1.85 |
| <input type="checkbox"/> Mountain/Leslie West | 2.05 1.85 |
| <input type="checkbox"/> Mud Side Slim/ James Taylor | 2.05 1.85 |
| <input type="checkbox"/> Nantucket Sleighride/ Mountain | 2.30 2.00 |
| <input type="checkbox"/> New Bottles Old Medicine/Medicine Head | 2.05 1.85 |
| <input type="checkbox"/> Never Never Land/ Pink Fairies | 2.15 1.90 |
| <input type="checkbox"/> Oshibisa | 2.17 1.90 |
| <input type="checkbox"/> Once Again/ Barclay James Harvest | 2.35 2.05 |
| <input type="checkbox"/> One Way or Another/ Cactus | 2.09 1.85 |
| <input type="checkbox"/> On the Shore/Trees | 2.09 1.85 |
| <input type="checkbox"/> Original Fleetwood Mac | 2.09 1.85 |
| <input type="checkbox"/> Out of Avalon/ Matthew Ellis | 2.05 1.85 |
| <input type="checkbox"/> Pearl/Janis Joplin | 2.09 1.85 |
| <input type="checkbox"/> Pendulum/ Creedence Clearwater | 2.19 1.90 |
| <input type="checkbox"/> Pink Floyd/ All single albums except AHH | 2.05 1.85 |
| <input type="checkbox"/> Please to see the King/ King Crimson | 2.19 1.90 |
| <input type="checkbox"/> Question of Balance/ Moody Blues | 2.17 1.90 |
| <input type="checkbox"/> Quiet Days/ Country Joe | 2.15 1.90 |
| <input type="checkbox"/> Quiver/Quiver | 2.05 1.85 |
| <input type="checkbox"/> Ram/Paul McCartney | 2.35 2.05 |
| <input type="checkbox"/> Reicks/Floyd | 1.10 0.85 |
| <input type="checkbox"/> Remember/Yardbirds | 1.10 0.85 |
| <input type="checkbox"/> Ring of Hands/Argent | 2.09 1.85 |
| <input type="checkbox"/> Rosemary Lane/ Bert Jansch | 2.15 1.90 |
| <input type="checkbox"/> Santana/ Santana | 2.09 1.85 |
| <input type="checkbox"/> All single albums (each) | 3.33 3.00 |
| <input type="checkbox"/> Self Portrait/Bob Dylan | 3.33 3.00 |
| <input type="checkbox"/> Simon & Garfunkel | 2.09 1.85 |
| <input type="checkbox"/> All single albums (each) | 2.05 1.85 |
| <input type="checkbox"/> Sister Kate | 2.05 1.85 |
| <input type="checkbox"/> Sing Brother Sing/ Graham Duncan | 2.05 1.85 |
| <input type="checkbox"/> Smash Your Head Against the Wall/John Entwistle | 2.15 1.90 |
| <input type="checkbox"/> Soft Machine II | 2.09 1.85 |
| <input type="checkbox"/> Soft Machine III | 2.84 2.50 |
| <input type="checkbox"/> Soft Machine IV | 2.09 1.85 |
| <input type="checkbox"/> Songs for the Gentleman/ Bridget St. John | 2.05 1.85 |
| <input type="checkbox"/> Songs for Beginners/ Leonard Cohen | 2.35 2.05 |
| <input type="checkbox"/> Songs of Love and Hate/ Leonard Cohen | 2.28 2.05 |
| <input type="checkbox"/> Space Hymns/Ramises | 2.35 2.05 |
| <input type="checkbox"/> Stoneground/ Stoneground | 2.05 1.85 |
| <input type="checkbox"/> Survival/Grand Funk Railroad | 2.05 1.85 |
| <input type="checkbox"/> Split/Grand Funk Railroad | 2.19 1.90 |
| <input type="checkbox"/> Star Sailor/Tim Buckley | 2.09 1.85 |
| <input type="checkbox"/> Stone Age/Rolling Stones | 2.05 1.85 |
| <input type="checkbox"/> Stormcock/Roy Harper | 2.40 2.15 |
| <input type="checkbox"/> Summerside of Life/ Gordon Lightfoot | 2.05 1.85 |
| <input type="checkbox"/> Summer Solstice/ Tim Hart | 2.19 1.90 |
| <input type="checkbox"/> Sweet Baby James/ James Taylor | 2.05 1.85 |
| <input type="checkbox"/> Take a Swing with Me/ B. B. King | 1.95 1.75 |
| <input type="checkbox"/> Terko/ Brewer & Shipley | 2.19 1.90 |
| <input type="checkbox"/> Taste/Taste | 2.15 1.90 |
| <input type="checkbox"/> Taylor's First Album/ James Taylor | 2.05 1.85 |
| <input type="checkbox"/> Ten Years After/ All single albums (each) | 2.05 1.85 |
| <input type="checkbox"/> Third/James Gang | 2.05 1.85 |
| <input type="checkbox"/> Thirty Four Hours/ Skid Row | 2.09 1.85 |
| <input type="checkbox"/> Thoughts of Emerlist Davjack/Davey Gray | 2.35 2.05 |
| <input type="checkbox"/> 12 Dreams of Dr. Sardonicus/Spirit | 2.09 1.85 |
| <input type="checkbox"/> Tir Na Nog/Tir Na Nog | 2.19 1.90 |
| <input type="checkbox"/> To be Continued/ Tontont Macoute | 2.15 1.90 |
| <input type="checkbox"/> T. Rex | 2.25 2.15 |
| <input type="checkbox"/> Tumbledown Connection/ Elton John | 2.35 2.05 |
| <input type="checkbox"/> Thru My Eyes/ Ian Matthews | 2.35 2.05 |
| <input type="checkbox"/> U/Incredible String Band | 3.60 3.25 |
| <input type="checkbox"/> Umagamma/ Pink Floyd | 2.95 2.75 |
| <input type="checkbox"/> Uncle Meat/ Mothers of Invention | 3.80 3.75 |

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|---|-----------|
| <input type="checkbox"/> Untitled/Byrds | 2.84 2.50 |
| <input type="checkbox"/> Van Morrison/ All single albums (each) | 2.05 1.85 |
| <input type="checkbox"/> Wasties Orghard/ Magna Carta | 2.35 2.05 |
| <input type="checkbox"/> Whales & Nightingales/ Judy Collins | 2.09 1.85 |
| <input type="checkbox"/> Wee Tam & Big Huge Incredible String | 3.60 3.25 |
| <input type="checkbox"/> Western Flyer/ Haphash and the coloured coat incl. Tony McPhee | 2.15 1.90 |
| <input type="checkbox"/> White Trash/ Edgar Winter | 2.09 1.85 |
| <input type="checkbox"/> Wheels of Fire/Cream | 3.45 3.00 |
| <input type="checkbox"/> White Double Album/ Beatles | 4.70 3.75 |
| <input type="checkbox"/> Wild Flowers/ Judy Collins | 2.05 1.85 |
| <input type="checkbox"/> Witchwood/Strawbs | 2.35 2.15 |
| <input type="checkbox"/> Wishbone Ash/ Wishbone Ash | 2.09 1.85 |
| <input type="checkbox"/> Wonderwall/ George Harrison | 2.05 1.85 |
| <input type="checkbox"/> Workers Playtime/ Shatter People | 2.15 1.90 |
| <input type="checkbox"/> Woodstock II | 4.30 4.00 |
| <input type="checkbox"/> Yardbirds/Yardbirds | 2.05 1.85 |
| <input type="checkbox"/> Yes Album/Yes | 2.15 1.90 |
| <input type="checkbox"/> Yeti/Amon Duul II | 2.99 2.75 |
| <input type="checkbox"/> Zior | 2.35 2.05 |

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| <input type="checkbox"/> Angel Delight/ Fairport Convention | 2.19 1.90 |
| <input type="checkbox"/> Blue/Joni Mitchell | 2.05 1.85 |
| <input type="checkbox"/> Every Picture Tells a Story/Rod Stewart | 2.19 1.90 |
| <input type="checkbox"/> Fourway Street/Crosby Stills Nash & Young | 4.30 3.90 |
| <input type="checkbox"/> Free/Live | 2.19 1.90 |
| <input type="checkbox"/> L.A. Woman/Doors | 2.05 1.85 |
| <input type="checkbox"/> Leon Russell & The Shelter People | 2.19 1.90 |
| <input type="checkbox"/> Live Colosseum | 2.62 2.35 |
| <input type="checkbox"/> Tapestry/Carole King | 2.15 1.90 |
| <input type="checkbox"/> Tarkus Emerson Lake and Palmer | 2.19 1.90 |
| <input type="checkbox"/> Sticky Fingers/Rolling Stones | 2.25 1.90 |

VIRGIN BESTSELLERS

- | | |
|--|-----------|
| <input type="checkbox"/> Beggars Banquet/ Rolling Stones | 2.05 1.85 |
| <input type="checkbox"/> Blonde on Blonde/ Bob Dylan | 3.33 3.00 |
| <input type="checkbox"/> Cheap Thrills/ Janis Joplin | 2.09 1.85 |
| <input type="checkbox"/> Court of the Crimson King | 2.19 1.90 |
| <input type="checkbox"/> Electric Ladyland/ Jimi Hendrix | 4.30 4.00 |
| <input type="checkbox"/> Forever Changes/ Love | 2.99 2.75 |
| <input type="checkbox"/> Hot Rats/ Frank Zappa | 2.05 1.85 |
| <input type="checkbox"/> Nice | 2.35 2.05 |
| <input type="checkbox"/> Sergeant Pepper/Beatles | 2.05 1.85 |
| <input type="checkbox"/> Tommy/Who | 4.30 4.00 |

VIRGIN CLASSICS

- | | |
|---|-----------|
| <input type="checkbox"/> Beggar's Banquet/ Rolling Stones | 2.05 1.85 |
| <input type="checkbox"/> Blonde on Blonde/ Bob Dylan | 3.33 3.00 |
| <input type="checkbox"/> Cheap Thrills/ Janis Joplin | 2.09 1.85 |
| <input type="checkbox"/> Court of the Crimson King | 2.19 1.90 |
| <input type="checkbox"/> Electric Ladyland/ Jimi Hendrix | 4.30 4.00 |
| <input type="checkbox"/> Forever Changes/ Love | 2.99 2.75 |
| <input type="checkbox"/> Hot Rats/ Frank Zappa | 2.05 1.85 |
| <input type="checkbox"/> Nice | 2.35 2.05 |
| <input type="checkbox"/> Sergeant Pepper/Beatles | 2.05 1.85 |
| <input type="checkbox"/> Tommy/Who | 4.30 4.00 |

INTERESTING REDUCTIONS

- | | |
|---|-----------|
| <input type="checkbox"/> Alarm Clock/ Ritchie Havens | 2.19 1.85 |
| <input type="checkbox"/> All Things Must Pass/ George Harrison | 5.05 5.40 |
| <input type="checkbox"/> Best of Nice | 2.49 1.25 |
| <input type="checkbox"/> Box Scags 1st | 2.06 1.30 |
| <input type="checkbox"/> Cross Currents/ Stephen Grossman | 2.99 1.75 |
| <input type="checkbox"/> Get Ready/ Rare Earth | 2.19 1.65 |
| <input type="checkbox"/> If Only I Could Remember/Crosby | 2.35 1.75 |
| <input type="checkbox"/> If 2 | 2.19 1.65 |
| <input type="checkbox"/> John Lennon/ Captain Ono Band | 2.05 1.64 |
| <input type="checkbox"/> Mirror Man/ Plastic Ono Band | 1.95 1.65 |
| <input type="checkbox"/> Paradise Warts/ Amon Duul | 2.99 2.25 |
| <input type="checkbox"/> Rags, Reels & Airs/ Swarbrick | 1.45 1.00 |
| <input type="checkbox"/> Seatrain/Seatrain | 2.35 1.75 |
| <input type="checkbox"/> Smiling Men with Bad Reactions/Heron | 2.19 1.60 |
| <input type="checkbox"/> Taste/Taste | 2.15 1.65 |
| <input type="checkbox"/> We're Ever So Clean/ Blossom Toes (mono) | 1.99 1.50 |
| <input type="checkbox"/> UFO/UFO | 2.05 1.65 |
| <input type="checkbox"/> Xmas & Beeds of Sweet | 2.09 1.65 |

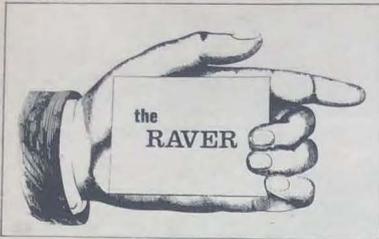
VIRGIN JAZZ

- | | |
|--|-----------|
| <input type="checkbox"/> Afro Blue/ John Coltrane | 2.05 1.85 |
| <input type="checkbox"/> Art of Improvisation/ Ornette Coleman | 2.15 1.90 |
| <input type="checkbox"/> Barefoot Boy/Larry Coryell | 2.99 2.75 |
| <input type="checkbox"/> Brotherhood of Breath/ Chris McGregor | 2.35 2.05 |
| <input type="checkbox"/> Conflagration | 2.35 2.05 |
| <input type="checkbox"/> Deaf Dumb & Blind/ Pirahza Saunders | 2.05 1.85 |
| <input type="checkbox"/> Dedicated to you/ Keith Tippett | 2.35 2.05 |
| <input type="checkbox"/> Extrapolation/ McLaughlin | 1.45 1.25 |
| <input type="checkbox"/> Great Concert/Charles Mingus | 5.99 5.25 |
| <input type="checkbox"/> Impressions of Berlin/ Oliver Nelson | 2.99 2.75 |
| <input type="checkbox"/> Joe Farrell Quartet with Charles Mingus | 2.99 2.75 |
| <input type="checkbox"/> Keith Jarrett & Gary Burton | 2.05 1.85 |
| <input type="checkbox"/> Liberation Orchestra/ Charlie Haden | 2.05 1.85 |
| <input type="checkbox"/> Live in Seattle (Double)/ Coltrane | 5.98 5.00 |
| <input type="checkbox"/> Memphis Underground/ Memphis Horns | 2.05 1.85 |
| <input type="checkbox"/> Outback/Mike Osborne | 2.05 1.85 |
| <input type="checkbox"/> Pictures of Infinity/ Sun Ra | 1.99 1.75 |
| <input type="checkbox"/> Solar Plexus/ Ian Carrs Nucleus | 2.35 2.05 |
| <input type="checkbox"/> Spaces/Larry Coryell | 2.05 1.85 |
| <input type="checkbox"/> Source/Spontaneous | 2.00 1.75 |
| <input type="checkbox"/> Things we like/ Jack Bruce | 1.45 1.25 |
| <input type="checkbox"/> Weather Report | 2.99 2.75 |
| <input type="checkbox"/> Where Fortune Smiles/ John McLaughlin | 2.35 2.05 |

VIRGIN NEWCOMERS

- The following records will be released during August. Bung a tick against the records you want and we will send them as soon as they are released.
- | | |
|---|-----------|
| <input type="checkbox"/> Allman Brothers Live | 3.49 3.25 |
| <input type="checkbox"/> Double | 3.49 3.25 |
| <input type="checkbox"/> Hilly/MCS | 2.15 1.90 |
| <input type="checkbox"/> In Hearing Of/ Atomic Rooster | 2.30 2.00 |
| <input type="checkbox"/> It's been so Long/ Spencer Davis | 2.05 1.85 |
| <input type="checkbox"/> Stephen Stills II | 2.40 2.15 |
| <input type="checkbox"/> Redwing/Redwing | 2.15 1.90 |

NOTE: Fill in the space with the record you want if it is not listed. If it has a recommended retail price of £2.05 or £2.09 then we will sell it to you for £1.85, £2.15, £2.19, £2.17 for £1.90, £2.35, £2.27, £2.28, £2.92 for £2.05, £1.99



AND now a short novel, "A Trip to Lincoln Town," or "A Day Out with the Family." As you've possibly read elsewhere the MM journey to Lincoln, on Saturday, proved to be an almost total disaster.

It was a day-outing organised by Charlie Whitney, of Family, at 30s a go. Ten minutes on the road and the coach was wrapped around a lamp standard on the M1 with MMs Roy Hollingworth and singer Roger Chapman badly blooded.

Undaunted the party unloaded the £50 worth of booze (virtually safe and sound) off the smashed coach with Family roadie Stan rather peeved with fellow roadie Harvey Baker, who was thrown through a window.

"Never said a word, just upped and left — we swore we'd go everywhere together," moaned the limping Stan. Three hours later a relief coach arrived, as did Harvey back and bandaged from hospital.

Dazed

Lincoln wasn't made much before 5.30 by which time everyone was adopting limps, and strange coughs and wandering around in dazed conditions. In the garden of the house at the back of the stage, lovely Linda Lewis and chums sat in a circle singing dainty songs, while James Taylor looked totally lost as he barfed around on his own. Terry Reid also present — as was a black and tanned Cat Stevens.

Byrd Skip Battin wandered around like a mindless man during the James

Taylor set: "Man I haven't even got to see his foot yet. Strange day, strange." The Byrds complete were later seen playing table-soccer in a cafe on the road back to London. Flash arrival Jim Paxton in huge limo, though most people were unmoved by the event. Strange set of people who were annoyed to see that Sonny Terry and Brownie McGhee were only two people. Actually overheard: "I think this is just Sonny and Terry. I can't see Brownie." They shall remain nameless. Shameless, how the price of food available rocketed as the day went on



TIM HARDIN made one of his rare British appearances at the Lincoln Festival on Saturday. Full report on page 20.

Feeling green at Lincoln

... 20 pence for a cold-god is a bit much.

EVER heard of Edward Grubb? No? Well Grubb invented the telescope and on Saturday the event will be commemorated at the Guildford Youth Centre. Bands include Stromboli (friends of Steve Sills) and the event's in aid of Guildford Arts Lab.

At the wedding of "Jesus Christ Superstar" writer Andrew Lloyd Webber and Sarah Hugill, excerpts from the rock opera were played by the City of London Ensemble. Well it's original

ain't it. Congrats to impressario Merry Conn and wife, Laura, who gave birth to a son, Oliver last Friday.

Note you rumour mongers: Leonard Cohen isn't coming here until next year, so quit spreading the untruths. Leonard is actually writing away in Greece, which is far removed from appearing at the Roundhouse.

The staff of Bolton Royal Infirmary have themselves decided to do something for a deserving charity — St Anne's Hospice, Manchester. Egypt and Stackwaddy tour on Rivington Barn, Chorley, on Friday, August 6, playing for expenses only. Hospice by the way, is frequently served up as beer in these Southern excurses for pubs.

and delights were confiscated. Burp.

American ravings department, John Mayall met and worked with Albert King, in LA. May produce his next album. Bill Braford, of Yes, saw Miles Davis, in New York and reports: "A bad sound. Soft. Machine were better." Alice Cooper sounded as though they were playing Dave Clark's "Bits and Pieces," on recent gig. English girl in LA Linda Peters, sends her love to Sandy Denny. After Johnny Winter's band broke up a new one forming with remains of Iron Butterfly — should be good.

Piano

READER D. Gould, of Selby Oak, Birmingham, writes: "I have a brother, who at the moment is All Britain Virtuoso Champion Piano Accordionist. He will represent us in the World Championship in Belgium, this year, and Russia next year." John Gould would apparently like to tell us about the accordion — certainly John, we'll ring you. While we're into readers, Roger Price, of Gloucester, informs us that Drake liberated Cadiz in 1587. Thanks Roger, but you see we knew that.

Keith Cross's band now called Cross and Ross, watch out for Amy Turtle and Mr Lovejoy (it's not as simple as it seems and there's evil afoot).

Chunder

JOE Walsh, guitarist with the New Vandeville Band are doing good one," according to our Chunder Correspondent who was on hand for Walsh's stage antics at the Lyceum, London, on Sunday. "Plenty in it, and full of promise," he writes. . . .

A greengrocer by the name of Joe Taylor has just amazed the MM office with a bagful of bananas, oranges and apples. Halfway through munching the delights Taylor admitted it was all a stunt and produced a new single called "The Junkman's Sedenade" on B and man's Sedenade" on B and C. Needless to say all gifts

just in case you were wondering what the New Vandeville Band are doing (it's the question on a million lips) they're resident in the Funny Farm, Aladdin Hotel, Las Vegas, Fax and info folks, all the way.

Keith James, if you remember was featured in last week's Raver, as the wandering guitarist has now wandered into HM Prison, Pentonville, after being busted for possessing certain substances. A hard life.

Paul McCartney spent Sunday night recording at EMI's Abbey Road Studio. The security net was so tight that EMI staff couldn't get in.

Raver's guide to the week

HERBIE HANCOCK SEXTET (Ronnie Scott's, London, all week). The first time the sextet has played at Ronnie's. Only there for ten days, and then followed by Jack Bruce and Larry Coryell any time, we think. Mitch Mitchell on drums. Jack's worth seeing anytime, especially after the superb new album.

BOB SCAGGS (Hamstead Country Club, Friday). Bob's only date in Britain and the Country Club. The ex-Steve Millerian is here to record an album with Glyn Johns.

STEAMHAMMER (Studio One, Command Studios at 201 Piccadilly, Friday). The band are recording their fourth album and a single in front of an invited audience. This is the first time in taken place, and 400 free tickets will be available to Melody Maker readers on application to Prizma Public Relations at 01-754-5397. Keith Reiff, the old Yarbards harpist and singer, will be producing.

CAMBRIDGE FOLK FESTIVAL (Friday, Saturday and Sunday). Rev. Garry Davis, Jimi Farina, Jean Ritchie, The Dransfields, Steeleye Span and Al Stewart. One of the great folk occasions of our time only rivalled by the opening ceremony at Stonehenge. Druids allowed in free.

CRYSTAL PALACE (Saturday). Michael Alfandary's At Home with Elton John. Yes, Fairport Convention, Rory Gallagher, Hookfoot and The Na Nog. If you're not into the records that at home is the one for you. Loisa Brylcreem and greasy spoons. Reggie will make it.

GEORGE HARRISON and RINGO STARR (Madison Square Garden, New York, Sunday). George and Ritchie with their muckers, Ravi Shankar, Leon Russell, Klaus Voorman, Badfinger and Deep. This is George's first public appearance since the Bangladesh tours 18 months ago, and Ringo's first since the Beatles split. Might cost you a few bob, though, to make the gig.

BLOSSOM TOES RE-FORMED (Country Club, Sunday). The two Brian (from B.B. Blunder) getting together again with Jim Palmer, another old Blossom, will turn up. It's been a good week for Stewart Lyons.

"COR, IT'S big enough, ain't it?" said Steve Marriott, staring into the Hollywood Bowl. "I hope the natives are friendly."

Trading with beads of sweat and funky guitars, the English rock pioneers have been trailing across America in search of fame and fortune for several years now.

Last week I hit the trail and found the secret treasure map is still yielding a rich vein of applause and dollar bills.

Sweeping in big jets across the States the groups swoop down on vast cities and thrill the excitable young America with a bold and cheeky clamour.

Steve Marriott is hot! You guys are "ing hot!" A heartfelt yell of dedication comes from the sea of denim. The natives of Hollywood, California, are definitely friendly. And Humble Pie join the ranks of the conquerors.

The Hollywood Bowl was a new high for a band skidding around the continent: at ever-increasing speed. Times and thrill on the way up, meeting other English bands, on their way up, some coming down. It's a hot, hectic, exciting business.

Massive audiences, from Los Angeles to New York are cheering, the record is getting played, the band are feeling great. But it took a lot of work to get there, and will take more to maintain the rate of progress.

Next time we come back, we should headline at all the concerts," said Peter Frampton, as we flew over the transplanted London Bridge, carefully re-assembled in the desert and mistakenly purchased as Tower Bridge.

Not bad for a band that nearly broke up amidst the ruins of a shattered record company and management, eighteen months ago. Humble Pie — Steve Peter, Greg Ridley and Jerry Shirley — were salvaged by two New Yorkers, shrewd, experienced and enthusiastic.

They restored confidence, gave new hope and urged them into tight ship, on their act making a tough, positive combo, with a lot of heart. Hitching a ride was an exhilarating and enlightening experience. Rock music and America are a powerful combination.

Hi-jacks, murders, oil wells, ice-water and sunshine beat, bubbled and blazed around the ears. A blur of hotel rooms, airport lounges, bars, pools and massive auditoriums set into a living-colour pattern for an ulcer. On my

Humble Pie had just packed two countries and three cities in one day. Detroit, Toronto and Los Angeles flashed before their bleary eyes. And, I was recovering from an hour marathon direct from London.

"Let's go to a health restaurant," said Peter. It seemed like a good idea.

"It's been a hell of a real said Peter looking about 16 and obviously thriving on his Japanese inspired diet. He explained how they had played to nearly a million people already, and how VIGS (vermiform glands) with such illumi-

as Grand Funk Railroad, Black Sabbath, Alice Cooper, and The Three Dog Night. Two hours later and Peter had still not finished his bowl of rice. "What on earth...?"

Noisy

"You have to chew each mouthful fifty times," explained Peter. Five hundred chews later we split to the Whisky.

The Whisky A Go Go is a flashing, noisy disco that burnt down once and a second time, and once and a second time, and once and a second time. Black Oak Arkansas. Humble Pie used to play there — before the real. Long John Baldry was seen beaming in the audience and Mayall has already come to just around the corner, in Laurel Canyon.

On stage at the Bowl, equipment was being set up for the evening below. We got enough keyboards Keith? Greg Ridley grinned at Emerson. ELP on their own conquest trail were the honours to be bestowed by some 19,000 disciples.

Carl Palmer appeared and showed off his newly

Chris Welch reports from America on Humble Pie's triumphant tour

venerated drums. "We're still happy," he reported. "I went to the Canary Islands for a couple of weeks holiday and my playing got a bit stiff. Did you hear about Edgar Winter's Band? They had all their equipment stolen. All of it!"

The Winter brothers seem to be having a hard time. Johnny had a nervous breakdown recently and his band broke up. His drummer Bobby came along to see his old friends, the Piemen.

At the sound check, ELP and I started a quick jam, then the kids began to roll in. Thousand upon thousands of teenagers, thirsting for rock. They had hitched in from miles around, some had even flown in from cities hundreds of miles away.

A quick tune up in the dressing room, and hurling on of stage clothes, Steve in his skread braces, a right little terror from the East End. "Gollocks!" he yells triumphantly, Peter in a white suit, frowning over his guitar, intent, delicate. Greg, silent, but smiling, with a piratical face, 'unus his knees. Jerry hops about, cheery, anxious to beat bass drums and thrash cymbals.

OUT in the Bowl the sky of blue, and the stars come out. Trees wave around the perimeter and the temperature drops. The kids are really alive. Running about. Chattering. Shouting. Incomprehensible cries. Peace. chants? Impatience? Splatters of sweat in their dozens, and snatches of conversation drift around.

High school girls talk about their boy friends. A beautiful blond girl אשר seems to know everybody there. A high school makes little jokes and the girls hater.

Edgar Winter's band rocks on stage and everybody yells along with "Turn On Your Lovelight." Throaty vocals and honking saxophone.

"Lovely night air, isn't it?" says the girl, raving the aisles. "Better than the smog!"

Now Pie are on stage — running on and waving. "We just got the word that you're ready. Well we're ready too!" yells Steve. Right on! roar the crowd. Enthusiasm and energy pour from the crowd.

Steve and Peter, bobbing and weaving, just never let up. They electrify the Bowl with a guitar and vocal conversation — conducted at rooftop level. "Are you ready?" The answer was never in doubt.

Jerry stomps in and Greg's bass thunders. Peter plays a beautiful introduction to their "Walk On Gilded Splinters," perennial, lifting and melodious, then Steve wails in with one of the more vibrant voices on either side of the Atlantic.

AMERICA has taken to consult ease. The sheer volume and diversity of music the trio produces is about equivalent to half a dozen acts, including jazz, rock and acoustic.

Keith almost broke a leg when he fell down a hole in the stage when juggling with his Morg stick and Carl Palmer threatened to do himself serious brain damage by beating his head

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RCA the sound of success

PIE IN THE SKY



against a cowbell. But it was nearly all part of the show, and incidental to the expertise of their ever-expanding output.

Keith in particular, played well, nailing down the tempos, and keeping that beautiful keyboard technique, firmly under control. Greg's clear, intense vocals and gentle acoustic guitar, made a perfect contrast to the tumult and sabre rattling of Keith and Carl.

Their brand of symphony under the stars enjoyed a great shout of approbation from the Bowlers. And when they announced "Tarkus," it was as if they were about to premiere a star studded new Hollywood motion picture triumph. "Tarkus! Jesus — they're going to play Tarkus!"

NEXT day ELP planned to visit Elvis Presley at Lake Tahoe, and Humble Pie checked out to catch the 707 to New York. It's nearly 3,000 miles and four and a half hours away, across deserts, plains and cities.

Steve talks: "Here we get really great receptions like last night, all the time, and it's great that somebody is here to see it man. You can tell people back in England but they don't always believe you. What was really nice for us was the Hyde Park gig, because the kids were really pleased to see us, and it almost made me cry. As my missus said to me in the car afterwards: "That's the last bit of paranoia kicked out." The point is we have worked really hard over here, and

got the band together. I'm a different guy too. I'm back to '67 and doing what I'm best at. I used to think I couldn't leap about anymore and that I was getting too old. But all this has made me young and I'm doing it much better! I'm proud of this band. It could have broken up. It could have been a dismal failure — a damp squib. When immediate folded up, it was a really bum scene. It was a hard time for all of us. And there are a lot of people who would have loved to see another "super group" break up. Super group? We ain't a super group, man!"

"The longer we stay together, the more it will aggravate a few people!"

Jerry talks: "Success means a lot to Steve

because he's been through some hard times. People have said the band was no good and that hurt us. It was Kenny Jones of the Small Faces who recommended me to Steve, so I have a lot to thank him for. When I joined this group, I was green and the others gave me a lot of help. We're all learning a lot, especially being here in the States. All the others had gigs before this group, but we were all new to America. I think my drumming has improved three million per cent."

Crack up

Peter talks: "We can stay on the road for about two months before we crack up and start crawling on our

hands and knees, shouting "Let me out!" One of the biggest hang ups of touring like this is expenses. Hotels, airfares . . . this is the first tour we shall make money, after paying off all our debts."

Jerry and Peter sing: "There's no business like showbusiness"

Peter: "Yesterday Watford Town Hall — tomorrow the world! We've definitely come a long way from 900 miles up the M1 to a gig in a Commer. We've done about 8,000 miles in a few days. Not bad is it? And yet the journey from LA to New York takes about the same time as a trip from London to Manchester."

Into New York the car radio relayed non-stop soul or English groups. Frequent

requests for information on new America groups causing a stir or coming up, were greeted with blank looks.

ELP, Yes, McGuinness Flint, even Greyhound and that "Chirpy Cheep" band seemed to dominate the airwaves.

We checked into the plush City Squire Hotel at 2 am — but our rooms had been taken, and we moved on to a place where several murders had been committed, according to recent legend. However, Yes were also staying at the hotel, which led to a massive British reunion in a bar known aptly enough as "Nobody's" where roadies with cockney accents sing rugby songs and the locals smile, somewhat bemused.

Bill Bruford, ever cheerful drummer of Yes, seemed quite unperturbed by the undertones of menace, and related how well they had fared on their first trip. I was later to see them put up an excellent performance at an open air concert in the toughest part of the Bronx — a predominately Mountain-orientated audience.

"We've had a whale of a time!" said Bill. "The audiences are a bit Shakespearean — they tend to yell and hurl oranges about. They could boo you off after half a note, but I'm sorry to have to tell you — nothing has gone wrong! A lot of promoters have invited us back immediately, which is gratifying. We'll be back in November. For the audiences, Yes was a band to check out. They heard we were good, and I think we fulfilled the expectations. Unlike Emerson, Lake and Palmer, they hadn't read much about us. But I think we left a very good taste in the mouth."

Humble Pie played a huge baseball arena in Philadelphia next with Alice

Cooper and Black Sabbath, and on Friday did Gaelic Park, NY with Yes and Mountain.

And on both occasions they managed to inject warmth and humour into frequently frenzied situations. There were two fights among the audience at the Philadelphia gig, with some marvellous punch swapping, witnessed at a safe distance, while the inhabitants of the Bronx could have stepped straight from a Doomwatch episode on the effects of high rise apartment life.

Even so, the vast majority of the audiences were far more enthusiastic and determined to enjoy themselves than most cool, blasé English crowds. They were out to rock for the evening and the fact that Humble Pie could help them.

America left me with two substantial impressions. One was of a thousand youngsters roaring their applause like a blast furnace.

The other was a bump on the head caused by a Yellow Cab colliding with another Yellow Cab two blocks away from the TWA terminal at Kennedy airport.

Picking my self up from a heap on the floor, I observed at my leisure, how the driver managed to totally avoid offering any apology, or explanation. He merely gazed nonplussed at water leaking from his radiator.

Later as I struggled to retrieve battered suitcase, from the wreck, he caught up and stated curtly: "You owe me nine dollars fifty."

It occurred to me that in any civilised community he would not be allowed to ride a bicycle in a padded cell, let alone drive a dangerous weapon.

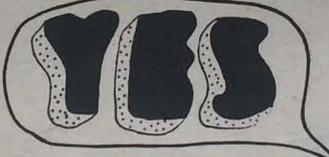
But America is a great country, and you can't argue with that. Or the taxi-drivers.

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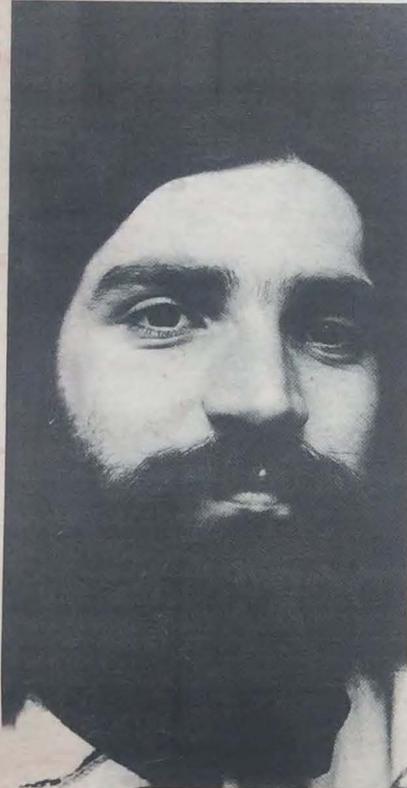
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NEW POP SINGLES

BY CHRIS WELCH



RASCALS' FELIX CAVALIERE: lusty vocals

RASCALS: "Love Me" (CBS). A splendid sound, bright, crisp and bursting with energy. It's culled from an album which threatens to be their best in an already distinguished career. Lusty lead vocals pierce above exultant backing guitars and percussion.

Bright, breezy Rascals sound

Aye, it's a wonderful world all right with so much good music about. And you know, folks ain't so bad when you get down to grass roots. Whoopee! ("What's all this untoward good cheer and unlikely optimism," Edward Drome, Southsea). Ah, Drone my dear old friend. I've been on a diet of brown rice and orange juice. Fills one with inner contentment. You must try it sometime. ("Bah.")

DON FARDON: "Follow Your Drum" (Young Blood). The splendidly named John D. Loudermilk wrote this, no relation to Charles B. Seltercarud. Don plods along with commendable verve and the drums thud with notable expertise. Bravo.

REDBONE: "The Witch Queen Of New Orleans" (Epic). Heep good war chant from the well-known Red Indian group. It's nice

his beezee. It's been number one in the States, and yet I don't see it scoring a bulls-eye here, despite the current popularity of this talented team. Why? Just put it down to intuition. A hunch if you like.

TIDBITS: "Jean Harlow" (Fly). What appalling rubbish. A sloppy "pop" version of Leadbelly's song about the movie actress's death.

TIMBER: "Bring America Home" (Elektra). "Timber" is often the cry when "lumber" appears in the MM office. Say no more. In the meantime, this is a bright, meaningful song which says "the West Coast situation is getting out of control." Never mind America. You can work it out.

NANCY SINATRA AND LEE HAZLEWOOD: "Did You Ever" (Reprise). Last time I saw Nancy she was in her underwear in a London TV studio. I shall forever treasure the memory. Meanwhile the original "Boots" girl is back with a Sonny Cher type routine. Quite amusing.

LINDA LEWIS: "We Can Win" (Reprise). Thunder — this is taken from an album called "Say No More." Well, well. Fancy that. Romantic string introduction that recalls Debussy, then into a splendidly artistic and creative vocal style. Probably the best release of the week.

VIKki CARR: "Six Weeks Every Summer (Christmas Every Other Year)" (CBS). A somewhat coy and sugary ballad. Not my quart of Scotch I fear. Over to Lydia Boote for her view: "Divine darling, divine." On come off it woman!

BARBRA STREISAND: "Where You Lead" (CBS). Yet another Carole King song, and it rocks on. Far away from Barbra's showbiz image, she sings with soul and depth of emotion rarely plumbed in these synthetic times, except by trained plumbers.

YUKON: "Understanding Is Sorrow" (A&M). Adventurous arrangement, bags of atmosphere, sheets of sound and a barrel of laughs. It's soul baby, and you'd better believe it. Right on. Jolly good.

DON GIBSON: "A Perfect Mountain" (London). More



NANCY SINATRA in her underwear?

country and western piffle, by one of the big names in the field. Off!

ELI BONAPARTE: "It's Your Love" (Decca). Our Eli retreating from a battle with the combined forces of an invincible rhythm section and . . . oh get on with it.

ARETHA FRANKLIN: "A Brand New Me" (Atlantic). A clock ticks and Aretha gets into a more relaxed groove than usual, and it sounds nice, especially the piano, which actually plays a few swinging chords. Such a change from the dread boogaloo beat. Can this all mean a swing revival? Well hallelujah!

JO TAYLOR: "The Junkman's Serenade" (B&C). By sheer coincidence another clock starts off this cockney fable, which recalls the Loving Spoonful, oddly

enough. It's a strange old world. Did you know in 1948 George Catsmeat became the first man to successfully swim the Hudson river in a cement overcoat. Well what do you know? This could actually be a hit. Stranger things have happened at sea.

ANDRE L'ESCARGOT AND THE SOCIETY SYN-COPATORS: "Purple Umbrella" (MAM). A French buffoon festering wildly, with smart production and onlier out of his mind on olions. C'est piffle mes braves.

VIVIAN REED: "I Feel The Earth Move" (Epic). A tremendous song and my current favourite. Written by Carole King (who else?), Miss Reed saves us from the nonsense of most of this week's drivel, with some glorious music. Bravo,

a thousand times bravo! Listen for the incredible bass line among other goodies. Huzzah!

GARY CHARLES: "You've Been Away Too Long" (B&C). Bubblegum of the worst kind. More of a "slurp" than a "pop."

SATISFACTION: "Don't Rag The Lady" (Decca). Don't they mean? Nevertheless it's a good brass rock boogie, with smart production and the effective echo on the vocals. You don't know what I'm talking about do you? All this hip talk don't mean nuffink do it. Sitting on the tube, reading the MM . . . oh Christ, we've got to get out at Marble Arch and wait for the Central Line train. Bet the chocolate machine is busted. Look at all that boring graffiti on the walls.

Who writes it all? Fascists in dirty raincoats? Glasgow football fans? Here comes the train. Now to re-read that par in the MM. "Smart production and effective echo?" Think I'll go home and play me Hendrix albums.

JUBILEE: "Stupid Party" (Decca). The chap who complains about a "stupid party," usually is the one who can't score anything sexwise, or any other wise. He stands in the corner and mutters, occasionally breaking records, spilling beer over guests, scowling, damaging furniture, attacking his host with a bread knife and generally instilling a hostile atmosphere. Mind you, it would be a pretty ghastly party if they pulled this kazoo ridden horror that recalls that appalling advertisement for coffee on the wireless television.

by KARL DALLAS

ANDY Roberts has just made a great leap forward. His second in two years.

The first, when he graduated from being basically a back-up musician into a song writer-soloist in his own right, is only now reaching people's attention, thanks to the success of his album, "Home Grown."

"But that record is basically two years old in concept," he points out. "It was recorded just after the Liverpool scene got back from the States, that terrible American tour which just about destroyed us."

"Some of that feeling is present on 'Home Grown,' songs like 'Moths and Lizards in Detroit' are a reflection of the hang-ups we had over there."

"Actually, this album is a re-release of an album I did with the same name right then. I have re-recorded two or three of the vocal tracks and tied up things generally. But it is virtually a historical document. The record I'm doing now, which will be released in Britain in the autumn, gives a much better idea of what my work is like now."

"For the first time I've got a coherent direction going towards something. It's the occupational hazard of someone who's used to being considered an assistant, you know, as an accompanist to other people. And with Liverpool Scene I was doing things strictly to fit in with the over-all concept."

"I've just been listening to four of the tracks from this new album which will be included (just to add to the confusion) on the version of 'Home Grown' to be released in America just when he was there with Steeleye Span in October.

They are a second great leap forward. For this new material puts "Home Grown" in perspective as very much a transitional album, seeking a direction which emerges from the new songs, as Andy says, clearly and truly.

Strangely, it is an instrumental track from the old album which charts the way. "Just For The Record" is something that Andy laid down when he just couldn't get his music together, a spontaneous jam with himself which he did while everyone else was out having a drink.

"It had been one of those sessions when nothing was going right. So when the people quit for a rest and a fag I stayed in the studio to see what I could do on my own. The

Just for the record: here's Andy's second

result was that track, but I don't think I have ever played it since. It was the creation of the moment."

Perhaps that frustrated energy damming up in the session was what was needed to finally break through, for the spirit of "Just For The Record" lives right through his new stuff. And while on "Home Grown" the rags he used to play seem hard to escape, breaking through on a number of tracks, including the title song, giving them a somewhat derivative sound, now the traditional material seems to be better digested.

So, though "Good Time Charley" on the new album is definitely a rag, making no attempt to be anything more sophisticated than an excuse for some really neat guitar duetting with himself, it emerges with a freshness that takes it out of the category of parody and into something joyous and exciting in its own right.

There was a tendency to do these things just to prove you could do them. That's how they were to me.

"Now I have personal statements which I wish to make, though I don't want to knock them in with a sledgehammer. Often there is just a passing reference to make my point."

"My musical philosophy is becoming much more

personal."

As I have so often observed in recent months, this more personal approach to music doesn't necessarily have to result in extremely private songs of introspection which make the listener feel like a voyeur peering at the singer's most innermost secrets, though following James Taylor's lead we expect to be assailed by a lot more "crisis of identity" songs about personal hang-ups, which frankly I could do without. Without Taylor's musical skill and basically outgoing personality, this type of song can be very limiting, as well as something of a drag for audiences who have problems of their own.

But the personal vision of Andy Roberts is not so inward moving. While the "public" songwriter often writes about the great issues of war and peace, the bomb, love and the brotherhood etc., to hide the fact that he finds no real greatness in his own life, Andy takes out of his own experience things of universal application, which link us closer together rather than splitting us apart, as both the hang-up songs and the agit-prop tend to do.

There is a great deal of warmth in his work, a fellowship for his kin which brims over not merely from his lyrics, but also from the melodies he creates. In this, he is nobly served by some

beautiful back-up work from Dave Richards on piano, Ray Warleigh on tenor, the ubiquitous Gerry Conway on drums, and back-up singers Mac and Kathy Kissoon, Mike London, and Charleen Collins, who also produces some really authentic-sounding gospel soprano on "Keep My Children Warm."

"I was a little worried about the singers," says Andy. "After all, my stuff is hardly reggae, and it's not soul, which is closer to their bag. But they really contributed something."

In fact, on these tracks Sandy Robertson again distinguishes himself as just about the most sensitive producer since Joe Boyd went into motion pictures. The touch throughout is sure, certain and unobtrusive. Strings are used, in a very delicate arrangement, in "I've Seen The Movie" by Robert Kirby who did such nice things on the last Mick Drake album.

Richards' piano is unorthodox, as is the keyboard work of most guitarists. It reminds me in some way of Leon Russell, though the actual approach is quite different. There is some fantastic counterpoint on the guitar.

It is Andy's own work, however, which is really the most exciting things about the record. Not only has his singing voice matured incredibly since "Home Grown," but his versatility on all kinds of guitars is truly remarkable. All the guitars on the record are Andy. Those who have sought of him primarily as an acoustic finger-picker will have to think again, for his use of the electric guitar is a u n t i n g , reminiscent sometimes of Richard Thompson on top form, swooping in and out the lyrics of the songs like the electronic instrument that it truly is.

"Home Grown" is a lovely record, I agree. But by the autumn, when its successor comes out, it will have become a historical relic.



ANDY ROBERTS: Passing reference to make a point

André Philippe

'SOMETHING SPECIAL' in BUBBLE BATH GIFTS



AT LAST QUIVER'S FIRST ALBUM

Friday 30th July Il Rondo, Leicester
Saturday 31st July Farx, Potters Bar
Sunday 1st August Greyhound, Croydon
Monday 2nd August Civic, Wolverhampton
Tuesday 3rd August Nightingale, Wood Green
Wednesday 4th August The Fox, Twickenham
Thursday 5th August Blackpool
Friday 6th August Penthouse, Scarborough
Wednesday 11th August La Fayette, Wolverhampton
Saturday 14th August Alexandra Rooms, Salisbury
Tuesday 17th August Starlight Ballroom, Crawley
Friday 20th August Hull Brick Co.
Saturday 21st August Friars, Aylesbury
Tuesday 24th August Waterford Town Hall
Friday 27th August Leytonstone, Chez Club
Saturday 28th August Imperial Ballroom, Nelson

Jazzscene

VIOLINS crop up in rock bands so often these days that there's nothing remarkable in their presence, yet few people have commented on the rise of the instrument on the jazz front. Jean-Luc Ponty and Sugar Cane Harris have scored accolades and walked off with poll victories but it seems to me that the hippest of them all has been overlooked.

I'm talking about Chicagoan Leroy Jenkins, who as a member of the AACM has appeared on record with Anthony Braxton, Leo Smith and Thurman Barker, and who as a tough and cynical black would probably hate to hear himself described as "hip." But hip he is and much stronger and more inventive than his recorded work would imply. He encompasses a vast area of sounds and feelings with the violin and, on occasion, the viola.

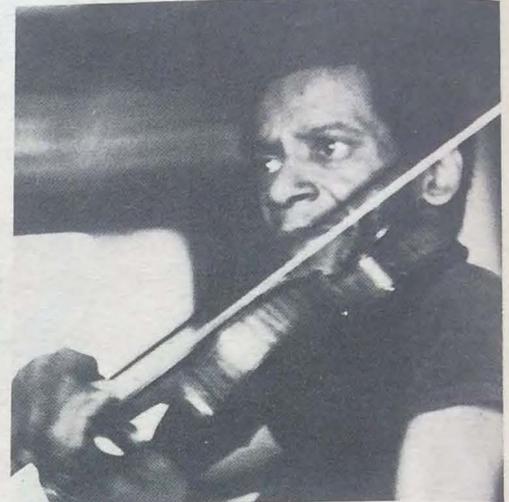
"The violin is a very old instrument that's been with us as long as time," said Jenkins. "It's been used in a lot of ethnic conditions, too, but it just seems like it has never been exposed to black people. Well, it has been, but not in the way that they accepted it like the saxophone or the trumpet, you know.

Diminish

"Why? I think it's just like now how in jazz the Establishment people who are in charge are out to kill it. I think they have always, ever since way-back, tried to diminish the effect that any black violinist would have on music. The reason I think so is because there have been a lot of great violinists — I'm not the only one to come along, we've had a lot of great ones all through this century — but the people I'm familiar with are like Eddie South and Stuff Smith. Considering the way that the others went, and when I say I mean why, I mean why perhaps I should say 'ethnic' because it always seemed to me that the violin seemed to be interpreted in various ethnic groups like the Jewish and so on, but they seemed to have the most control over it like the profit-making part of it. Then you have gypsy violinists, the Hungarian type — they all have something to say on the violin and they were able to get it over and be identified with the violin, but it hasn't happened with black violinists."

Jenkins, who spent some years off and on studying at Florida State University and the public school system in Mobile, Alabama, is not a man to mince his words. He is one of the most outspoken musicians in New York at the moment, for whom none of the greats is so great that he cannot be criticised. A heavy man and a heavy musician, he is one of the first to play "free music" on his chosen instrument.

"Most violinists haven't been willing to join up with the other instruments to try to come on out like the other guys have, and as a result they have suffered! It might have something to do with the people mostly — it's not the instrument — mostly the people who control the, let's say violin and string instruction or what have you. Or the people who play them — they figure they have to sacrifice a whole lot of legitimate technique to get into this kind of instrument but then they forget that if you get into it, you can also



LEROY JENKINS: music to relate to

Jenkins fights for survival

Valerie Wilmer in America

pick up on a more legitimate technique derived from yourself."

In other words, said Jenkins, inventing your own technique is technique per se. "We only use technique to get out of our own instrument what we want to get out of it, regardless of what kind of music it is," he explained. "So if we desire to play ethnic-type music which is what I desire to play, then we have to have our own standards for technique and our own standards for how the violin should even sound. It's always been based on European ideas, too, so now we're talking about change, we're talking about revolution and all that kind of stuff, so well, we're doing it in the music. And it's just like the violin has been accepted in any other kind."

For Jenkins, music has been seeking public acceptance and approval for too long. Now, he feels, those people thing to offer musically should as he did, go out there and do it, regardless of the cost or lack of reward. "Although," he added, "I can't say that I did what I did exactly because I wanted to because I did what I did because I had to. I saw that playing the European type of music for black audiences and so forth, they soon become bored with that kind of stuff. If they've seen you once, then they've seen you as much, then they want to see you."

"So I found that the only way I could get them to come back again was to play some to." "So like mostly relate like the music of today, and we're concerned with now is when I say we, I mean everybody that's involved in

contemporary black music — is like a fight for survival. It's not like it used to be: most of us don't have no so-called Uncle Tom mentalities any more where we can let somebody else handle our business, we want to handle it ourselves.

"As a result of this, the music business has to go through complete change, and I figure the only reason why it's going through this chaotic — not even chaotic but real slow and dull and 'out of it' period — is because it's making this change that it's talking about. You know, everybody started talking and shouting about revolution in music, but after the shouting got over, then the thing kind of quieted down and now everybody's into the act of revolution and it's a little quieter than we thought!"

Notoriety

Jenkins was, of course, speaking from bitter personal experience. "I thought I'd be able to get into some of the channels that guys who'd come up to New York before me had gone through and be into making some money regularly — or even a little notoriety or something, but I mean I can't go into it that way because I know that once I jump into it, I'm through. Dealing with record companies and booking agents is something we've seen from our great musicians before and it's a losing game. We go into it knowing nothing about the music business — just the music end — and we always lose out. We usually go in and make fractions of the amount of money that's made and end up dying young — and poor."

To escape from the system, at least temporarily, Leroy Jenkins will soon be joining his former colleague, trumpeter and percussionist Leo Smith, in Europe. "People there do at least realise the fact that black people are responsible for this kind of music and for its progress. You don't make much money there, that's for sure, but the acceptance is what makes it worth going for. It's just as hard, they're doing us up over there financially, too, but at least there's less artistic prejudice."



'Every picture tells a story' Rod Stewart

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... His best yet... really funky... quality-outstanding... **DISC AND MUSIC ECHO**

... I've been trying my damndest, but I can't find a single thing wrong with this album... **MELODY MAKER**

... Rock with ferocity... a knock out... unqualifiedly magnificent... **ROLLING STONE**

by Richard Williams

THERE'S a new feeling abroad in black music, a feeling for a kind of sound which is tellingly subtle, which places a premium on intelligence, and which feels no need to shout to make itself heard above the ghetto roar.

Chief among the exponents of this new wave is Roberta Flack, who in many eyes is already playing the Princess to Aretha's Queen.

Yet she and Miss Franklin are, superficially at least, worlds apart. Where Aretha will sing a gutty old blues like "Goin' Down Slow," Roberta will pick Ewan McColl's "The First Time Ever I Saw Your Face." Where

Aretha screams about being caught in a chain of fools, Roberta sings gently of the "angelitos negros," the "beautiful black angels."

It's the difference between intuitive naturalism and intellect, and fortunately Roberta is able to link the latter quality to as deep a well of personal emotion as Aretha.

Her two Atlantic albums, "First Take" and "Chapter Two," brim full of such heady delights, at once sophisticated and visceral, and my reaction to her can be judged from the fact that I sat through all her many hours of rehearsal at the recent Montreux Jazz Festival, totally captivated by that abstract, inexplicable quality which might just be genius in the making. And when she finally performed, the power of her artistry was so strong that you could almost smell it.

More than just a singularly expressive voice, she's also an exquisite pianist, with a jazzman's sense of timing and a wondrous sensitivity.

The difference between her and, say, Aretha comes, she explains, from the fact that she wasn't brought up in the traditional Gospel atmosphere, but as a child attended the local African Methodist Episcopal Zion Church in Washington, DC. Both her parents were self-taught pianists; her mother played the classics, Handel and Bach and so on, and the more formal kind of church music, while

her father was an Arj Tatum and Fats Waller buff.

"Exposure to these influences is the reason I don't sing like Aretha," she told me. "Our church services were not Gospel in the true sense of the word, the kind of beautiful traditional type of church background that most people grow up in."

Her first piano lessons came from her mother, but at the age of nine, someone in the church suggested that she have more advanced tuition. So she studied in Washington until, at the age of 13, she began to be taught by a member of the faculty of Howard University. Two years later she herself enrolled at Howard, where she majored in music and, besides piano, learned composition and orchestration and theory and the history of music and also how to play many other instruments.

When younger she'd had little R&B group which competed in local talent competitions, and her big break came when jazz pianist Les McCann heard her singing at a benefit concert for the Ghetto Children's Library in Washington. McCann was more than impressed, and took her to Atlantic's Joel Dorn, who also enthused.

As to why her kind of softer-sell approach seems to be gaining favour, Roberta says: "The public likes anything that's honest. I don't think people will ever stop

ROBERTA: expressive voice, exquisite piano

liking Judy Garland singing "Over The Rainbow," whether it's the Wizard Of Oz version or in later years, when her voice was cracking, because she and the song meant something special to each other. They won't stop liking Sam Cooke, or Ray Charles, and they'll never get tired of Aretha, because the element that people call soul is simply the truth. It's like unzipping yourself and letting people see what you're really like, and to be able to express that in a song is something very beautiful. So with me, it's just another expression of

truth. People like James Taylor for the same reason, whereas a couple of years ago they might not have been able to accept him the way he is today.

"You see one or one and a half years ago, the music scene was very redundant, and very repetitive. Now they need to hear somebody else's thing."

At this moment she's putting the finishing touches to her third album, much delayed because she's been so much in demand for concerts over the past year. It will contain her versions of "To

Love Somebody," Stevie Wonder's "I Never Dreamed You'd Leave In Summer," and Jim Webb's "See You Then."

The rhythm tracks and vocals are finished, but she's having trouble over deciding whether or not to add horns and strings, which were present on much of the earlier recordings.

"People like to hear you as you really are, and the rhythm tracks are so good that I don't want to be covered up by all sorts of stuff. On the second album we used a string arranger called Eumir Deodato, from

Brazil, who did a beautiful job — he just wrote very simply around whatever I was trying to do."

In Montreux, I was much impressed by her superb rhythm section. Then it consisted of Hugh McCracken on guitar, Chuck Rainey on bass guitar, Bernard Sweetney on drums, and Ralph McDonald on congas, but back in the States she's lost McCracken, who's in Scotland practising with Paul McCartney, and has added the magnificent Eric Gale in his place, plus David Williams on upright bass.

She's also very close to

Close-up on the new Princess of Black Music



the fast-emerging Donny Hathaway, a singer/pianist/composer/arranger of whom much more next week. Recently they put out a single together, their version of Carole King's "You've Got A Friend," and the response was so encouraging that they're planning to cut an album in tandem shortly.

Also in the near future she's doing a week with Quincy Jones at the huge open-air Greek Theatre in Los Angeles, and she'll be appearing in concert with the Cincinnati Symphony Orchestra, probably playing a piano concerto.

"They're trying to get black people into the symphony halls, and I guess they figure I'm a good candidate to help open the door." Let's hope somebody opens the door to the Festival Hall or some such for Roberta in the near future. She's a very important lady.

MATTHEW ELLIS
Regal Zonophone SRZA 8501

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HOW do you become a star, or even important? If I knew the answer, I wouldn't ask. But I'd really like to know, because there are some people around who've been missing out, and the reason eludes me.

To be more specific, there's a little group of people who have ties at once strong and loose who really strike me as being only spitting-distance away from a position of public importance, not to mention stardom.

It's a clique which grew up at Cambridge, and which crystallised around the Footlights, the university's drama society, in a couple of revues called *Supernatural Gas* and *Turns Of The Century*, in '67 and '68 respectively.

Undergraduate revues are not, you might think the most promising cradles for mature, enduring talent. After all, from such small beginnings we were lumbered with *Frostie*, although Moore, Cook, and others went some way to make up that dreadful lapse.

Associate

But I digress, and the last thing I'd want to do is to associate Pete Atkin and Julie Covington with that kind of aura. For Pete and Julie are the pair who've so far emerged from the Footlights of two and three years ago with the most promise.

For instance, they both have albums coming out shortly. Pete's second, for Philips, and Julie's first for Columbia. They both appeared on a bastardised version of the Footlights revues on London Weekend TV (*What Are You Doing After The Show?* etc.), until that strange company decided to prune its operations in order to retain its licence to print money. And that's about it, on the surface.

What's so interesting about them, then? Perhaps it might help if I tell you that Pete Atkin has more Duke Ellington records than anyone I've ever met, and that for Julie's album he produced a recreation of a song by Porter Grainger called "You Just Don't Appeal To Me," recorded before the war by a band called Ozzie Ware and the Whoopee-Makers, who were actual Duke and some of his sidemen (Hodges, Bigard, Cootie, etc.).

As far as I'm concerned, anyone who has such an

Pete and Julie stepping out of the footlights...

by
Richard
Williams

encyclopaedic knowledge of Duke, and wants to put it to valid use, must be of interest, and when that person possesses a very strong and original approach of his own, then he's even more of a precious rarity.

Pete writes songs with Clive James, who produces book reviews for the heavy Sunday papers. Clive writes the words, Pete writes the music, and together they create something which, unlike most of pop's current output, has a very distinctive flavour. Because Pete is very English and Clive is very Australian, the result is refreshingly un-American. It owes debts to pop, of course, but also to traditional balladry and to standards. Even Pete's use of Ducal elements in his compositions is a piquant sauce, rather than a base ingredient. Ellington might inspire him to voice a single clarinet with brass, but what comes out is pure Atkin, and his undidomatic voice adds yet another unfamiliar dimension.

Standards

After all, it's not enough to meet a young composer who readily admits that his main influences are Richard Rodgers and Lorenz Hart. "The first time we've begun to find our own voice. Individually we have different influences—a lot of me comes from Buddy Holly, whereas Clive's pop consciousness



JULIE COVINGTON and PETE ATKIN: emerged with promise

only dates back five or six years, since he came to England."

Those who bought Pete's first album, "Beware Of The Beautiful Stranger," may have

thought, like I did, that he was essentially an acoustic performer. The new album, out in September, will disabuse us all of that notion, for Pete has surrounded himself not only

with a horn section, but also with Chris Spedding, that most electronically resourceful of guitarists, and the Blue Mink rhythm section perhaps the only unit in the country who

come anywhere near the standard of the American studio funk machines.

"On the first album, there just wasn't the time or the money to make it electric, even though some of those songs were intended for electric treatment. But the acoustic side still fits, because most of Pete's gigs have come in such circumstances, in revues or folk clubs, to play acoustically at times.

His horn arrangements develop the Ellingtonian technique of using the smallest possible number of instruments, treating them all as separate voices, and getting the maximum breadth of sound and texture. On one track of Julie's album, for instance, he voices flugelhorn, bass clarinet, and tuba, which brings to mind the unusual instrumental groupings of, say, "Mood Indigo" and "Creole Love Call."

"With four or five horns you can get all the sound you need plenty big enough, without losing the immediacy of a small group. That's particularly important in the studio, when you haven't got much time."

Pete taught himself to arrange, from writing charts for the revues, but his work on the new album bears the trademark of a potential master. I've heard the tapes a couple of times, and they're genuinely exciting.

Portrait

Julie's album, on the other hand, is not quite such a faithful portrait.

Although there are many moments of great beauty, it's occasionally flawed by a desire on the part of the producer to project the lady as some kind of standardised girl singer, in the tired old mould. This manifests itself in over-lush arrangements (not by Pete), but it's redeemed by the title-track, "The Beautiful Changes," and Don Fraser's setting of a William Blake poem, "My Silks and Fine Array."

Eleven of the LP's songs

are by Pete and Clive, and it was through meeting them that Julie began singing. She saw a notice in her college inviting people to take part in a Rag Ball, but, having nothing to lose, she went along. She hadn't sung anywhere before, but she discovered an ability which, combined with her acting talent, made her ideal for such shows. Naturally she sang material by Clive and Pete, for it was they who groomed her into a real singer, and it's a source of some worry to both parties that she might be in danger of becoming merely a mouthpiece for their work.

Influences

Her father was a musician, and her initial influence was Ella Fitzgerald, although Billie Holiday later assumed more importance. She already knew her way around standards, and consequently was perfect for what the writing team was doing.

Since the unhappy TV series, she's done very little singing, and at the moment she's waiting to hear about a part in an Aristophanes play at Oxford. The problem, like Pete's, seems largely one of projection; if you're not James Taylor or Laura Nyro, and you're not Cilla or Cliff, what are you, and to whom are you supposed to be appealing?

Her album comes out this week, and it's highly likely that it'll get lost in the flood of releases which pours forth each month.

But try going into your local record dealers next week and reciting this: "The Beautiful Changes," by Julie Covington, on Columbia, then, sometime in September, go back and recite similarly: "Driving Through Mythical America," by Pete Atkin, on Philips.

Who knows, you might just be discovering something that'll turn out to be very, very important indeed. For music's sake, I hope so.

B.S. & T forge ahead

from LEONARD FEATHER in LOS ANGELES

IMITATION, under the wrong conditions, can be the sleaziest form of flattery. During the past two years, students of the pop music scene have been witness to so much haemorrhaging of blood, so many pools of sweat, such bottomless lakes of tears, that the concept of grafting diverse idiomatic elements — rock, baroque, jazz, French impressionist, blues and the rest — can no longer depend, if depend it ever did, on novelty value.

Predictably, the imitators have failed to register any unified achievement comparable with the original; meanwhile B.S. & T. has pressed forward in the direction it discovered four years ago.

Since the group's third album was released (a fourth hit the market a few weeks ago), there has been one giant step forward for the nine men on the professional level. The band became the first of its kind (that is, if you designate its kind as rock group) ever to headline a main room in Las Vegas (the Circus Maximus of Caesar's Palace). Business was as heavy as the music. An extra show was added at 3 a.m. to enable performers from other shows along the Strip to drop in and find out what the furor was all about.

When you are standing-ovated by a show-biz dominated crowd of big spenders, the music may not matter the least from what was played a week earlier at a rock emporium, but the vibes are inescapably different. Sometimes, if the group lacks the maturity to take all this in stride, there may be an attempt to accommodate to the new listening element, perhaps effect subliminal changes to render the music susceptible to total popular acceptance. Fortunately David Clayton-Thomas, Bobby Colomby and the rest are sophisticated and articulate musicians; deeply aware of just who and what they are in the contemporary picture, neither eager to yield nor even ready to bend in the interest of gaining ground commercially.

The vast majority of B.S. & T.'s original following, realizing that there has been no attempt to sell out, has remained loyal. Recently, rapping to some members of the group, I asked how they explained their success in relating to such a wide range of audiences.

"It has to do with the way we put our music together," said Colomby. "We have meetings at which we discuss various songs we've heard or written; we let everyone hear them, then we vote on them. If we pick a tune, first it gets arranged, and then if it's accepted, it will be played. Sometimes after a trial run we'll stop doing a number; but the point is that every guy in the band has to like the song and the arrangement in front; otherwise it's going to be obvious onstage that he isn't digging it. So, with the tunes and the arrangements



BLOOD, SWEAT & TEARS: loyal following

both subject to majority approval within the group, and given the varied background of the band's membership, our own final acceptance will usually give a pretty good indication of what the various songs will like."

Two other questions are occasionally raised: Is this a jazz group that crossed the border into rock or vice versa? Is David Clayton-Thomas a black-inspired white soul singer? The first point is totally irrelevant. What matters, to quote Clayton-Thomas, is that "this band has had one quality in common since the first time we stepped on a stage, and that's a ferocious

intensity. It hits the stand and it means every note and every word. Any audience that doesn't pick up on that is asleep."

Clayton-Thomas addresses himself to the other point. "I owe a tremendous debt to a black artist, but I'm not a black artist and I will not become a black mimic. The vitality and power of Sam Cooke thrilled me when I was 14, when I heard him with a gospel group... I went through a period when I'd be Canada's answer to Ray Charles or Muddy Waters and so forth. I had to go through a lot of those changes, before I finally found myself. I'm not tuba, bass trombone, baritone

the only one I owe, but it accounts for at least 75 per cent of my early influence."

Originally the only non-playing member of the group, Clayton-Thomas has now added his guitar to the B.S. & T. sound. He makes his instrumental debut playing on the new composition, "Go Down Gambling," which he co-arranged with Fred Lipsius for the new album.

There have been a couple of other changes since the previous LP: Jerry Hyman, bass trombone, is out and has been replaced by Dave Bargatz. In the "B.S. & T. 4" album, he plays trombone, tuba, bass trombone, baritone

horn and, on a couple of tracks, acoustic bass. The same two numbers ("Valentine's Day" and "For My Lady") offer an additional sideman in the person of Don Heckman. Better known as a perceptive jazz and pop critic, Heckman played clarinet and bass clarinet on these numbers, and also co-produced the album with drummer Bobby Colomby and Roy Hale.

A further addition to the personnel is Michael Smith playing conga on Dick Halligan's composition called "Redemption."

For the most part, Blood, Sweat & Tears has changed direction very little since its previous release. The new tunes are being written by guitarist Steve Katz, Fred Lipsius and Clayton-Thomas, with Dick Halligan and Lipsius doing most of the arranging. The only surprise in the recent addition to the repertoire is a sort of Dixieland rock tune "Mama Gets High," which Barga composed, and co-arranged with Steve Katz.

In general, B.S. & T. remains what it was from the start: the first genuinely successful attempt to amalgamate two vital contemporary idioms. No matter which group is qualified, whatever the sources of its style may appear to be, one conclusion can be reached: the band has earned its unique niche on the scene neither through visual flamboyance nor press agent hypes, but through a rare mixture of knowledge, application and inspiration. In short, B.S. & T. achieved a moon landing because it devised the spacecraft. Is there any better way to fly?

RINGO

Michael Watts continues his conversation with the Beatles drummer

MUSICALLY, what are you doing now?

Well, I'd like to get into an album when I get back, I think. At the moment I'm working on the title song for this film, which I've written, and when I get back I'll have to record and then take it back to Rome to fit with the film. But then I think I'd like to get into an album. It'll be like "Don't Come Easy," one of those. It'll be poppy.

ARE you writing a lot now?

I'm the king of the first verses. I get a first verse then it takes me another year to finish it. I have a lot of tapes with bits on, then I put 'em together.

DO you compose on guitar?

Yeah, Klaus is teaching me guitar. It's interesting, because I played in E for the past ten years, and now I can play all the chords, and with not knowing I just jump into strange chords that no one seems to get into. Most of the stuff I write is 12 bar, anyway. Then I take it to my friend George who puts in five more chords and you all say, "God, look at that, see the way he wrote that song with all those chords?" Ha, ha, ha. But I usually write it in three.

IN FACT, you've always written songs, haven't you? It's just that none of them have worked out so well up to the past year or so.

Yeah, right, I used to write new words to other people's tunes, and never know, I'd write "You Win Again" — Jerry Lee Lewis a hundred times. I'll know and love, I'd write 'em all again, and someone'd say, "but that's that," and I'd say, "oh Christ," and I wouldn't realise. It's only now that I'm getting a bit original. I can't write like a job. I have to be holding the guitar or sitting at the piano, and something just comes. I can't sit there and think "now I'm gonna write." I think John can work at it, or he can get to it quicker. I must get a flash and then work on that. If I don't get the flash it's impossible for me.

WE spoke about sessions yesterday. How many have you done since The Beatles?

Well, last year I played on nine albums, and on only three have I been mentioned. We go through a scene because of EMI. If I play with someone we have to have a release or I change me name, so look out for Big Jimmy and Ritchie. I have different names every time, which is good fun for us. I've played with everyone lately, everyone, and it's interesting because of the styles and different guitarists. I think Klaus is for me the greatest bass player to play with now. Klaus and I suddenly turn into Bill and Ben, you know, we play on every session together. And Gary (Wright) and erm... Eric was fantastic to play with but he doesn't seem to play anymore. You can put that. Maybe it'll jolt him out if it. Don't let's say anything more than that.

DO these guys, like B.B. King and Howlin' Wolf, ring you up to play or do you volunteer?

Yeah, people usually phone me or get me through someone they're playing with who knows me, and if I feel I can relax there I'll play with 'em. I'll play with anyone, you know, but I like to know at least one person there. It's hard to go into a completely don't-know-nobody room and play. Playing is hard and to get together is harder.

YOU don't think people ask you to play just because it's Ringo Starr, ex-Beatle?

No, the people who call me up only want me because of the way I play, usually because of what they do.

THE Howlin' Wolf sessions aren't coming out, are they? (See news story, page three).

Not from what I know. Anyway, the sessions I played on I think were scrappy. I only played on one night. Howlin' Wolf is great, though. He'd come round to you singing to you all the blues. You have to get through that thing first. "Well, look at me with Howlin' Wolf, one of the great blues singers of our time, and there's little old me playing with him." That scene, you go through that. Some things blow yer mind, you know. BB you can get closer to because he's play-

I felt the Maharishi was telling me stories. I couldn't believe what he said and I just had to quit

ing guitar. Howlin' Wolf didn't play he just sang. Eric played guitar, and another guitarist called Charles someone, I think his name was, who was with Howlin' Wolf. But BB and Howlin' Wolf are no more important to me than sessions with John or George. No one plays rhythm like John, and I think George must be the best rock guitarist around.

John has some good moments, like the slide on "Get Back." John is good lead because he's crazy! I don't know if the word is erratic but he plays lead like an amateur. But it comes off, it's not a put-down. He plays mad things, like old blues guys.

Like my chord technique is Howlin' Wolf Eric was just... he had this guy with him who played everything incredibly simple, but he blew Eric's mind, because Eric would never think of going that simple. Like my chord technique is because I don't know. It's like a child, I do it like a child. I mean, children's paintings are fantastic!

Zak, he does these paintings you don't believe, and they're all doing things like something in the air's jumping on that, and that jumps over there against this over there, and the sun suddenly comes down... and people say, "oh no, of



didn't want to do because I just wanted to play. But we had to go through it. You've got to stand up and go through these things if someone lays them on you, and we had to do that. We got a bit cat-calling, which really wasn't right, but there's nothing you can do. Suddenly your brain gets twisted and you do strange things. But as a person I can't help but love 'em, I really can't. He's very important to me.

DO you ever see him socially now?

No, he's always in Scotland. Mick's wedding was the last time. That was a bit strange because we hadn't seen each other for a year but we both knew that everything was okay. I'm not gonna see none of us are gonna punch each other, or anything like that. It was just like, we hadn't seen him for a year so it got like, hello, you know, and we had to get warm together.

I GET the impression though, there was may be one time when it would've come to blows.

No, it would never come to blows.

WHAT about the story sent you round to Paul's to ask if he'd hold the release of his album so it wouldn't interfere with sales of "Let It Be"?

They didn't send me round, it's a misquote. The letters were ready there. They're directors of that company — we're all directors of different companies — wrote a letter to him, and I didn't think it fair that some office had should take something like that round. I was in the office at the time and said give it to me... no, I was talking

to the office, that's right, and they were telling me what was going on, and I said, "send it up, I'll take it round." I couldn't fear him then. But he got angry, because we were asking 'em to hold his album back and the album was very important to him. After I'd left the house — I mean, it's all been said in court, as it were. He told me to get out of his house. He was crazy, he went crazy, I thought I got brought down because I couldn't believe it was happening to me. I'd just brought the letter. I

I feel sad with Paul's albums because I believe he's a great artist. He seems to be going strange

said, I agree with everything that's in the letter, because we tried to work it like a company then, not as individuals. I put my album out two weeks before, which makes me seem like such a good guy but it wasn't really, because I needed to put it out before else it would've slayed me, Paul's album. And it did.

IT'S not true that he physically attacked you?

No, he just shouted and pointed at me. It's funny now. Everything gets funny two years later. But I'm very emotional; things like that really upset me at the time. It's only like a brother, you know. You mustn't pretend that brothers don't fight, 'cause they fight worse than anybody.

CAN you give your version of the reason The Beatles split?

Well, there's a hundred reasons. 'Cause I left, 'cause George left, 'cause Yoko came in, 'cause John left, 'cause of the business, 'cause suddenly we weren't thinking together, suddenly we had individual things to do, millions of things. They're all part of it, you know. Little niggly things that cropped up because we'd been together for the past ten years and suddenly wanted to do a few different things.

DO you think it was inevitable, since there were four strong individuals, that you'd split?

No, not inevitable. It only got to break up when we all decided, "let's do other things besides The Beatles." But I really would've liked to do individual things and The Beatles things. The Beatles, we were a great group. We were a good group, man, and there was a lot of good ideas and a lot of good music came out of them. Individually a lot of good stuff came out as well but as the four the best stuff came out.

YOU think musically, do you, you were best as the four Beatles rather than as the four individuals?

It was good because after ten years we knew how to play together. After every album we all went on holiday and came back for the next one. We took a few weeks to get together, but it was easier because of all the years that went on before.

CONTINUED p. 35

NEXT WEEK: Ringo the musician

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ing guitar. Howlin' Wolf didn't play he just sang. Eric played guitar, and another guitarist called Charles someone, I think his name was, who was with Howlin' Wolf. But BB and Howlin' Wolf are no more important to me than sessions with John or George. No one plays rhythm like John, and I think George must be the best rock guitarist around. John has some good moments, like the slide on "Get Back." John is good lead because he's crazy! I don't know if the word is erratic but he plays lead like an amateur. But it comes off, it's not a put-down. He plays mad things, like old blues guys. Like my chord technique is Howlin' Wolf Eric was just... he had this guy with him who played everything incredibly simple, but he blew Eric's mind, because Eric would never think of going that simple. Like my chord technique is because I don't know. It's like a child, I do it like a child. I mean, children's paintings are fantastic! Zak, he does these paintings you don't believe, and they're all doing things like something in the air's jumping on that, and that jumps over there against this over there, and the sun suddenly comes down... and people say, "oh no, of

course you've gotta have the sun over there, and the shadow must fall to the left." They're not into that, but that's how I play, its just anything. I think T. Rex are fantastic, while I think of it. I think they're doing the best stuff now they've ever done. It's like when we went to Dylan concerts, when he brought The Band with him for the first time, and five guys stood up in pullovers and said, "oh terrible, traitor traitor." It gets bad, when people won't allow you to do what you wanna do. We're creating an image for them to either buy or not buy. Like a loaf of bread; you like this bread or you don't like it.

I'VE asked you about the albums of John and George. What about Paul's? I feel sad with Paul's albums because I believe he's a great artist, incredibly creative, incredibly clever, and he disappoints me on his albums. I don't think there's one tune on the last one, "Ram." There's a couple of lines, that's all. It's too tricky for me, I just feel he's wasted his time; it's just the way I feel. I think it's such a pity that he doesn't get in there and do what I think he can do and I'm sure he knows he can do. He seems to be going strange. It's like he's not admitting that he can write great tunes. He wants to do a tricky, rocky thing, which he can do anyway.

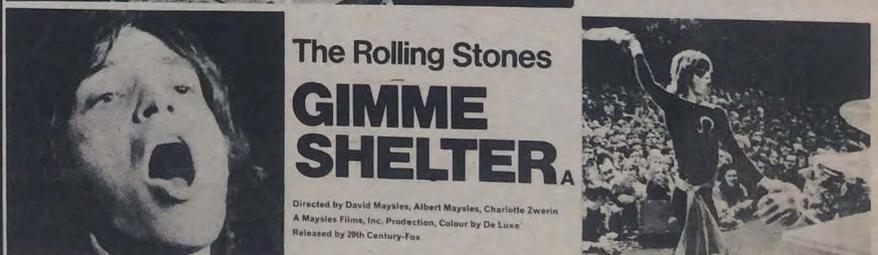
I mean, Paul is fantastic, but he won't admit to the nice tunes he can write. I don't know, it just seems to me that he's getting a bit ashamed of them, he's trying to have another image. He picks the image of his choice, you know. I just feel he's let me down.

YOU get on okay now, though, do you?

It got better after the case. We phoned each other and talked a bit. But while we were being hassled with the court case it was a bit strange. I just kept thinking, "what's he doing it to me for?" but then I realised he's gotta do it to get what he wants it's the only way. So I don't put him down for that.

AFTER the case was there any ill-feeling? Not really. The only ill-

feeling was that it was such a bind. It — yer mind up to play a bit. You know, you'd get lawyers coming round all times, day and night, millions of affidavits, too many problems that I



The Rolling Stones
GIMME SHELTER

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THE ROLLING STONES'
Gimme Shelter movie, directed by David Mayles, Albert Mayles and Charlotte Zwerin is the tale of the incident at Altamont where and not necessarily an incident at Altamont and, as you've possibly heard, a horrifying tribute to the state of rock culture in America.

It's wrong of the Press handout to describe Altamont as the "fantastic Rolling Stones concert where 300,000 young Americans went wild." That makes it sound kind of like, and yet another live, pacey film.

The truth is that Gimme Shelter, without being bloody, or obscene, the most terrifying document of today you'd ever wish to see. It's also a film you MUST see, for it must be taken as an example of something that must never happen here. We're lucky that the Mayles got this together so correctly, and at times so brilliantly, for here we have a complete documentary something that cannot be queried.

One cannot query the dreadful look on an Angel's face as he stands not three feet from a vamping Jagger. It's a look of hate to an inhuman degree, the scowl, the black, staring eyes leave no doubt as to the thought.

One cannot query the knifing incident, or the frame of the gun in the victim's hand. Jagger sits and watches the scene, asks for it to be rolled slowly, and one sees a strange mask envelope his face — then it passes, as if shrugged off. So who's responsible?

There was certainly a faction there who had little interest in the music. They were the self-appointed lawmen — the lawless Angels. There were also 300,000 people on so many different, and varying trips that humanity became a forgotten word.

"What is there to fight about? Tell me, why are you fighting?" pleads Jagger. The reaction of Jagger on stage is quite incredible. At one point he stops singing, puts his hand over his mouth and just stares, with a puzzled gaze, he becomes somewhat awkward, worried, conscious of what is happening.

Then he camps sideways, and gets into a dance again, and attempts to erase it from his mind. Somehow Jagger then becomes a pathetic person. His



JAGGER and STONES: at Altamont

aura is killed by the menace of the monsters on stage, the glowering, towering Angels. Ready to pounce — no minds, just physical absurdity, and God only knows how that became the rule of the day.

The viewer is shown the build-up to Altamont — the crazy, flash American lawyers. The attempts to stop it — it all appears somewhat bizarre.

There's life with the Stones, at Muscle Shoals, in hotels, a crazy, untethered world — and frequent gulps at the whisky bottle. From that you're whisked to seeing Jefferson Airplane attempting to play Altamont — instead there's one hell of a fight on, and off stage. Night falls, and Tina Turner sings, and does things with the microphone. Then the Stones fricas, and the whole sordid trip. It all produces a sickening effect upon the mind. It's a right old stunner.

On film technique, it's forever interesting, with constant use of camera freak, slow motion, and straight panning that gets

Gimme Shelter — the horror of Altamont

over the whole degenerate emotion that was rife that day in Altamont. — ROY LINGWORTH.

QUINTESSENCE

QUINTESSENCE left their sitar in the dressing room when they invited their "friends" to spend a "beautiful summer's evening" with them at Birmingham Town Hall last Friday.

Instead of playing their customary Indian-flavoured music with its weird time signatures and incessant chants, they had an "electric blow," producing some enjoyable, relaxed improvisations.

In fact, the smell of burning gongs sticks in my nostrils as goddesses projected by the light show often did more than the group to create an Oriental atmosphere.

Quintessence modulated from key to key and mode to mode, sometimes successfully, sometimes changing direction mid-stream if it didn't come off.

After an opening "High On Mount Kailas" and "Wonders Of The Universe," they embarked on an unbroken one-hour jam, fitting in "Gangamla," "Freedom," and "The Swan Raga" somewhere along the way.

Raja Ram's flute and the guitar of Allan were well featured with Rmaja also helping to provide colourful percussive effects with talking drums, scrapers, wood blocks and an assortment of finger cymbals.

The informality of the evening was typified by the final mode, which found drummer Jake on bass, singer Shiva playing drums, bassist Shambhu hammering congas and even roddie Hard doing a spot of vocalising! — DENNIS DETHERIDGE.

ASHTON, GARDNER & DYKE

ASHTON, Gardner and Dyke seemed pleasantly surprised at the reception they received when they appeared at Folkstone's Leas Cliff Hall on Saturday.

The Leas is not exactly famous for its audience's response but a good half of the 500 plus crowd, largely comprised of continental students, went wild, hands on hips, back slipping and all but shuffling themselves into the floor.

The band produced their usual happy, heavy sound, opening with "It's Gonna Be High" and "Mister Freako." Tony Ashton, archdomon of the keyboard and the showman of the band, alternated with frenzied Cocker-like jerks between piano and organ.

His aggressive style showing from the way he thrashed both vocal and piano chords right down to his Cherry Reds, Roy Dyke's drums and Kim Gardner's bass laid down a good solid foundation for the band to build their act on and at times, when they were really into numbers like "Let It Roll" "Resurrection Shuffle" and "It's A Drag" it seemed

that it was only the brilliantly stabilising yet exciting bass and drum that prevented them from taking off completely.

The brass section featuring Lyle Jenkins and Dave Caswell on horns was very tight. Jenkins and Caswell, ex Keef Hartley men, have played together for a very long time and have built up a communication which enables them not only to play as an important integral part of the band but to create a somewhat schizoid effect of appearing to be a separate entity at the same time.

With Mick Liber's guitar unobtrusively marrying the brass to the bass and percussion their 75 minute set seemed to be over incredibly quickly.

It seemed that no sooner had they started they were crashing into their finale "Rolling Home" which left the audience screaming for more and obligingly they were treated to nearly 15 minutes of superb jamming.

Once again there were screams and stomps for more, but alas, the people had to stomp on: Ashton, Gardner and Dyke had given all. — JEREMY MILLS.

PERCY SLEDGE

PERCY SLEDGE hammered home the soul message — "yeah," he hollered — when

he did a one-nighter at Birmingham's La Dolce Vita last Wednesday.

He put on such a piffling show that it seemed a great pity that he was only in this country long enough for a week-long tour.

Introduced as "The Crown Prince of Soul" he lived up to the title right from the beginning as, backed by the Red River Band, he belted out "You Put The Heart Of A Child In A Man," "It Tears Me Up," "My Special Prayer" and the Otis Redding hit, "My Girl."

But he still managed to save something extra for his own million-seller "When A Man Loves A Woman." A soul ballad can rarely have been delivered with more feeling. DENNIS DETHERIDGE.

PHIL WOODS

AFTER travelling all the way to Newport for a performance that never materialised, Woods' European Rhythm Machine finally made it to Shelly's Manne Hole, Los Angeles, for its California debut.

For a man, this may well be one of the two or three best jazz combos on the contemporary scene. Woods' two British sidemen, Ron Mathewson on bass and Gordon Beck on piano, seemed to have absorbed all the most valuable influences of all their American counterparts and provided many of the evening's most creative moments.

Daniel Humair pressed the many jazzmen who came to hear the group (among the visitors were Freddie Hubbard, Oliver Nelson, John Kammer, Barry Altschul and Anthony Braxton) as possibly Europe's best drummer.

As for Woods himself, one's opinion of him must depend on his prior knowledge of his earlier career. In the 1960s he evolved a personal style, its roots in Parker, but its mature character unmistakably his own. He had a special way with ballads such as "The Midnight Sun Will Never Set."

He is still, of course, a master of the saxophone; his technique more dazzling than ever. However, it came as a surprise to many jazzmen that he has cast aside his old image in favour of a 1971 model.

Woods' music is more abstract, following the non-regulations of free jazz, and sometimes amplified, eliminating the personal timbre for which he was always admired.

The essential harmonic and melodic orientation also has been reduced. Even Eddie Harris' "Freedom Jazz Dance" was tossed aside as to be almost indistinguishable. I think I heard "All God's Children Got Rhythm" and Carla Bley's "Ad Infinitum," but more frequently they seemed to be an emphasis on atonality, or its Janus face, the persistent blowing on a single note.

Jazz history shows that all the real giants — Satchmo, Teagarden, Tatum, Hawkins, Parker, Reinhard — originated a style and developed within this element, never rejecting yesterday's accomplishments or shifting musical gears in the search for newness. Woods, in his belief that the future is moving, seems to be heading towards a concept in which an excessive emphasis on sound, excitement and tension is placed on a melody whose career so valued.

Woods, for whose previous hang up on such previous

image, the quartet is still by all means the most gifted jazz group presently in Hollywood.

HERBIE HANCOCK

HERBIE HANCOCK'S two opening sets at Ronnie Scott's Club last Monday night were without question, among the finest music ever played in the Club. They gripped and enthralled an audience which included many young musicians, and few left afterwards in anything other than a mood of strongest admiration for the pianist.

Hancock's sextet proved that it had no need of the fashionable devices which plague the work of other, lesser, men. Certainly the electric piano, divors percussion instruments and occasionally the bass guitar are in evidence, but through the necessities of the music, rather than the exigencies of style.

The first set consisted entirely of Hancock compositions called, I think, "Toy Room." Immediately, one was struck by his voicing of flugelhorn, bass trombone, and alto flute. Warm, subdued, and flaring, the ensemble put across a new, scaled-down version of the current Gil Evans' band.

Immediately after the theme, Eddie Henderson struck into a flugel solo which made a nonsense of the fact that this is his first job with a professional band. A former psychiatrist, Henderson played with the utmost subtlety: a note builds from the merest breath of air into a dramatic, two distinct pictures before dying in a low growl. He has a strong sense of the dramatic, and on flugel particularly, his playing has a bright inner glow which makes perfect use of the instrument's range.

Bennie Maupin's sultry alto flute work was in strong contrast to his previous work which had a lengthy work-out in the second set after a long percussive build-up in which everybody shook or rattled something. Maupin's treatment of the big band was almost visionary fervour and his sound possesses a hugeness which makes perfect use of the instrument's range.

Julian Priester appears on alto, tenor and bass-trombones, and played a poised solo, which made excellent use of space and silence, in the first set. He was beautifully backed up by the rhythm section, which appears to operate by ESP: their mutual understanding is almost supernatural.

The leader's electric piano is a marvellous accompaniment, showing daring chromatic runs constantly weaving in and out of the soloist's line, but the real highlight came when he switched to acoustic piano for a long solo, which reached the point of catharsis in a sequence of smashed two-fisted chords. Earlier in the solo, all three rhythm men have been playing with different metrical feelings in a stunning display of technical virtuosity subordinated to emotion.

Bassist Buster Williams has one of the biggest sounds in the instrument, and his solos featured a very precise intonation coupled with amazing spruced-up patterns on the fingerboard. He meshed well with the drummer, Billy Hart, whose good "time" feeling was matched by his textural diversity.

The Herbie Hancock Sextet must be one of the greatest small bands currently active, it is virtually ever conceivable of desirable quality, and should on no account be missed before it leaves the club in a hurry at next week. — RICHARD WILLIAMS.

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Melody Maker year book 1971

Jazzmen's testimonial for Guy Lawrence

A HUGE turnout for the Ken Colyer Testimonial at London's 200 Club on Wednesday last week featured several things. Most notably that the Guv'nor has the respect of large numbers of his fellow British jazzmen; also that his public following has not waned.

It may have shown, too, that a heavy traditional jazz bill can still pack a fairly large club to overflowing. Many musicians came along — on their night off or after a gig — to play a part in this special tribute.

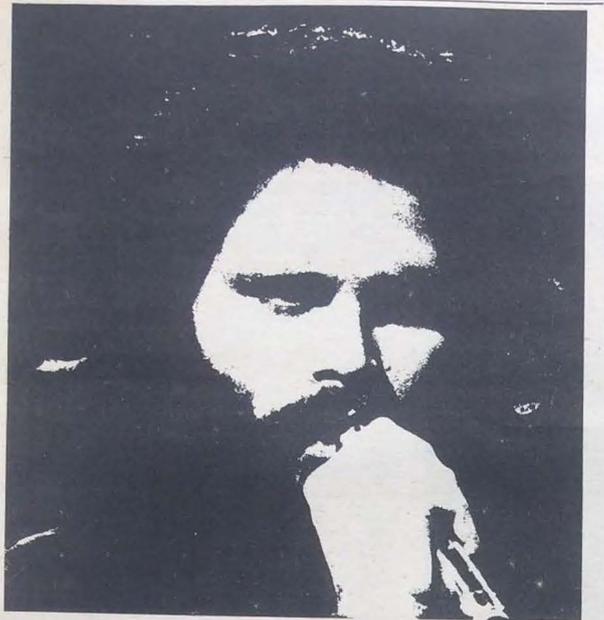
All were prepared to blow but it would not have been possible to fit everyone into even the loosest schedule. I remember a dozen faces, including Pat Halcox and Dick Sudhalter (accompanied by German tenorist Dieter Schellerer), pianist Colin Bates and trombonist Jim Collier, who never got the chance to play. Barry Martyr came along from Basingstoke to lend the New Iberians and let it be known that Mike Casimir with set powers and when Barry and Bottom Stompers were among the bands which turned up.

None of them made it to the bandstand so far. Colyer was there. But a lot of groups did, and the perspiring multitude got more than value for their 70 pence a head. The sum of money raised for Ken was £525, from John Jack, Bill Colyer and Roger Thornton, who masterminded the event.

Eric Silk and his band opened the proceedings and right away we were back with the early blues, rags and jazz spirituals. Chesterman's and then Humair began his compere's duties by introducing the Alan Eldson Band. The dozen group featured Rod Mason (trumpet), Monty Dean (trombone) and Alan Webb (piano). George Shearing emerged for her first vocal set. This was a banjoist John Bastible. Colyer's old friend, former Colyer unit, and a long time power on the trumpet of Humphrey and Benny Barlow, really had the capacity crowd

jumping. Clarinetists Ron Drake and Sandy Brown took part in this session, also pianist Ron Weatherburn, trombonist Ron Brown and drummer Richie Barrett. By now, midnight had come and gone and Colin Symons' band was in its stride.

Pam Heagran sang and Alan Littlejohn guested. Finally, at about 1 a.m. when the testimonial evening was due to end, Ken Colyer led a set which continued until 2.15. With Ken at various times were Geoff Cole and Charlie Galbraith (trombones), Sammy Rimington (trumpet), Sid Peck (drums), Diz on guitar and on piano George Webb or Ron Weatherburn. Durham sang a couple of spirituals with the Guv'nor to round out the evening. Ken's voice, as usual — he told me he was overwhelmed by "a really wonderful affair" — was presented with an engraved pewter mug by Humphrey on behalf of a half dozen or so regular Colyer fans. The testimonial can best be summed up in three words: "What a night!" — MAX JONES.



MEMORIES

OF JIM

NEW YORK:

WE all make our deals with the devil.

I suppose Jim Morrison must have realized that he made his. Listen to Jac Holzman, the president of Elektra Records, the company that helped create the great fireworks display that Jim became.

Speed trip

"Superstardom is a speed trip," Jac said, paraphrasing something he once read by Michael Lydon. "The flash is incredible, but it kills you in the end."

Jac was remembering how quiet Jim really used to be, storing up his anger only to let it out in quick and unexpected public detonations. He remembered the first time he saw Jim singing with the Doors in the Whiskey au Go Go, Los Angeles.

It was only a short time after the Doors had got their release from Columbia and Jac could understand why. "They were not very good," he said, "but there was something there that made me keep coming back." He signed them up and put them in a studio with producer Paul Rothchild. It was the summer of 1966. They completed their album in 10 days but Jac didn't release it until the following January. By the summer of 1967, the album was selling a quarter of a million copies a month.

Anti-climax

It was a success that came long past the point of anti-climax for Jim. I remember Nico, the tall, blonde beauty, telling me how Jim used to bite his hands until they bled in the dressing room after a show. She and Jim ran together for a while.

The first time I saw Jim perform was in Steve Paul's Scene, the old cellar club on 46th Street. It was back in 1966 and I was with Brian Jones. Jim went through his gimmick of opening his mouth to the microphone as if he was about to sing and then closing it again and both Brian and I got up and walked out. Before long, "Light My Fire" hit No 1 on the charts.

It was soon afterwards that Jim and the Doors were telling reporters to "think of us as erotic politicians." I couldn't quite figure out what they were running for but it was easy to spot their constituency. The teenyboppers kept telling me that while the Beatles had been optimists, the Doors were pessimists. Meanwhile, Jim was quickly getting burnt out. I didn't meet him until after he had outgrown all that baloney. It was at Mike McClure's house in San Francisco, where Jim used to go to take lessons in what he really wanted to be, a poet. I remember playing "Nashville Skyline" for him. He said it

by
Al
Aronowitz

was Dylan's most "sensual" album, but then Jim was always hung up on sensuality. When Mike talked about writing a science-fiction screenplay, Jim said, "Yeah, let's make it pornographic science-fiction."

We got drunk that night, sitting at Mike's round, wooden kitchen table with Jim chomping on a cigar and doing imitations like he was somebody's Uncle Charlie. It was the first time I had seen him with a beard and somehow he reminded me of Charlton Heston. I could visualize him acting heroic roles in great cinematic epics.

All the friends I've talked to now say they knew intuitively that Jim was dead as soon as they got the final phone call. But the sadness for me is that I really expected him to go on to greater things.

We went to Chinatown the next afternoon, to one of those restaurants with formica top tables, and we had a rip-roaring meal, with Jim playing Uncle Charlie again. Jim and Mike talked about Artaud. Jim was one of the most voracious

readers I've ever met, but that's the way it is with people who are as serious about their writing as Jim was.

Actually, Jim and Mike did get to finish a film script they were working on together, an adaptation of Mike's novel, "The Adept." They also were kicking around an idea for an original movie musical.

In addition to his book of poetry, "The Lords," and his collection of short prose fragments, "The New Creatures," Jim also printed a private edition of poetry, "American Prayer," for distribution among his friends. He was working on a partially completed manuscript when he died.

Intensity

"I didn't expect Jim to live very long," Mike now says, "not at the intensity at which he lived. He was on a very self-destructive level. But I don't think of it now as Jimi Hendrix, Janis Joplin and Jim Morrison. I think of it as Jack Kerouac, Charles Olson and Jim Morrison."

Jim had already broken with the Doors when he went to Paris to chase after Pamela, the one woman he always went back to out of the countless he knew. He hadn't been getting along with the rest of the group for a couple of years and they had been looking for a new lead singer for some time.

In the old days, at the height of the Doors' success, Jim had constantly kept telling the others that he wanted to quit and they'd take it out on him onstage, sometimes dropping notes and intimidating his phrasing.

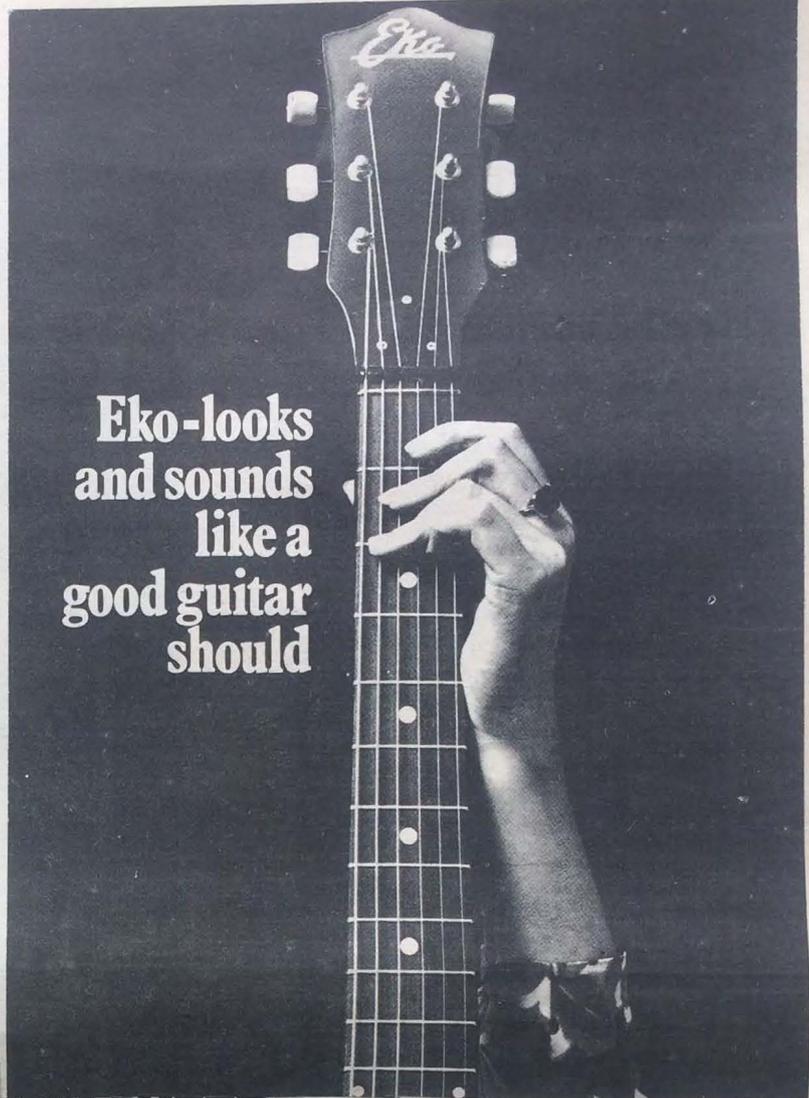
To most of his friends, he was always a tragic figure. His audience refused to let him mature. When he tried to read his poetry onstage, the crowd would ask for "Light My Fire." They wouldn't let him stop being the Lizard King. He wanted to be considered a poet and a writer.

Peaceful

He is buried now in the Pere-lachaise cemetery in Paris, near the grave, I'm told, of Moliere. Superstardom is a speed trip. The flash is incredible, but that's the deal you make. He had quit his last heavy drinking the last couple of months.

According to his friends, the death certificate says he died of a heart attack brought on by respiratory complications.

He died peacefully. When Pamela found him in the bathtub, there was a smile on his face.



**ONX CHEER
ELHOUSE PLAYER
IRPRISING FIND
EATHER OR NOT
ARTY FOR ONE**



pop albums

STEPHEN STILLS: "Stephen Stills 2" (Atlantic De Luxe). So Mister Supersession is still The Loner after all.

I was half afraid to open this album, convinced that the sleeve would contain the names of every musician in the world. It seemed to me that was the way Stills was headed. It was he and Al Kooper, after all, who started the whole Supersession bit, and since then he's jammed and guested on so many all-star albums that he's come close to devaluing his own currency.

His own first solo album, not surprisingly, was a victim of the superstar syndrome. Despite much superb playing the overall impression was that Stills' own music was swamped by a surfeit of heavy (and over-familiar) friends. The tired, pseudo-soul sound of the ubiquitous Coolidge choir, in particular, was a long way from the freshness of Stills' Springfield songs like "For What It's Worth," "Everydays" and "Bluebird."

Happily on this second solo album he's called a halt to the escalation. Sure, there are some big names involved (including Eric Clapton again, Dr. John, Nils Lofgren, Bill Preston, David Crosby and the Memphis Horns) but this time they're used sparingly and Stills dominates with twelve songs which at times are stronger, more honest and more intensely personal than anything he has written before.

Stills has always played it pretty close, and most of his songs, for all their strengths, have never contained much sweat or pain. But some of his lyrics here are open in a way that recalls the work of Neil Young. "Everybody wants to hear the music in my head/the price I pay is too much" he sings in an angry, cynical song called "Relaxing Town." Musically the songs are more sharply-focused than the first set, boldly structured and rich in texture. "Nothin' To Do But Today" hooks you straight away with a terse lyric over a hard, choppy rhythm; "Marianne" drives along like a good pop single; "Open Secret" has a long percussive

The Loner returns

coda with some splendid piano and conga drumming, and "Ecology Song" has a roaring brass sound. Most of the tracks, though, have sparse accompaniment and the intelligent and humane "Word Song," possibly the album's key song, features just Stills on guitar.

There are a few downers: Stills' voice remains a very limited instrument, and at times he's just plain out of tune. And a song called "Bluebird Revisited" just proves that a good old song is best left alone. This album won't please those who expect more superstar workouts like the Clapton and Stills jam on "Go Back Home" on the previous album. But if you want the real Stephen Stills free from all excess, this is it. — A.L.

"THE LEGENDARY EDDIE COCHRAN" (United Artists). UA is possibly the only British label which is taking genuine collectors at all seriously, and "The Legendary Eddie Cochran" is a good example of their historical zeal. Alan Warner has compiled 17 previously unreleased Cochran tracks, plus an interview recorded backstage at a show in Ipswich eleven years ago, and it's all remarkable value for Cochranologists. There are two tracks by Jewel and Eddie, the former being "Birds And Bees" man Jewel Akens,

which Cochran produced himself, and a couple featuring the singer's friend Bob Denton, with Eddie on rhythm guitar. Out-takes of "Pretty Girl," "Skinny Jim," and "Little Angel" will be of interest, while I'm particularly fond of the Kelly Four tracks — "Annie Has A Party" and "So Fine, Be Mine." Were Eddie alive now, all this material would be out on bootlegs, and were Bob Dylan to die tomorrow, all his rejected takes would be out next week on such an album. Think about it. — R.W.

NIGEL OLSSON: "Nigel Olsson's Drum Orchestra and Chorus" (DJM). If you're into Elton John, then you'll know that Olsson is the drummer behind the aforesaid famous person. This is an album that I know wasn't just flashed out to make a quick buck, for Nigel's had a few things in his head for some while now. The shame is that Olsson is essentially a drummer, and although this album is (I hope) intended as a tasty little jam, the material offered falls short of a greedy ear.

There's an emptiness present which I can't easily explain. I rather think it's the case of material being there, talented musicians as well — but on delivery, and final output, there's a lack of family fusion that makes for just a little more than normality. Thankfully it's not a collection of paradiddles and cosmoddies,



STEPHEN STILLS: no superstar workouts this time

Kenny Buttrey, and Jerry's younger sister, Linda Gail, is also involved as a writer and producer. — A.L.

BLOODROCK: "Bloodrock 3" (Capitol). Not the offal and guts that the title might suggest. Instead, it's another album from another rock band, heavily dominated by organ, to all effects tame, and tedious vocals. It's not meanders such as these, it's just sheer boredom. For some inexplicable reason they try to thrive in a bag of gutted with similar people as London is with secondhand cars. Roll up, roll up, all the old riffs, every pattern and cliché. In all, well played, assembly line rock. Yawn. — R.H.

CHUBBY CHECKER: "Chequer" (Decca). Curtis Mayfield sure started some things, some that all of yesterday's soul men want to be today's Last Poet and like, express themselves man, on ecology, drugs, politics and suchlike. You can't blame Checker for wanting to Lick the Twist image (after all, it was eleven years ago) but the path of the rock philosopher is strewn with pitfalls, from pretentiousness to plain boredom. Sad to report, Checker does not avoid them. Sure, it's great that he's no longer saddled with sappy dance-craze songs, but this album, in its own way, is no less gimmicky and trend-serving than the one filled with would-be portentous and highly derivative lines like "Goodbye Victoria/Everybody's going to the moon" or "Stoned in the bathroom on a Sunday afternoon." The first song, "How Does It Feel" is unpromising, sounding suspiciously like "Like A Rolling Stone." The effect isn't improved by the sub-Hendrix heavy accompaniment and a muddy mix which almost buries the vocals. — A.L.

BYARD RAY AND OBRAY RAMSEY: "White Lightin'" (Polydot). This is about as beat-down as country as you'll ever wish to find. While all those city slickers get it on with fast car abbreviations of hillbilly rock, the living legend of Ray and Ramsey are still riding high on a stray buckboard, playing cowboy songs and scuffling their band and hayseed fiddle. You know, there's all those things that Autrey and Rogers used to ruin in their own country. Both those musicians are heavily featured, but their technique, especially that of the much vaunted Quaye, fail to get it on. I can never see any point in doing a beautiful song, and making it weaker than the original, as is the case with California's "Nature's Way." The surprising factor is that Olsson, a fiery, dramatic drummer, has produced what could be called a "quiet" album, despite one or two attempts to get a little rock roll. The album's soul into action. There again, if you're a "let all jam together" fan you'll maybe find satisfaction in the credits which list the names of Troy, Liza Strike, and Claudia Linnear. There's also B. J. Cole on slide guitar, and Olsson's side-hop Dee Murray on bass. Shame, it's not a gass for Olsson's such a bloody fine drummer. — R.H.

JERRY LEE LEWIS: "There Must Be More To Love Than This" (Mercury). Jerry Lee is the country singer for people who don't like country (or who think they don't). Maybe it was his meteoric success as a rock 'n' roll star and his equally rapid downfall after that "teenage bride scandal" but whatever, his experiences seem to have left him with a weatherbeaten grace which allows him to get away with the most maudlin ballads, the most feeble, self-pitying sentimentalities which makes so much of his music so hard to take. He makes you believe that he's been through it all and come out... well, if not smiling, at least undefeated. This slight, but beautifully comes together on a song like "Bottles And Barstools." The musicians who provide the perfectly relaxed accompaniment include members of Jerry's road band like Ken DeBruhl (bass) and Ned Davis (steel guitar) as well as Nashville sessionmen like

cians, developed a wild stage act, complete with leopard-skin jock straps and "controversial" (and called "controversial") borrowing them Funkadelic. Borrowing heavily from the techniques of Zappa and Sly Stone he cut two (soon to be three) albums for Westwood which were pretty junky and pretentious but superficially exciting and well-publicised. Meanwhile, the same outfit under the old name Parliament landed a contract with Invictus... hence this album. For me, Parliament are the positive to Funkadelic's negative. In particular, this set has three ingredients which the others lack: humanity, humour and beauty. And while Funkadelic was a cynical pastiche of passe gimmickry, this album seems a far more sincere insight into the mind of a singer/writer/producer Clinton, who has clearly soaked up a lot of influences in his time. "Little Old Country Boy" for example, is an affectionate C and W parody, while "Put Love In Your Life" with its complex, spliced-together feel, sounds like something the Mothers might have done. "My Automobile" is a consciously corny sing-along thing and "Funky Woman" reminds us what "Funky" meant originally. But the two tracks which really show the falsity of their Funkadelic facade are "Oh Lord, Why Lord," an impassioned gospel song with a beautiful David Ruffin-like lead and the epic "Silent Boatman." The latter is their current single, ignored by Radio One, (of course) and like several of their songs it has a religious theme. An eerily disembodied voice intones the verses, answered by an inspiring chorus which swells to a spine-tingling climax. Funkadelic may be what the kids want, but Parliament, I hope and believe, is where George Clinton and his men are really at. — A.L.

JOHN CALE: "Vintage Violence" (CBS). Bangor Rock, yet. Listening to rock and roll sung in a mild Welsh accent is but one of the pleasures of this album to which WIS have finally woken up, now that it's been out in the States for a year or more. "Vintage Violence" doesn't bear much resemblance to Cale's work with either the Velvet Underground or Nico or Terry Riley, unless you look at them as a certain overall ambiguity of tone which is very familiar, though, and the intro to "Hello, There" would have fitted perfectly into an early Velvet album. What we're looking at, in fact, is John Cale himself, and he doesn't reveal too much. His songs discard linear meaning in favour of a very oblique approach: characters fit in and out without introduction or explanation; the only lyric which is wholly intelligible is that of "Amsterdam," a ballad which is also the weakest track — maybe that's not a coincidence. In "Ghost Story," for instance, we're not told what's happening at all — but the real atmosphere is created, and that's what counts. There are some really magnificent cuts, like "Gideon's Bible," which has a great melody, and Cale's voice is paralleled throughout by lovely octave guitar. "Big White Cloud" is probably the easiest track, because of its huge orchestral arrangement, but it becomes dull faster than a simple thing like "Adelaide," which might almost be a nursery rhyme. Some songs feature Grinders Switch, the group which John produced last year, and who sound a dead ringer for The Band, listen to them on "Fairweather Friend" and "Gideon's Bible," which has appearances on video to a bare minimum, but you can hear him coming through at the end of "Bring It On Up," which is a sort of country/soul thing, and the sleeve indicates that bassist Harvey Brooks and drummer Sandy Konikoff are also present. This is probably a very simple album, which complicates only because of what you already know about John. — R.W.



PARLIAMENT: alias Funkadelic

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tomary Indian-flavoured with its weird time and incessant chants, an electric blow, and some enjoyable, relaxed vibrations.

In fact, the smell of jazz sticks and plectrums projected by show often did more group to create an atmosphere. Quintessence modula key to key and mode sometimes successful times changing direct after an opening of Mount Kailash, and barked on an unbrother Mia, "Freedom," a Swan Raga" somewhat the way. Raja Ram's Rute guitar of Allan w featured with Rmaja to provide colourful sive effects with talkie scrapers, wood, black assortment of finger some was typified by mode, which found Jake on bass, sing playing drums, Shambhu hammerin and even roadie Har spot of vocalising! DETERIDGE.

ASHTON, GARDNER AND DYKE

ASHTON, Gardner seemed pleased at the rec received when they Folkstone's Leas C Saturday.

The Leas is famous for its air speed but a good 500 plus crowd, it's of continent, wind wild, hands on bones slapping and shuffling themselves floor. The band prod usual, happy, head opening with "High" and "Mister Tony Ashton, arc the keyboard and th of the band, alter frenzied Cocker-like tween piano and org. His aggressive sty from the way he thr vocal and piano ch down to his Cherry R. Dyle's drum cadence. The lead

drum trickery and splashes — they ate songs, a couple of which are openly commercial. "I'm Coming Home" for example, which is co-written by Olsson, Mick Graham, and Caleb Quayle. Both those musicians are heavily featured, but their technique, especially that of the much vaunted Quaye, fail to get it on. I can never see any point in doing a beautiful song, and making it weaker than the original, as is the case with California's "Nature's Way." The surprising factor is that Olsson, a fiery, dramatic drummer, has produced what could be called a "quiet" album, despite one or two attempts to get a little rock roll. The album's soul into action. There again, if you're a "let all jam together" fan you'll maybe find satisfaction in the credits which list the names of Troy, Liza Strike, and Claudia Linnear. There's also B. J. Cole on slide guitar, and Olsson's side-hop Dee Murray on bass. Shame, it's not a gass for Olsson's such a bloody fine drummer. — R.H.

JERRY LEE LEWIS: "There Must Be More To Love Than This" (Mercury). Jerry Lee is the country singer for people who don't like country (or who think they don't). Maybe it was his meteoric success as a rock 'n' roll star and his equally rapid downfall after that "teenage bride scandal" but whatever, his experiences seem to have left him with a weatherbeaten grace which allows him to get away with the most maudlin ballads, the most feeble, self-pitying sentimentalities which makes so much of his music so hard to take. He makes you believe that he's been through it all and come out... well, if not smiling, at least undefeated. This slight, but beautifully comes together on a song like "Bottles And Barstools." The musicians who provide the perfectly relaxed accompaniment include members of Jerry's road band like Ken DeBruhl (bass) and Ned Davis (steel guitar) as well as Nashville sessionmen like

Joni's code of life

EACH TIME I play my Joni Mitchell LPs, I find that the truth and the love in which her songs are immersed give me the answer to the problem of how life should be lived.

Why don't people see the maturity in her words of love and try to bring a bit of kindness and tolerance into the world? I am not naive enough to expect all the fighting and hatred to cease overnight.

But if we listen, and react like civilised human beings, maybe someday we'll see those "bombers . . . turning into butterflies above our nation." — R. BARRY, 93 Park Road, Stretford, Lancs.



JONI MITCHELL: mature words of love

Peel appeal

IS JOHN Peel turning "commercial"? It may seem an unnecessary question to ask but he, on more than a few occasions, has levelled the same question against certain pop artists and so it is about time he took his medicine.

On his Sunday dined on Wednesday programme of last weekend while introducing the mediocre Southern Comfort and the excellent Lindisfarne he became quite excited (in the coolest possible way) about the audience and how responsive they were. This would have been a supreme compliment a year or more ago but it now seems no more than a scripted line since he congratulates the audience every week.

Is he trying to improve his popularity rating? — J. D. ROWLAND, 7 Coborn Road, Bow, London, E.3.

IT IS Michael Watts' privilege to dislike the music but surely he should not allow his personal views on Jim Morrison to influence his critical

facilities when reviewing "LA Woman". Jim Morrison was an excellent vocalist — at the Isle of Wight there was nobody whose vocals came over clearer and carried as well. Without wishing to get involved in a dispute over the merits of different kinds of contemporary music I would like to say that Jim Morrison was a lyricist of far greater depth and perception than many of the so-called superstars who seem to specialise in frills, sentimental stereotyped songs. For Michael Watts' benefit I would refer him to "Soft Parade" and "Morrison Hotel," and the very impressive "Celebration of the Lizard," on the live album. — KEITH MCAVAN, 33 Norman Terrace, Eccleshill, Bradford, Yorkshire.

IF I may paraphrase Alan

Lewis, "We elected our hero because he told us truths about life, but his very success divorced him from our field of experience." And that irreconcilable separation was never more archingly apparent than at the moment of hearing of his death. Jim Morrison, though troubled by the seeds of a strange talent, was never a hero of mine. But I mourn that one so young has died; and that many of my friends have lost a leader — MARTIN HALL, Flat 1, 91 Onslow Gardens, London SW7.

● LP WINNER I WAS quoted in "Dialogue" in a recent Melody Maker as saying that we don't do festival gigs except for a lot of money. To be almost as brief as the quote: this is simply untrue. Though we discourage man-

agement / agency from getting us unpromising gigs, we've done more gigs for peanuts or free than Mick Watts has had expense account snacks on Melody Maker! — ROBERT WYATT, Soft Machine.

I WOULD like to thank the many jazz musicians who gave their services free on the Testimonial Evening which was held for Ken Colyer at the 100 Club last Wednesday evening. The wonderful turnout by musicians and the public was an indication of the high esteem which everyone has for Ken.

I have passed over a cheque for over £500 to Ken and he has asked me to thank everyone concerned for giving him a wonderful start to his semi-retirement. — ROGER HORTON, 100 Club, 100, Oxford Street, London, W.1.

WHEN READING through an old copy of MM I came upon an article headed "Christmas Fun." Under the sub-heading "The Raver's Goodies" — a tongue-in-cheek gift list for the stars" was this gem. "A brass section and a 2,000 watt PA for Marc Bolan." Nuff said? — DAVE MEMORINE, 21 St Martin's Close, Whitley Bay, Northumberland.



Write to Melody Maker, 161 Fleet Street, London, EC4P 4AA. You could win your favourite album.

Beach Boys snobs

THANKS FOR the article "Beach Boys Revisited." At last, someone else realised the subtlety of the Beach Boys progression since "Smiley Smile." Perhaps you musical snobs will forget the name "Beach Boys" and listen to their completely original music. — ALAN BEEBY, 44 Laburnum Road, Old Humberstone, Leicester.

NEVER COULD an album have been so aptly named as John Mayall's "Turning Point" of 1969. Mayall was one of our earliest "Jazz-Rock" bridge builders noteworthy for his invention and "progressive" before it became trendy.

"Turning Point" was an excellent effort but some of Mayall's vocals on "Empty Rooms," "USA Union" and "Back to The Roots" are an insult to his sidemen.

Where is the Mayall Magic of "Bluesbreaker," "Raw Blues," "Hard Road," and "Bare Wires" which conjured Cream, A.D. Retaliation, Keef Hartley Band, Fleetwood Mac, Colosseum and Mark-Almond? "Back To The Roots" was potentially Mayall's greatest ever album but too many tracks — despite the obvious quality of the musicians — are embarrassingly bad.

Those who know Mayall's earlier work are entitled to something better from a great artist. — J. W. MANFORD-

Mayall fans deserve better

WEIGH, 79, Stradbroke Grove, Clayhall, Ilford, Essex.

DESPITE Chris Charlesworth's somewhat sterile assessment of Mott The Hoople's certainly dynamic debut at the Albert Hall, he did raise an interesting point in his comparison between Mott and Grand Funk Railroad, stating that Mott The Hoople was the English reply to Grand Funk Railroad.

Though Mott The Hoople might lack the complexity of groups like Family and Wishbone Ash, they are certainly more versatile than say, The Who and of a less ephemeral nature than Led Zeppelin & Co. On record, Grand Funk Railroad are just not in this class. J. WALWYN-JONES, 16 St Petersburg Place, London W.2.

Stewart-King of Rock?

ROD STEWART'S new album is perhaps the best rock album I've ever heard and I wholeheartedly agree with Richard Williams' comments on the subject.

However, please Mr Williams do finally stop bitching about Dave Crosby's solo effort. So far I've read three condemnations of his LP in your own hand. Admittedly I found the LP pretentious and boring but let bygones be bygones.

In the "folk rock" aristocracy where Dylan undoubtedly resides as King and Stewart is a strong contender for the throne there may still be room for a handful of courtiers of which names like John Martyn, Paul Siebel and even perhaps Crosby himself (listen to "Triad") could figure in time. Apart from that, thank you Mr Williams for the most stimulating journalism on the music scene today. — JONATHAN B. KENT, Freemasons' Tavern & Restaurant, 39 Western Road, Hove, Sussex.

WHY DOES everyone rave about Rod Stewart, "vocalist" with The Faces. The Faces could be an excellent group if Rod Stewart left. — J. McCONNELL, 7 Maree Road, Paisley, Scotland.

HAIL ROD Stewart! King of rock! The uncrowned King of rock must surely have won over even his most ardent critics with that masterpiece called "Every Picture Tells a Story." Surely the only people who can fail to be knocked-out by this album are those who never hear it. — DUNCAN GLENNIE & PAUL HENDERSON, 49 Moss Street, Keith, Banffshire.

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SECOND OPINION by Karl Dallas

"THIS SONG was written under the influence of James Taylor," said Carole the other night. "He's the most powerful drug I know, most powerful drug I know."

She's dead right, I'm beginning to wonder if, in our search for someone to put up on that vacant superstar throne, we aren't in danger of inflating James Taylor's talent far beyond its true worth. The keynote of the superstar era was the hype, the process by which a promotional genius could engage our attention for what someone like Mick Jagger had to offer. Those days are over. These days we hype ourselves.

I can see no other explanation for the frenzied hysteria with which otherwise perfectly balanced people greet his every utterance, his coughs and shufflings, and all the other calculated devices by which he radiates an atmosphere of relaxed casualness. At the Festival Hall they even applauded when he was tuning up.

For make no mistake about it, James Taylor is a very sophisticated artist, a master of the carefully rehearsed ad lib. He comes on like a gangling stringbean from the Carolina sticks who just happens to have made it in this big bad world of showbiz, and all you city slickers will forgive him if he just kind of hitches up his pants to sing you a song, but his relaxed delivery shouldn't fool you. He knows exactly what he is doing.

Only Leonard Cohen surpasses him, I believe, in this carefully contrived artlessness and it is only because of ways in which Cohen really is artless — his rasping smoker's cough voice and his ultra-simple guitar—that his total effect is less impressive than Taylor's. The high lonesomeness of the voice of sweet baby James, his immaculate guitar, and his disarming habit of inserting soul clichés into his lyrics, make him the leading exponent of what has been described as "crisis of identity" rock.

Here we come to the central core of James Taylor's appeal, and the seductive danger of what he is doing to us.

All the world knows that the mental hang-ups he chronicles in songs like "Knocking 'Round The Zoo" and "Sunny Skies" are true, and



JAMES TAYLOR: a comfortable neurosis

just in case we miss the point he has told interviewers that many of them were written in the McLean mental institution. Actually, to anyone with a passing knowledge of the basics of clinical psychiatry, Taylor's lyrics are classic examples of mental disturbance — his tendency to refer to himself in the third person, not merely chronicling his feelings at one place removed but actually as if he is describing someone other than himself, the ambiguous use of the "rain" and "sun" images in reference to himself, his suggestion that he is someone else's puppet are all indications that all has not been well.

Nothing wrong in that, in itself. Most of the great artists of history have used their art as self-therapy. Van Gogh's black crows swooping over

seething cornfields are clear indications he was a schizophrenic. D. H. Lawrence's sexual hang-ups gave his descriptions of men and women in love tremendous power. What I find offensive about James Taylor's more neurotic songs is that they are so damn comfortable. We ought to be disturbed, because this has got to be a sick man, but the message he is selling is a sort of cosy resignation. Every silver lining has a dark cloud round it, he sings. I've seen fire and I've seen rain. Be glad you're neurotic.

The thought that there's got to be dark as well as light in the world, down as well as ups, is one of the world's oldest philosophical beliefs. It lies at the root of Oriental mysticism, and it is also an essential part of Marxist dialectics. It is the yin and yang of the turning world. As he says in "Night Owl": "Now there's two sides to this great big world and one of them is always night."

So what conclusion do we draw from this? The mystics say that black and white are so interlinked you can't separate them. Sunshine and rain may seem like opposites to you but you need them both to make the flowers grow. Likewise birth and death. Love and hate. Sanity and madness.

It's a profound thought, which helps us bear the worst things life can sling at us. In the Nazi concentration camps the prisoners had a slogan: The darker the night the brighter the stars.

But the escaped prisoner from McLean isn't telling us that. He is saying that you better not enjoy the sunshine too much because the rain has got to fall and bring you down. He is saying that when you love someone they are certain to go off and die, like Karin did.

And instead of disturbing, these doomy songs comfort us. To actually read the lyrics of James Taylor's songs ought to be the most depressing thing I know, but even when freed from his sunny personality, the cold bitter words don't really hurt us.

After all, it is inevitable, so what the hell! It's not as if we have to do anything. It's not as if the revelation of this new St James teaches us anything about how to deal with our own hang-ups, except to grin and bear it because there's nothing else you can do. We are riding on a railroad singing someone else's song.

Maybe. But I hope my song isn't James Taylor's.

Day of

CALL it a concert of traditional and contemporary folk music if you like, but if the impression given is of culture analysis and scholarly music, forget it.

Saturday's open air festival at Topholme Manor Park, Lincoln, was a people show. Those gathered together could have been out from any festival, from the Isle of Wight to Bath. There were singers and songs, to be judged on ability and effect rather than pedigree.

The running order illustrated the point so well. Brownie McGhee and Sonny Terry were succeeded by Steeleye Span. A complete change of musical background, yet both performances gained by the contrast. Nobody questioned the validity of the artists. The harmony of the festival was strengthened by the refreshing degree of individualism. James Taylor, Buffy Sainte-Marie and Carthy and Swarbrick was doubly acceptable for differences, it contained.

The slick efficiency with which the various musicians took the stage contributed to the contented atmosphere. One day was an ideal length, long enough to satisfy the appetite of the music-hungry 25,000 and just enough to avoid the approach of monotony.

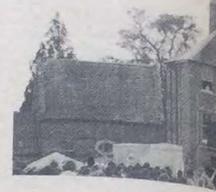
The festival site couldn't have been much improved upon for an event of the size. Miles from a comparable population, Topholme Manor Park was comparatively well sheltered. Even so the wind seemed to revolve in eddies around the field. One could

chart the area like a minefield. To the distant left of the stage there was hardly a sound to be heard. A circumnavigation confirmed the downwind right to be preferable.

Contented

The facilities met the requirements adequately. The Lincolnshire Police remained in the background, and there were none of the usual woeeful tales of busts and residents' complaints. In fact organiser Fred Bannister was gushing with praise for police and residents. The latter were apparently waving a welcome to the strange procession of happy hippies.

Fred was a contented man by Monday morning. He was hoping to make a small profit, and any loss, he remarked



Roy Hollingworth and Andrew Mc

happily, was only going to be in the hundreds. Maybe Fred was already thinking about another such event. If so, he kept it to himself. But there's always hope.

Ralph McTell and Dion had the job of playing the drifters and latecomers in. It's always a difficult position to fill as people take some time to reach a reasonable degree of concentration. McTell particularly could have benefited from appearing later in the afternoon. As it was the ambivalent combination of his own melodic compositions and the driving excitement of ragtime numbers made its impact effectively, culminating in the anthem-like "Streets Of London." Dion didn't really make the impression that might have been expected from him. While he showed his ability as a guitarist, there was nothing outstanding about his performance. As

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the quiet music



Means at the Lincoln festival

Steeleye Span were not then ready to take the stage. Tim Hart and Maddy Prior did a short but inspiring set before giving way to Terry and McGhee.

Word had it that Sonny Terry and Brownie McGhee were still playing when they were eventually driven away from the festival site. Their set was one of the best of the afternoon. It would have been hard to remain unmoved by the sheer vitality of the duo. The years of experience show in Brownie's soulful harp blowing and Sonny's slick guitar work. As for Sonny's power-driven vocals — let's just say that the wind dropped in homage. Numbers like "C.C. Rider" and "Rock Island Line" were assembled so neatly. Every note drove some example to the occasionally heard splintered blues phrases that rely completely on speed for their effect.

Balance

After the clarity of the previous set, Steeleye Span was a startling reminder that sound balance doesn't come easy. If any instrument suffers it always seems to be the fiddle, and Peter Knight's was no exception. Fortunately the balance was steadily improved through the set, but in the opening number, "The Female Drummer" not only the fiddle accompaniment drift with the abandon of sea spray on a high breeze but Maddy Prior's voice was almost unrecognisable. With the entrance of the "False Knights On the Road" there was an improvement, and much of the distortion had vanished by the arrival of "The King."

Certainly Steeleye have given better performances. There is an unavoidable lack of intimacy when ten thousand people separate you from the stage, and even in her emotive rendition of "The Young Soldier," Maddy didn't reach her indoor concert standard.

TIM HARDIN'S set was subject of much anticipation. Chances to see him in England have been slim, and influenced by that rarity is Hardin's reputation, which foreshadows the very mention of his name with tones of reverence. When he actually took the stage it was a sober reminder that reputations are apt to outgrow people — both those who listen and those who sing. True, Hardin was greeted with garlands of applause when he performed his new song "If I Were A Carpenter" and "Black Sheep Boy" and the crowd contained a responsive hard core of enthusiasm. But his approach belied the evidence of his exclusive appeal. It was almost as if a film crew had caught him having a relaxed afternoon at home. Pianist Warren Bernofsky was in a different frame of reference and provided some very intricate and positive patterns on which Tim could drift.

Something Danny Thompson said must have offended the Lincolnshire deities for they took the occasion of the rain to exude the only serious shower of rain to hit the area. It could only have lasted ten minutes or so, but that was enough to have

brother o'ertramping brother in frenzied attempts to reach the shelter of the two marquee tents. Plastic bags appeared as if from nowhere and thus clad the multitudes dug in. Pentangle, meanwhile, kept playing. They too suffered from balance problems, and regrettably it was the two guitarists John Renbourn and Bert Jansch who seemed to suffer most. However it was an encouraging set. Danny Thompson's string bass solo in particular was greeted with applause and some adulation, designed one suspected to draw more attention to the one or two in the stalls than to Thompson himself.

The Incredible String Band has a law unto itself. It is this — that enjoyment is more important than music. That they communicate musically as well is an added bonus, but one is distinctly conscious from the beams and smiles that the emphasis is on enjoyment.

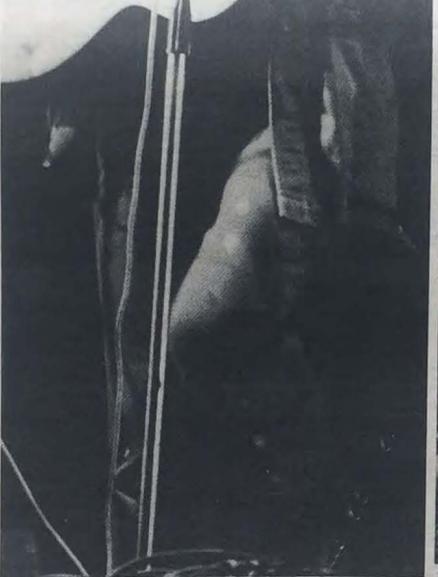
The band, making their first performance since their USA tour communicated with the familiar pattern of multi-instrument gadgetry. The final number "Adam And Eve" (?) was reminiscent of the Stone Monkey / ISB production "U," a "surreal parody." There was the same dramatic stress, the same awkward yet endearing balance between visual and auditive as Malcolm Le Maistre and Licorice acted out the affair of the serpent and the apple. Robin Williamson gave a musically inconsistent, but overwhelmingly enthusiastic performance of various fiddle tunes, a voyage into jigs, or possibly reels, preceded by the superb "Log Cabin In The Sky" and "The Dear Old Battlefield" (?)

The sturdy, precious deliveries of Sandy Denny and Friends were sung in sunset over the flat, plain relief of the Lincolnshire fields. It was indeed a goodly set, with Sandy as vigorous, as proud as ever, bubbling over with song and enthusiasm, and as pleased to see a large audience again, as they were to see her. That voice of hers that starts like a rail willow, then launches and turns in country reel, and feel, and becomes so pure.

Warmth

From the back of the field, where the perimeter dawdlers just dawdled and made slow chat, it was Sandy's voice that started over the mass, in "Black Waterside." It was aesthetic, filling the listeners with warmth, despite the fact that it starts like a rail willow in the darkest of air. Richard Thompson was at his very best, simple, and yet so effective, gelling neatly with Sandy, and the other (Fotheringay) people), to produce such an interesting set of new material, and it's the feeling that Sandy has done little this year should be prepared to watch out.

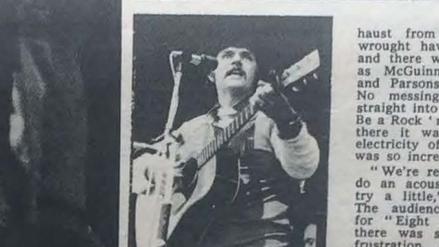
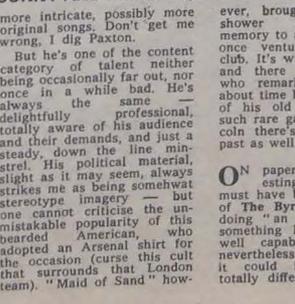
It's funny how Tom Paxton — to me a how Tom Paxton artist — is always so popular with festival audiences. He seems to possess that indescribable quality that gets home to an array of ears far quicker than any singer of



BUFFY ST. MARIE: four-year absence



SONNY AND BROWNIE/INCREDIBLES



TOM PAXTON professional



SANDY DENNY bubbling



BYRDS: a little rock 'n roll

haust from inadequate fuel wrought havoc in the night, and there was a great cheer as McGuinn, White, Battin, and Parsons took the stage. No messing, they launched straight into "So You Wanna Be a Rock 'n' Roll Star," and there it was, the first real electricity of the day, and it was so incredible.

"We're really scheduled to do an acoustic set, so we'll try a little," said McGuinn. The audience were barking for "Eight Miles High," so there was some element of frustration amidst the invisible squatters. Parsons adopted banjo, and McGuinn and White acoustic guitars. We had a lazy, downhome "Mr Tamborine Man," and then the reeling, country of Woody Guthrie's "Pretty Boy Floyd." They were perfect, faultless, and rapidly turning into the best bag of the day — for me anyway.

New song

A hoe-down instrumental, featuring some hectic flat-picking from White, got everyone up and clapping. McGuinn cooled it all down by introducing a new song, "Antique Sandy." A set of gentle, drifting chords that is so much the prime quality of the Byrds. Next an acoustic "Chastity Mare," and then more shouts for "Eight Miles High." "We were a little worried about doing electric, but we really dig acoustic then it was "You Ain't Goin' Nowhere," and then some space-boogies. The encore produced another new number "Glory Glory," and such fine applause I don't think even James Taylor's excellent set had the glorious, flying quality of these super-Byrds.

He loped on to the stage coolly, and so calm that you'd expect him to lie down and put his boots up — but instead he just tuned-up, and played into "Sweet Baby James," that was so correct, so true.

His sleepy music is Taylor's, sleepy, occasionally full of mood, and I often feel that it's languid delivery is in danger of falling flat. One tends to become a little frustrated with the sameness — not a technical sameness, for the melody is forever changing — and yet it sticks too closely to one level. Being a believer in the fact that Taylor's qualities have been blown totally out of proportion, I derive a feeling of fair enjoyment from him — but tonight else I find that on a long gig, he can border on such a mist of languor that it

almost approaches boredom. Songs like "Riding on a Railroad" offer nothing exceptional to me. Good as they are, one wonders how they would be received if he were still an interesting unknown. His delicate guitar playing (I'll agree he don't just strum) cut neatly into the stary sky on the lazy roll of "Steamroller," and then Carole King's — "She's a very good friend of mine" — "Up on the Roof" — but I wasn't being unduly bitten by this Taylor bug.

ITS four years since Buffy St. Marie last played in Britain but from her reception one could have imagined her to be a country-wide favourite. As her announcer tolled off the details of the four year absence, someone volunteered "We missed you." It set the mood of her performance — the emotional greeting of old friends. "Say I love you" Buffy instructed the obedient crowd. Further instructions did not arouse the same willing execution, in any case her impact was at its greatest when she was singing rather than influencing the relationships of the gathering. Opening on the familiar note of "Universal Soldier" she progressed into an exploitation of the vibrating earnestness her voice contains. She is an able representative of her people the Red Indians, and few can put their case as a downtrodden nation better, as in her film theme "Soldier Blue."

Energy

Once Dave Swarbrick and his fiddle mount anything higher than sea level there follows an unprecedented rush of energy. Characteristically Swarbrick seemed to be impatient to begin playing, and rapidly Martin Carthy and he were well into "Bonny Black Hare," that partnership, which must be the first since last year's impromptu Cambridge session, was remarkably smooth. There were occasions, notably during the jig "The Lark In The Morning," when they appeared to be hesitant, but these were exceptions. Despite the lateness of the hour "Arthur McBride And The Shore," "Fair Maid On The Shore," "The Two Magicians" and "Byker Hill" were met with a degree of mass attention that one would have expected to have melted into bleary-eyed apathy much earlier in the night.

ever, brought back such a shower of sentimental memory to anyone who's ever once ventured into a folk club. It's wrong of people — and there were several — who remarked that it was about time he dropped a little of his old material, for at such rare gatherings like Lincoln there's a place for the past as well as the present.

ON paper the most interesting act of the day must have been the inclusion of The Byrds, billed to be doing "an acoustic set" — something I know they are well capable of, but it nevertheless looked as though it could infuse something totally different. I felt a bit

rotten when I mouthed "wow" at the sight of Jim McGuinn's 12-string Rickenbacker on stage, plus the presence of Clarence White's enviable electrical set-up. But then, as the crowd took on a completely new look, I realised I wasn't the only cat around panting with hot breath for a little rock 'n' roll.

Yes, it was a remarkable change in audience reaction. With the quietness, and serenity of the whole day, one wondered if there were any freaks present at all. My God, there were.

There was a sudden busting, and excited chattering in the thick black air. A few campfires belching flimsy ex-

Lovely Linda's Cockney rock

LINDA Lewis. "Be careful with her, she's a special lady," says the figure of Jeff Dexter, who's blagging fags, and turning a haywire jaw into a smile. "I want" says Linda Lewis, "I want . . . um, you to make me sound mysterious. I'm from the East End, eastern, mysterious."

Strange things happen in Kinney's London offices. We stand in a shaft of light. We listen to a little of Peer Gynt, accompanied by the willowy voice of dear Patience Strong, from the album "The Quiet Hour" (Society 956). "The other night," says Linda, on a cushion. "I dreamt I was a peacock, with a long coloured tail."

Hectic

She has a habit of saying "cor" — but nicely-kind of childlike really. She has a glistening face of dusky delight, and there are cheeky lines when she spreads her mouth. There's little to show of hectic times with Ferris Wheel, Herbie Goins, and White Rabbit. She might have come into the rock world, yesterday — fresh and innocent. "Well, that's all in the past. I suppose I learned how to persevere — that's a valuable thing to know."

"Say No More" is Linda's first album — but a lot has already been said, and one Hell of a lot will follow. London has produced a magical, writing lady, every bit as important as anything the States is spinning. It's going to be hard to ignore this first album, for it's a collection we've been waiting for. "They took me to the BBC yesterday. A couple of producers said they hadn't heard it. I got the feeling they had, and they were being nice. It was strange."

"I went into the studio with only a vague idea of what I wanted to do. I had a load of songs, and we were long in the studios that I wrote for the album even when we were doing it. I couldn't get used to working with a load of session musicians."

One of them, Chris Spedding, worried her. "He's always got one of those bored looks on his face, I couldn't stand it. I just had to ask him



LINDA LEWIS: getting a little bolder

was. Silly, cor, what silliness. Still, I'm flattered to be put into papers, it's very weird though. It's like reading about someone else."

"You know, I can remember being in the same hotel as Joni Mitchell, and she was singing in her room. There were no half measures, she just let her chest out. There's lots of Americans in our house, and I guess I've been influenced by them. The way she strings words together, her energy, her laughter. She appears to get younger by the minute."

"It comes you know, just comes. I get melodies in my head, maybe before I go to sleep. The words take longer, they've been simple up to now, but I want them to be different. I want to write down how I feel. I want to express that feeling in words. Yet I don't know how I feel . . . I just don't know. I've written enough for another album. These new songs will add a little, lose a little, I'm getting a little bolder, I'm baring my chest out. She does just that — but not strongly — and giggles, and covers a little flesh up."

"I think of arrangements now. I've had no technical training, but I'm learning. I'm having lessons from Paul Buckmaster's wife, she's beautiful, she's crackers."

Linda's best friend is a lady called Toad. On a contact sheet, she looks a very weird lady. There's a picture of Linda too. "I was with mum's make-up up. It's down at Glastonbury. There was a period when I tried to really get into the technicalities of music, and I forgot feeling. Now I'm into both. I'm doing sessions, and some television ads. Well, I need the bread, I can sell my body as an instrument. You know what I mean? As long as I can get the time to fully express the real me I don't mind the commercials game."

Travelling

"I just want to do some gigs now with a band, a real band, I did a few on my own just with guitar, but I need people around me. With playing guitar you have to think a bit. Boy do I need to do some travelling again, and gigging, again. I've got so much energy, I want to write lots and lots of songs. But I'm young, and there's plenty of time to let it all come out. Terry Reid, that's who I'd like to play with. I stand by the stage when he's playing, I just happen to be there, so I can sing, which is good."

Time for more Patience Strong, Tony Gourvish, Family manager, wander into the room, and plays a movie man. A nice lad though. "My very best friend, Toad is a mimist, and we have an idea to have a little travelling circus of songs and mummies. A extension of Glastonbury — but it's a secret, and I mustn't say any more. It could work. It'll need money," sighs Linda, and models for a mass of photos. "Take one for my mother. She'd like a nice photo of me. Don't show my guns."

"All my friends are talented, and they are all poor as well. But being poor is quite fun sometimes. You know, you've got something to talk about. I mean, what's there to talk about if you've got too much money. Sometimes I feel I've got too much to talk about."

"I've got to keep on amazing myself, I've got to keep on producing things that I don't believe I can produce. As long as I can keep on amazing myself, then I'll be okay."

ROY HOLLINGWORTH

Boots in the Boots?

THE WEEKLY ADVENTURES OF A LOSER MUSICIAN



cartoon by BARRY FANTONI

"HOW ARE you on flying?" Boots told Sean. "Can't say I enjoy it, but you've got to get there somehow."

"That's good, because you're booked on an 11-hour flight to Oshgosh, Wyoming, tomorrow, for a one night stand. Is your passport okay? Good — here's the ticket."

Boots heart sank, but a journey by Queen Elizabeth, while pleasurable in normal circumstances, was out of the question when it came to a one-night stand. In Oshgosh, Wyoming, "Everything is computerised and double-checked these days, for safety and efficiency. And you'll get a movie on board. So there's no need to worry," said Sean cheerfully.

"Supposing it's 'Waterloo' with Rod Steiger gloriously miscast as Napoleon?" "You'll just have to take your chances. Don't forget, the life jackets can also be inflated by blowing down the rubber tubes."

As usual Boots got stuck in traffic on the way to the airport and arrived for the check-in hot, out of breath and distraught. "Okay — there's no need to panic," said the smiling airline man. "You've got a good five minutes to get on board." Boots covered the quarter of a mile of corridors to the waiting jetliner in a burst of speed he had not repeated since winning the egg and spoon in class 4A.

"Hello," smiled the hostess, as Boots stumbled to his seat through a crowd of Germans, Americans and Japanese, all clad in smart, wrinkle-free suits. He sank down between a man and a jewellery salesman from Tyler, Texas, and hastily inserted earphones relaying soothing music.

The hostess was shouting at him, but he could not hear because of the earphones. "Excuse me, sir, would you like a hot towel?"

Boots smiled back wanly, accepted the towel and began dutifully wiping an amazing amount of dirt from his face.

"Can I order a cocktail?" demanded the salesman. The nun gazed out of the window, and seemed to mumble something in Spanish.

The engines roared, Boots heart jumped, and he remained in a cold sweat for some minutes, imagin-

Boots flying high

ing themselves at a height of fifty feet above Christwick, before he realised they had only taxied to the end of the runway. Then came a further ten minutes delay before the queue of planes could be dealt with, even though they seemed to be flying off nose to tail.

"Godamn airline," complained the salesman. "Can't get a cocktail when you need one. Let me show you pictures of my family."

"Charming . . ." said Boots faintly, pulling his seat belt tighter in order to increase its mystic powers of protection.

A voice which sounded almost like a man who had been struck with a blunt instrument, or had imbibed an injudicious quantity of Bourbon, crackled bleakly over the PA. " . . . sorry about delay, will be taking off shortly, please extinguish your cigarettes . . ." And they were up, and wobbling through "mid-turbulence."

"I've sold my shares in this airline," revealed the salesman lighting a cigar, as soon as the illuminated sign flashed off, which had previously defended fumes.

"So have I, honey," said the hostess, proffering a tray containing polythene wrapped chicken legs and small packets of nameless stodge. "Are you going to watch the movie? Then I suggest you move to another seat."

Boots knocked over the salesman's tray in his attempt to negotiate to the rear of the aircraft. "Godamn out-of-towners. Spilt free orange juice over my airline questionnaire. Now I can't tell 'em how much I earn. And it's between 20-40,000 dollars a year."

Boots sank back in another chair and watched as they lowered the screen. It was "Waterloo" starring Rod Steiger.

"Ah, yes, what a great movie," said a bright-faced young Australian, eyes shining. "I've seen it three times already. What a great movie."

It proved a crashing bore, but it was impossible to sleep, so Boots spent the next eleven hours quietly going mad. During that time he listlessly watched yet another movie for immature audiences, drank two cocktails and failed to get drunk, engaged in a conversation about Vietnam with a man who proved to be a well-spoken, mild-mannered white supremacist, back-lash hawk, argued with the hostess about the cost of headphones that did not work, went to the lavatory five times, looked out of the window once and made peeping at his watch a quasi-religious ritual of counting the hours with full humility and reverence.

He burst into tears without any apparent reason, bit his hands and at one point, seven hours out, and several miles above a nameless desert, he suddenly bellowed, "Oh Christ!" without warning to himself or any of the passengers and crew.

"Would sir like a free cocktail?" "Free cocktail? Yes, please, oh yes. I'd like a free cocktail. Hee, hee, hee. Oh yes."

But it was only an hallucination, and eventually the plane dropped one shoe at a time into Oshgosh.

"We hope you enjoyed your flight, Captain Von Richthoven and his crew wish you a pleasant stay, and would Mr Boots report to the airline representative."

"Hooray. Down on the ground! Yes folks, I'm down on the ground, and the sun is shining and the wind blows free!" Boots sang and danced his way through immigration, balancing his passport on his nose with remarkable dexterity.

"Ah, yes, Mr Boots. We have a message from Mr Sean Spinwright, England. He says your gig tonight at Oshgosh Auditorium has been cancelled, and would you fly immediately to Hoboken, NJ? The last plane leaves in a few minutes, and the journey is only four and a half hours."

Some days later Sean arrived by army helicopter to find Boots in the Oshgosh County Home.

"What's the matter with him, Mr Spinwright, and that's a fact, Landsakes," added the custodian. "He just crawls around in puddles all day making noises like a ship's siren and shouting, 'Anyone for deck quilts.'"

"I think I understand," said Sean grimly. "He needs a long sea cruise."

How Mott made it

Ian Hunter of Mott the Hoople talks to MM's Chris Charlesworth

IAN HUNTER looked puzzled. He turned to his American girlfriend and shrugged his shoulders. Then he turned to me, shook his head and played with his dark glasses.

"Yes, we got a unique reaction, but I don't know why we do. People launch a charge of unoriginality at us, but the reaction we are getting from audiences is original enough," he said.

From the word go, Mott's fanatical admirers rush to the foot of the stage and remain there throughout the act. Chairs are superfluous. They sit on the floor, dance around or just stand, clap and stare from the nearest vantage point available. And if the mood is right, they'll be up there on stage with the group dancing, banging tambourines or—if Ian beckons, singing into the microphone with him.

A solution to this little mystery may be that Mott's fans travel far and wide to see the group time and time again. A hard-core rarely miss a show—and obviously influence others to react in the same way.

"Yes there is a band of faithful followers and we have sort of lieutenants who look after the others. But some of the original ones are very intelligent guys and girls," says Ian. "They turn up, all over the place. Wherever we go there are about 150 fanatics. It is not only London ones, but in the north as well. We seem to have a loyalty that other groups don't get, and I just don't know why it is. Perhaps it's because we were once described in the press as being nice blokes, but the music must mean something otherwise they wouldn't come. When we went to the States they saw us off at the airport and came to meet us when we came back.



attitude on stage—and one which these admirers lap up is Ian's cry for self-pity. But it's not just an act. He genuinely feels that Britain has been unkind to the group.

"I know that attitude goes down well with the fans, but people have been unkind to us. Some people still think we are going out for £30 a night or something like that. I think it's because we don't work at being a group offstage. We are not madmen off stage. A couple of groups, bigger but similar to us, created a giant aura around them-

selfes because of what they did at home. The press were always after them and their girl-friends."

Mention the group's recent American tour and Ian looks downcast. "For the kids it was great, but our American record company—Atlantic—did nothing to promote it. We came in through the back door and went out through the back door. They've just got the Stones so all their efforts are going into promoting them, or Crosby, Stills, Nash and Young, or Woodstock II.

"We lost six thousand

dollars on the tour and went in as second billing. We won't be going back until we get some kind of chart success over there because there's no point in going to lose money. We lost four gigs through Free splitting up and two gigs were stopped by the police before we played. Last time we went we just broke even, but there were more venues open then. Now they are shutting down over there under police pressure.

Last, I asked whether the group were disappointed that their last album "Wildlife" didn't hit the charts. (In a previous interview Ian had told me that the group would split if it didn't do better than "Mad Shadows," their previous album). "Wildlife" sold twice as many than "Mad Shadows," but it didn't make the charts," said Ian.

"I can't understand it but 'Mad Shadows' hit the charts and 'Wildlife' didn't. It's true I said we would split, but it sold 15,000 more copies than the one before. It's done better and we won't split. We don't lose money on our albums and a lot of bands do. It's like I said before: some people think we aren't making any money at all. Before we went to the States we were making £300 a show, now it's £650. But I am wondering just how long we can go on as we are doing without any chart success.

"If our current single hits the charts then we will make another album. If it doesn't we will make another single. We would like single success—but with good singles, like the Stones and the Who used to make."

BOZ SCAGGS is holed up in Chelsea, in a house with a plaque on its front wall saying "Ellen Terry Lived Here." It's owned by a Yugoslavian princess, or something like that, which is quite a far trip for a raunchy R&B singer from Texas.

Scaggs and his band are staying there awhile, making occasional forays out to Olympic Studios, where they're cutting their second album for Columbia (American, that is).

Jim Young, the band's pianist, opened the Regency door with the news that Boz wasn't there. Seems his old lady took sick, and he was "going through some medical changes."

Wizard producer Glyn Johns materialised from behind some oak panelling, and added: "Don't worry... he's not doing a rock 'n' roll star thing on you. He's very sorry about it."

Later that night, and Boz was apologising on the phone for his absence. Should I call round again tomorrow? "No man, I'll come by and see you... no really, it's no trouble at all. Sorry again 'bout today."

And he was, and he did... although he was a couple of hours late because his wake-up call didn't happen. But he proved to be about the nicest guy you could hope to meet, and it's no surprise at all that he's one of San Francisco's favourite sons, albeit an adopted one.

Boz has spent a lot of his life wandering, and until now he's never really stayed in one place long enough to put down the musical roots which lead to a distinct identity in the public eye.

Among his achievements have been a spell with the Steve Miller Band, when that outfit was in its formative stage, and two beautiful albums: the first on Atlantic, recorded with those astonishing musicians down at 3614 Jackson Highway, Muscle Shoals, Alabama, and the second on Columbia, called "Moments," with the band he's got now.

"Moments" has done pretty well. Good reviews, good sales in the States, and a very successful single pulled off it, called "We Were Always Sweethearts." The follow-up, another album cut called "Near You," has yet to break, though.

His story begins when he was in school with Miller, in a small Texas town. Boz

was in Steve's band when he was 16 years old, before going to university. After that he toured all round the mid-West for several summers with many different bands, sometimes using as a pick-up musician with whatever was available.

All the time, the sounds he was hearing were those of Bobby Bland and B.B. King, forever shouting through the Texas radio stations, and these are his roots.

In '65 he came to England with three other Texan musicians. The Beatles and the Stones had just broken in the States, and they figured that London was where the action was. They wanted to start a band along Bland's lines, an R&B thing with a horn section, and they couldn't believe their ears when they got here and heard Georgie Fame, Alan Price and all the rest doing just that.

"I walked into the Flamingo and heard Chris Farlowe doing 'Stormy Monday' straight off the Bobby Bland record," he says, "and then there was T-Bone Walker touring with John Mayall—what could a poor boy do?"

What that poor boy did was bum around Europe and Asia for two and a half years, singing in the streets with his acoustic guitar, and until a class came from Steve Miller, whose band was just starting to make it in San Francisco in mid-67, when the San Francisco scene was mushrooming.

Steve sent some bread for the air-fare, and Boz was with the band for just over a year, long enough to cut both "Children Of The Future" and the epic "Sailor." He left because there had been musical differences from the very start, and Steve's recording technique accentuated rather than reconciled them.

Having left, he met Rolling Stone editor Jann Wenner, with whom he co-produced the Atlantic album. He was very pleased with it, still is, but "politics" ended his alliance with the company.

So he headed back to San Francisco with three old friends—guitarist Doug Simril, bassist David Brown ("He's one of the three bassists in San Francisco with that name!"), and drummer George Rains—and they formed a band.

RICHARD WILLIAMS

Musical Sketches by Boz



SPECIAL POP-GROUP PREVIEW OF THE FANTASTIC NEW "2600" SYNTHESIZER

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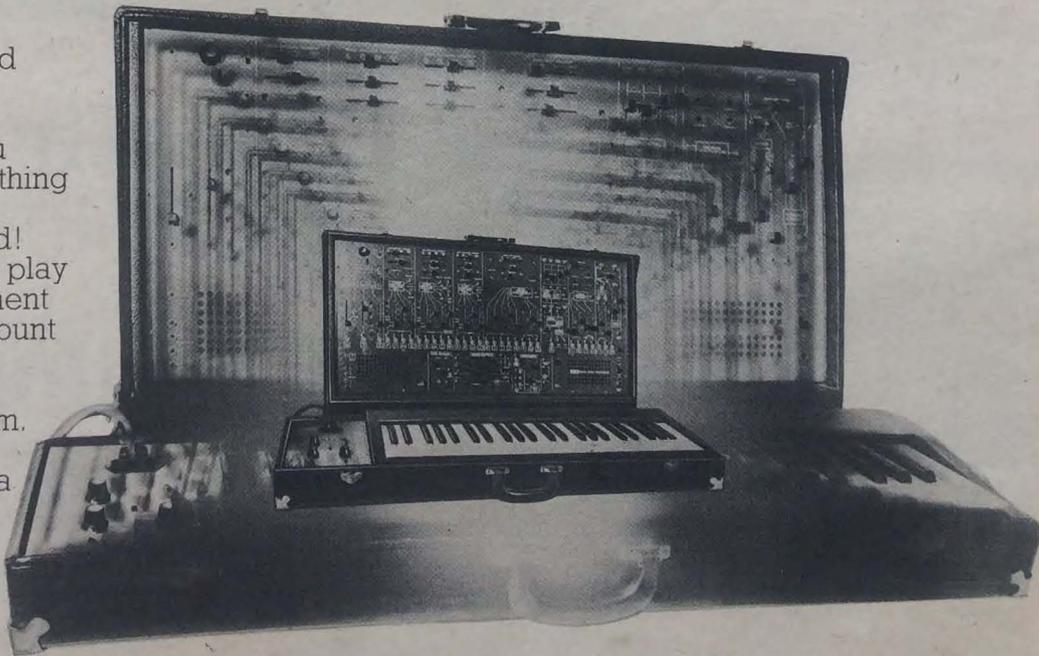
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Alan Haven's new CBS recording (soon to be released) will feature both the fantastic new '2600' Synthesizer and the great new X150 Viscount Organ.

Jazzscene

AFTER many years of waiting, Charles Mingus's autobiography, *Beneath The Underdog*, will be published in Britain by Weidenfeld and Nicholson on August 13.

This week and next, the MM is proud to be presenting extracts from this semi-legendary work.

On this page are three excerpts. The first describes Mingus's crucial encounter with reedman Buddy Collette, and how he switched from cello to bass. In the second, he meets and is taught by the late Art Tatum. And in the third, we see him joining his first "name" band — that of Lionel Hampton.

DURING his seventeenth summer he shined shoes and walked at least 15 to 20 miles a day with his shine box, weaving up one block and down the next all the way uptown to Compton City's main street boulevard or five miles to downtown Los Angeles and on some weekends 50 miles out to Santa Monica and back travelling on his Union roller skates. He disappeared from his usual hang-outs and his friends didn't see much of him any more.

He had a funny makeshift shine box that he'd found in the garage one day and he got some rags and brushes out of the house, fastened his belt to it for a shoulder strap, bought some shoe polish at the dime store and went walking out into the streets looking for business.

He was busy reading everything he could find in the library that went beyond his Christian Sunday School training — karma, yoga, theosophy, reincarnation, Vedanta — and sitting on park benches he often became so engrossed in finding God that he forgot about shining shoes.

Sometimes down by the Million Dollar Theatre he'd see Eden Abez, a poet-mystic who wore long white robes and later wrote a song called "Nature Boy." They'd look at each other and speak with their minds in silent thought about the God of love and nod their heads and walk

their separate ways. This day as he leaned against a lamp-post at the corner of 103rd Street and San Pao reading a book and waiting for customers, a tall handsome young black man walked up to him and said, "Are you the kid that plays cello? Remember me? I'm Buddy Collette." He introduced the boys with him — Major Harrison, Charles Martin Crosby, Lewis and Ralph Bledsoe, who were all laughing and grinning though Charles failed to see anything funny.

"How'd you like to make bread and wear the sharpest clothes in the latest styles?" Buddy asked. "Look at yourself. You dress like a hobo." "I don't dig clothes any more."

"How'd you like to have the finest chicks in town?" Charles said he wouldn't mind that at all.

"All right, join the Union," Buddy said. My boy knew he didn't mean Local 47 of the AFM. The Union was a private Watts club that had started out collecting dues from shoeblacks, newsboys, and soda jerks in return for providing "protection" against bullies and rowdies like Feisty and his crew. All the victim had to say was "I paid my Union dues" and he was safe. Lately the Union's interests had shifted to music and their private parties and social gatherings were causing plenty of gossip and speculation all over Watts.

"Go get yourself a bass and we'll put you in our Union swing band," Buddy told my boy. "We can use you."

"Get a bass?" "That's right. You're black. You'll never make it in classical music no matter how good you are. You want to play, you gotta learn a Negro instrument. You can't slap a cello, so you gotta learn to slap that bass, Charlie!" Charles liked the way



CHARLES MINGUS: crucial encounter

Buddy talked and admired his proud carriage and adult manner and extreme good looks so he went home and discussed it with his father, explaining he had a chance to make a lot of money if he traded his cello for a bass. His parents, as usual, not really knowing but hoping for the best, agreed to help. Next day he and Daddy Mingus went down to Schirmer's on Broadway in midtown Los Angeles and turned in the cello for a brand-new German-made double bass and Daddy forked over \$130 in addition.

CHARLES had been studying with Red Callender for about a year when one Saturday afternoon he was in his room at home working out an arrangement of "I'll Never Smile Again" for the Union band and the phone rang in the key of F flat.

"Hello? Hey, Lee Young, how you, man?" Art Tatum? Sure I know Art Tatum — I've spoken to him in sessions. What you kidding? Wow, I'm honoured! My ego's gone up one million points! Sure I can make it — when? What's the address? Got you, Lee. Thanks. Listen, say hello to your brother Lester and the other guys in the combo — Bumps and Red Mack and Red Callender — you know he's my teacher. OK, Lee, I'll sure be there and thanks again. Wow! Did my boy know Art Tatum! Everybody knew about this wonderful blind pianist out of Toledo, Ohio, who had caused great excitement among musi-

cians when he turned up at the Onyx Club on 52nd Street in New York and at the Three Deuces in Chicago and was now a legend at the age of 31.

"Dad, how about a ride uptown? Lee Young just called and said Art Tatum wants to see me! I've gotta be at this house at four pm to rehearse for a duo! I'm gonna work with a genius, Pops!"

"All right, son, I'll run you up to Tatum's place. Mammie, fix this boy something to eat and we'll be getting out of here."

"There's the house on the north side of the street, Pops — thirty-eight, twenty-six and a half. That's it, right? Here."

"All right, all right. I see

there, Mingus. Callender's been telling me you're coming along just fine with your fiddle. Well, we'll see in a minute. You just stand here by the piano and I'm going to work with you and show you what I'm doing. Later, if we get something going, I'll tell my agent and we'll try it out on the people."

"Okay by me, Mr Tatum!" "All right, here's how I do 'All The Things You Are.' One, two, three, four. Now let's take again. Look, I'll show it to you slow. You still taking piano and composition over at Lloyd Reese's? Good. Now dig this on the piano first, so you can get the voicings and the nuances..."

The rehearsals continued for several hours a day for several weeks. Sometimes they went on playing together all afternoon, whatever came into their heads.

"Come on, son. Least we can play for some kicks. I can play for some stop us from that. Got the change I showed you in D natural on 'Night and Day'?"

"Yeah, Art, I got them on piano, dig? Go on the piano, dig? There's Jesus, Buddha, Moses, Duke, Bird, and Art."

"Wait a minute, son. You added an E flat in that A flat chord that descended chromatically. Now Buddha wouldn't have done that. Just A flat and G flat in the left hand. See? B natural, D natural, F sharp on top. It's pure, son, pure beauty. That E flat don't go in there, that goes in another kind of composition."

And afterwards Mingus would go home on the streetcar, lugging his bass, exhausted, happy, and knocked out with musical ideas.

But though my boy could hardly wait, no bookings ever came up for the duo and finally Art Tatum went on the road as a single again and it was a long time before they played together professionally.

SOON even Mrs. Raleigh's rooming house was beyond his means. His artist friend Farwell Taylor offered his studio and when my boy hesitated to accept this charity, he opened the piano and said, "Charles, move in, sit down, compose, and some day pay me."

So my boy worked, studied, and meditated, and though it seemed this was the lowest ebb of his life it was a time of development, Farwell and he worked through their karma together and established a mystical understanding between them that was to last through the years.

Finally, he felt he needed to go back to Los Angeles to see his sons and try a life there again, so he returned to the apartment on Vermont Street where he and Barbara had lived.

He hadn't seen Britt Woodman in a long time — Britt had been on the road with Lionel Hampton. One afternoon he phoned and said Hampton was making a movie and the Charles was to ride along in the big publicity parade down Hollywood Boulevard with the Goodman and Hampton bands? It was the last day of filming and out at the studio in Culver City while the rest of the band were packing their instruments Joe Comfort asked Mingus to play with Cholly Harris, the other bassist. Hamp dug the sound and

rolled his eyes over and began to play with Harris and my boy. Charles realised that he was setting him up to what amounted to an audition, since he was giving his notice, since minute they finish d Hamp said, "Look here, Gates, you want to play with my band?" Joe Comfort had tilted him right into the spot.

Mingus went home and scored "Mingus Fingers" for big band and twelve other tunes as well. Hamp used "Fingers" at every performance after that, and to my boy's surprise, at his first recording session with the band for Decca, Hamp called the tune. It was his original composition and arrangement recorded by a major band.

Just walk and talk!

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Jazz news

A TV TRIBUTE to Louis Armstrong, produced by Geoffrey Haydon and with narration by Humphrey Lyttelton, will occupy BBC-1's Tuesday Documentary spot at 9.20 pm on August 3.

The programme, which runs for 50 minutes and is mostly in colour, is based on the Satchmo At 70 programme screened on July 5, 1970. But it has been much modified, with some cuts and additions, and now includes interview material with Archie Shepp as well as Louis and Lil Hardin Armstrong, and also film of Satch's funeral. The revised documentary is titled *Just Let Them Notes Come Out Right*.

EMI's Chris Ellis has compiled a selection of Vintage Armstrong recordings as a record memorial to the great jazzman. The album, titled *The Best of Louis Armstrong—The Early Years*, is being hurried out on Parlophone.

HUMPHREY LYTTELTON is to play 20-minute Armstrong tribute spots at four Mecca ballrooms in August. They will be at the Hammersmith Palais (11), Empire, Leicester Square (12), Orchard, Purley (13) and Locarno, Stevenage (14). Humph will work with units from the resident bands.

TENORIST Al Gay and vibist Roger Nobes guest with the resident Jazz Influence at Hampstead's Three Horseshoes, Heath Street, tomorrow (Friday). KennyBak er is the guest artist on August 6.

THE London Swing Quintet — with Dick Powell (violin), Tony Shapiro and Pat Griffin (guitars), Alan Cooper (clarinet) and Pete Corrigan (bass) — makes a London appearance at the 100 Club on August 6. On Monday next the Jazz Centre Society holds its third birthday party at the 100 — with music by Stan Tracey's quartet, with Mike Osborne, the Alan Skidmore quartet, and Mike Westbrook's band with Norma Winstone.

THE last three dates for Alan Eldon, before the band takes its annual holiday, are: London's 100 Club, tomorrow (Friday); a river trip for Warsaw Jazz Club from Southampton to Isle of Wight, Sunday (August 1), and the Lord Napier, Thornton Heath, Tuesday (3).

TERRI QUAYE left Britain last Friday for a two-week stint on the Orcares, cruising in the Med. Terri is soloing as singer and conga drummer... Maynard Ferguson's Big Band plays at Rochdale Athletic Club on Saturday (31) and the Sands Casino in Blackpool on Sunday (August 1). The new Mike Knowles Dixieland Band is in residence at Manchester Sports Guild on Sundays and at the Warren Bulkeley Hotel, Stockport, on Thursdays.

ELTON DEAN'S band plays London's Phoenix, Cavendish Square, on Wednesday (4). John Taylor's band is at the Country Club, Belize Park tonight (Thursday), and Evan Parker plays the Albion, South Kensington tomorrow (Friday).

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Going for a Burton



GARY BURTON: healthy English jazz

GARY BURTON is one of those good Americans (believe me they do actually exist). There's little of the brashness, or that more regular complaint of coolness one tends to find with American musicians, especially within the field of jazz.

It's a case of Burton and good vibes—a cliché that, although popular, couldn't suit this gentleman more. A master musician, and a master person as well.

"It's been so good playing Ronnie Scott's, so surprising actually, for I haven't played with a new group for ages. They've adapted well, and made me feel very comfortable." Burton was referring to his backing trio at Ronnie's — Chris Spedding, Roy Babbington, and John Marshall. "It must be said that the whole thing has worked out far better than I ever expected. The first couple of nights saw the guys really get into things. Chris especially is coming up with a lot of original guitar approach."

What has Gary come to expect from backing musicians? "Well, they've got to play well enough to get into my complexities, and I am complex."

"I've found that Nucleus have a lot in common with me as far as direction goes. They just ain't like a rock group. I heard them first at Newport, but only as individual players. I think it good that a band like Nucleus can exist, for they are attracting the younger person into jazz."

He's a crisp talker, who mixes his vowels with smiles, and a sort of dry laugh every now and then. "I suppose every musician would like to play to the widest possible audience — they'd like to reach every damned ear around."

"You see I like to gear my playing to whatever type of audience I'm up against. If they're all young, then man I'll go into the nearest I have to rock items. If it's a hard core jazz audience then I'll attempt the opposite — but a mixed audience. Well..."

"What I do really dig are the European audience, and that includes England. It's more responsive, they'll actually physically show you whether they like you or dislike

you. In the States it gets so subdued. In New York especially it's become so blasé and so cool."

Did Gary think this was mainly down to the simple fact that New York could have several big jazz names on every night — while in London a American player is still fairly rare?

"Yeh, oh yeh that's pretty true. I suppose this blasé attitude towards a musician comes from an audience just taking things for granted."

"To me the English jazz scene seems pretty healthy. What does get to me is the great pride English audiences have in their musicians. Like I read a couple of reviews on me at Ronnie's and the critics were only too anxious to deal out warm praise to the band."

But on the whole admiration for the artists — on like a local basis strikes me as being such a nice thing. It's great seeing government sponsored concerts in Europe — because that doesn't happen in the States, at all."

On rock: "I don't listen to too many records actually. I don't follow trends, and I'm a believer in the fact that rock, like anything else is all down to the individuals."

"In the States there's a tendency for rock bands to become totally independent — and go hide away in the country. The reason obviously why they are moving is that pollution, and the general vibes within cities is just too much. England is so incredibly civilised, it's safe, it's comfortable. Take the States and your living with robbers and thieves."

On Burton now: "I feel that I am at a time of change — but I haven't crystallised yet what I'm going to be doing. I have noticed certain changes though, especially recently."

"I can see myself with a more flexible attitude towards the physical make-up of groups. I want to use varying instrumental line-ups. I want to do some special things with orchestra."

"In so far as style of music and type, well that's hard. I feel the album I've done with Keith Jarrett is the epitome of what I've been working around."

ROY HOLLINGWORTH

Justin Hayward of the Moody Blues arrived in London for his Blind Date a little flustered having driven from the Moodies' camp at Cobham in rural Surrey. Justin liked most of the selections played to him and thanked the MM sincerely for "turning me on to some really nice new sounds."

STEPHEN STILLS: "Change Partners" from the album, "Stephen Stills 2". (Atlantia).

It must be Steve Stills. It is his new album. How can I get a copy of this? It's beautiful guitar. It's so fantastic that so many different things have come out of Buffalo Springfield. There is so much product from them all to listen to. That sounds like a banjo coming in on the chorus. He does beautiful things with tempo changes.

ROD STEWART: "Maggie May" from the album "Every Picture Tells A Story". (Mercury).

That's a nice acoustic guitar solo. It's Rod Stewart. I am so glad that things are happening for him because he has turned on a lot of people over the years. It's really good but I'd prefer to see him live than listen to the records. I like the way he attacks a song. His voice carries this along more than the song does.

PAUL McCARTNEY: "Heart Of The Country" from the album "Ram." (Apple). This is one of my favourite tracks on McCartney's album. I've listened to it lots of times since it came out and I didn't like it at first. It's a pity there has to be a first time to listen to records.

A lot of the tracks on this record remind me of the stuff he did on Sergeant

BLIND DATE

with Justin Hayward



Pepper. It's great guitar too. I've liked all the Beatles' solo albums. Everything they do has a spark in it somewhere, whether it's as individuals or as a group.

CONTINUUM: "Byrd Pavan" from the album "Autumn Grass." (RCA).

You can hear him breathing into his flute. The producer should have caught that. There's a lovely tone to that flute. I've no idea who it is but it isn't produced well. The organ is fine but the bass and drums could have a lot better sound to them.

EMERSON, LAKE AND PALMER: "Eruption" from the album "Tarkus." (Island).

That sounds as if it was recorded backwards. Oh... now that bit was too much. It's great busy busy music. It's exciting and there's some great effects. Is it Emerson, Lake and Palmer? I haven't heard it before but I should have done. They are a great band. I really like Greg Lake. He is a great bass player. I find myself not listening to English bands like this. How long has it been out? Wow, I really goofed. It's the top of the

album charts, you say? Oh dear, sorry Greg.

RAY FENWICK: "Stateside Part One — Mr Straight" from the album "Keep America Beautiful, Get A Haircut" (Decca). That's a great run down. It swings well and I like the phrasing. It sounds a bit like a machine gun recorded in Vietnam. That's the Stars and Stripes, or Star Spangled Banner as it gets called. I wish there was a lyric sheet. I'd like to hear what he's saying. I don't know who it is but it's good though.

FREE: "Ride On Pony" from the album "Free Live" (Island). It's Free. They have gone now but they did some great things. It's a shame they broke up because they really knew how to make a guitar complement a voice. They had the right combination for the band.

WHO: "Won't Get Fooled Again." (Track). Townshend is too much. A great band. Ever since I first heard this record I've been trying to work out whether he did the intro by using echo or the controls on his guitar. The Who are a great show. He gets a fantastic guitar sound on stage, there's so much guts in it. I'm glad this record is happening for them because it was so hard to follow "Tommy."

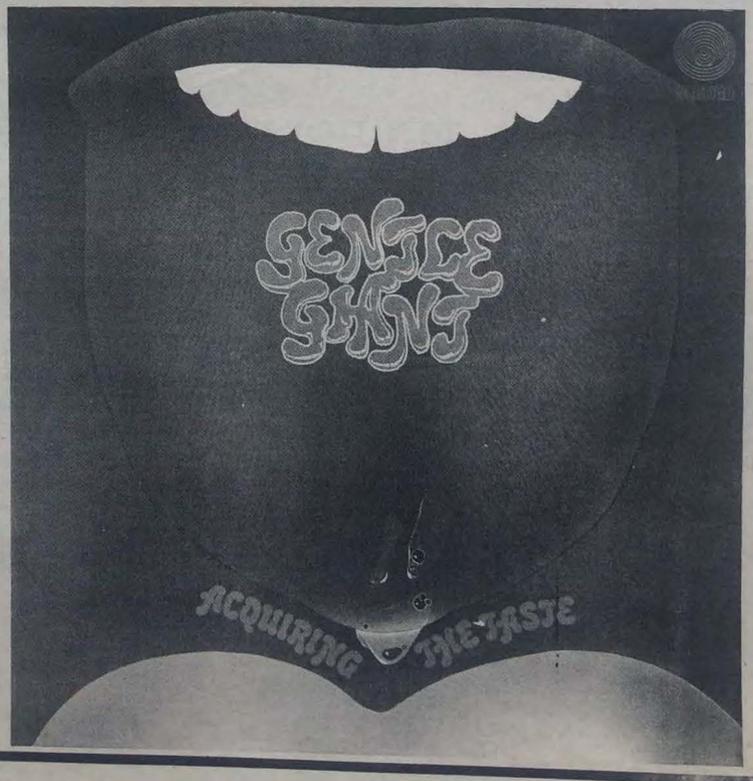
AUDIENCE: "You're Not Smiling" (Charisma). It sounds like a sax and guitar on that big riff. The singer has a really individual style of voice. I don't know who it is. The verse is nice. It's Audience is it I have heard of them. It's a lovely name for a band.

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PULSE

News from the heart of the music scene

Philips deal with Chess and Janus

SEPTEMBER releases featuring Etta James, Muddy Waters, the Dells, a Charlie Parker Memorial Concert, Funkadelic, Ramsay Lewis, Bo Diddley, Howlin' Wolf, Shirley Scott and Chuck Berry are among recordings involved in a new deal between Philips Records, in London, and the Chess and Janus labels in the States.

This new distribution deal was announced last week by Marvin Schlachter, president of Chess/Janus Records, and Fred Marks, managing director of Philips Records. The agreement marks a reunion for the two, for they both worked together for seven years when Mr. Marks was in Australia with Festival Records and Mr. Schlachter was with Sceptre Records.

The Parker Memorial Concert is a double-album featuring a tribute to the late jazz star and recorded "live" last August in Chicago. Those taking part included Dexter Gordon, Lee Konitz, Roy Haynes, Eddie Jefferson, Kenny Dorham, Ray Nance, Philly Joe Jones, Howard McGhee, and Red Rodney.

Greenwood —the new Elton John

A singer-songwriter believed by MCA "to have the potential of Elton John in America," has just been signed by the company.

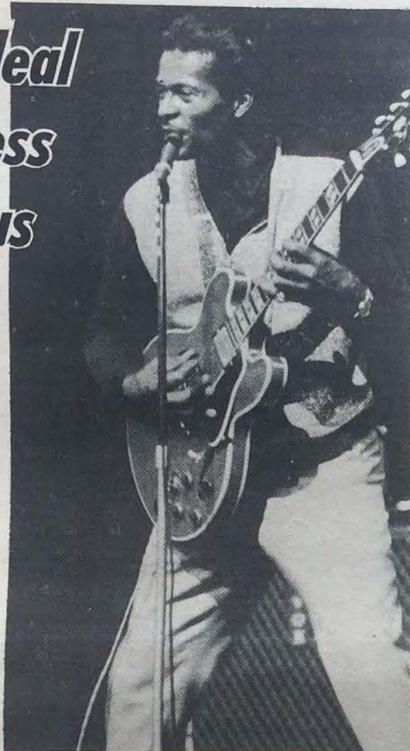
He is 20-year-old Mick Greenwood, who has been resident in the States for the past 12 years but who is now living in Britain. Mick makes his debut on the label with an album, "The Living Game," released at the end of August. He wrote all the 11 songs on the L.P. Mick, who also plays guitar, makes his first public appearance at the Cambridge Folk Festival this Sunday.

The album was produced by Tony Cox, who manages Mike with Anthea Joseph. Accompanying musicians include members of Fotheringay and Fairport Convention.

Greenwood and Cox fly to America next week to finalise the publishing of Mick's compositions in the States.



MICK GREENWOOD: Cambridge debut



CHUCK BERRY: September release

Hi-fi hall at Milan

THE FIFTH annual Salone Internazionale Della Musica, a specialised musical instrument fair, will be held in Milan from September 3 to 7, incorporating a pavilion devoted to hi-fi equipment.

The exhibition will be staged mainly for buyers and operators, but will also interest musicians, technicians, teachers and others associated with popular music.

There were 77 exhibitors in 1970 from 18 different countries, showing 203 different makes of instruments, a turn-out which is expected to be easily exceeded this year. There will be a promotional section in front of the exhibition which will include the presentation of specialised international magazines, including the Melody Maker.

During the run of the fair there will be continuous demonstrations, lectures and concerts. Details are available from the General Secretary of the Salone Internazionale Della Musica at Corso Buenos Aires 1, 20124, Milan, Italy.

Loud vibes

The extra loudness needed by vibraphone players to project through the sound level of current pop music is claimed to be easily attained with the Musser Ampli-Pick Up, which adapts any conventional acoustic vibraphone for electronic amplification quickly and without defacing the instrument.

The conversion is carried out by simply fastening the two Ampli-Pick Up housings beneath the keyboard. The product, which comes from

the Musser Division of Ludwig Industries, employs highly-advanced electronic circuitry, and consists of variable reluctance transducers tuned to the resonant frequency and positioned relative to each tone bar.

A conveniently located gain control permits the musician to adjust for solo or group performance. The output of the Ampli-Pick Up connects to the input of any good-quality flat response power amplifier.

It is designed for easy attachment to all popular makes of vibraphone, including Musser, Deagan and Jenco.

The voices of Vox

VOX's new Riviera 400 electronic organ produces a wide combination of voice, tone and electronic effects. It features integrated circuit tone generators with dual manual keyboards, each with eight harmonic drawbars and a range of voicings which include piano, vibes and three additive tabs. Sustained voicing can be used independently or in conjunction with the upper manual keyboard.

The organ is finished in walnut or teak and has two 12 inch heavy duty speakers built in, with 100-watt amplification. An extension socket for Gyrtone speakers is fitted to automatically cut out the internal speakers. The price is £739, including stool and 13 note pedalboard.

WHICH GUITAR

did Stefan Grossman play on "Yazoo Basin Boogie"? — F. D. Fairley, Chester-le-Street.

It was my Martin OM45, which was made in 1930 by C. F. Martin and Co. OM stands for orchestra model and these guitars were made only from 1929 to 1933. They were used as the basis for the design of the Martin triple 0 44 fret guitar. The 45 designates the amount of work done in abalone and pearl and the grade of wood used. 45 was the highest model designed. These type of guitars were made until 1945, being discontinued after the war. Martin have recently introduced new D45's and D41's. You can custom order an OM45 similar to mine (although the construction will be slightly heavier) direct from C. F. Martin and Co, Nazareth, Penn, USA. While in Nashville, Tennessee, I came across an excellent guitar shop that can redesign new Martins to sound like old ones.

Anyone interested can write to Gtr. 111 4th Ave North, Nashville 37219, Tenn, USA for more information. — STEFAN GROSSMAN, Via Cassia, Rome, Italy.

Can you recommend a good voice training book that doesn't assume its pupils are about to join the St. Paul's Boys' Choir? Where can I get modern singing lessons at a reasonable price in Manchester? — B Betts, Prestwick.

If you have had no training at all and want to learn the art of singing completely, go to the Manchester School of Music, 16 Albert Square, Manchester 2 (061 854 4654), whose principal, John Grierson, recommends The Benkhe Tutor, published by Chappell and Co. If you can sing quite well but need to develop your technique in the modern style, go to pianist organist and vocal coach Ricky Woodruff, who was musical associate for Bob Sharpley on ABC-TV and lives at 66 Bramhall Park Road, Bramhall, Cheshire (061 485 3190. — MELODY MAKER Provincial News Editor JERRY DAWSON

Is there an LP incorporating and demonstrating the 26 drum rudiments? — Douglas R. Sand-

ANY QUESTIONS?



STEFAN GROSSMAN: "Yazoo Basin Boogie" sound

Grossman's guitar

erson, Gateshead. You can obtain a 10 inch LP, produced by Ludwig and titled 13 Standard American Drum Rudiments for £2.23 plus 15p postage from Drum City, 114 Shaftesbury Avenue, London W1, or they can order you a more elaborate book, 26 Standard Drum Rudiments, for £2.91 plus 15p postage. Both records give some examples of putting the rudiments together in a build-up of solos. Modern Jazz Drumming, by Jim Chapin (Music Minus One MMO 4001, £3.15 plus 15p postage), comprises two 12 inch LPs and an instruction manual and covers everything from elementary rhythms to more complex jazz figures. It is published by Belwin Mills and is available from Drum City.

On a recent Mike Raven R and B show on BBC Alexis Korner played a mandolin blues. Does he use a round or flat-block mandolin, how did he learn to play it and is he influenced by Yank Rachel? — Alan Bruce, Renfrew. It wasn't a mandolin, but a tiple, a 10-stringed instrument on which I played "Vicksburg Blues," an old piano blues by Little Brother Montgomery. I was actually thinking of the heavy trilling right hand that old blues piano players used to use. Yes, I certainly do like Yank Rachel, especially on the old Sleepy John Estes recordings. The tiple is like a miniature of a big Martin guitar and mine was, in fact, made by Martin. The tiple was used by the Five Spirits of

Rhythm specifically in a 1933 context and by various country blues guitarists and singers. — ALEXIS KORNER.

While in Turkey I bought a musical instrument called a SAS, which has six strings (but seven tuning pegs), a long thin neck and a body like a shruken lute. How is it tuned, what type of scale is the neck fretted, and where can I obtain its history and music? — J. P. Moore, Abingdon, Berks.

It is a traditional Turkish instrument and there are three, four and five-string examples in the Horniman Museum at Forest Hill, in south-east London. The 6th string with the 7th peg is probably a more modern variation. The tuning, as with other traditional instruments, depends upon the song, which is usually connected with one of the modal scales. It could be tuned in fourths or fifths. All the information you seek will be contained in a new book titled "Turkish Musical Instruments," by Lawrence Dickon, which is due to be published in the Autumn. — IVOR MAIRANTS, Ivor Mairants Music Centre, 56 Rathbone Place, London W1P 1AB.



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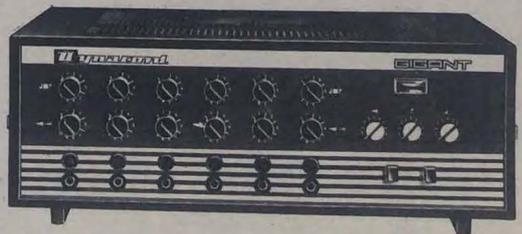
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FOLK MUSIC — for long confined to a tiny but dedicated following and burdened with a jokey 'Hey nonny no' image — is now being recognised as one of the most interesting and influential aspects of contemporary music. In this three-page supplement MM looks at the state of Folk today, from the grassroots club musicians to the superstars . . .

MORE THAN A NINE-DAY WONDER

HE was one of the folk-singing veterans, not all that old, you understand, but definitely one of the pioneers. He was singing at a remote folk club in Scotland, and as folksingers will, he thought he was making out quite nicely with one of the local birds. Then she told him, sweetly, and a little demurely, that she was, in fact, his daughter, the relic of a youthful folly back in the days when the folk revival was young.

It's a true story, and only the name has been suppressed to protect the guilty. It all goes to show how long the folk revival has been going on. It's been rather more than the nine-day wonder that everyone in the business expected it to be.

The unique character of this revival is something which has puzzled both the businessmen and the academic folklorists, both of whom have been blind to the enormous social changes that have created it. After all, they argue, this isn't the first time there's been a folk revival. It's happened countless times before. Samuel Pepys collected together nearly 2,000 folksongs and pasted them into five volumes which are still to be seen at Magdalen

College, Cambridge. Dr Thomas Percy of Dromore found a similar collection being used by the servants of a friend for fire-lighting, and they formed the basis of his "Reliques of Ancient English Poetry" published in 1765.

Ballads

By the 19th-century, the old ballads were such popular curiosities among learned men that William Chappell had a great success with his "Popular Music of the Olden Time" published in 1858. About 20 years later the thing was put on a more scientific basis by Professor Francis James Child of Harvard University, who collected all their different versions he could find of 305 ballads and printed them in five bulky volumes, allocating each one a

number which is still used to identify ballads.

Before Child's massive work came out, the Rev John Broadwood, who was squire of Lynn, near Dorking published 16 songs in what was really the first proper folk song collection: "Old English Songs, as now sung by the peasantry of the Weald of Surrey and Sussex" and collected by one who has learnt them by hearing them sung every Christmas from early childhood, by The Country People, who go about to the Neighbouring Houses, in singing, or "Wassailing," as it is called, at that season. The Airs are set to Music exactly as they are now sung, to rescue them from oblivion, and to afford a specimen of genuine Old English Melody; and the Words are given in their original Rough State, with an occasional slight alteration to render the sense intelligible.

By the end of the century, the Rev Sabine Baring-Gould down in Somerset had started publishing songs "from the mouths of the people," a policy which was followed by most of the later collectors, including Cecil Sharp, a minor composer of some talent who had taught music to members of the Royal family. Both Baring-Gould and Sharp "improved" on the words of the songs they published, the Somerset vicar because he was shocked at their "licentiousness" but in the case of Sharp it was done reluctantly, merely because he knew that if he was going to get the blessing of the Edwardian establishment for the popularisation of these old songs — his first collection was dedicated to the Princess of Wales, later Queen Mary, the present Queen's grandmother — a bit of cleaning up would be necessary.

It was Sharp and his successors in the Folk Song Society, later the English Folk Song and Dance Society, who were responsible for the first 20th-century revival of folksong, but like all those who went before him, Sharp thought he was collecting the last vestiges of a dying craft. All that could be done with the songs was to have them taught in schools — a disastrous idea, which set back the cause of folksong considerably — and to act as an inspiration for a new school of English composers of which Vaughan Williams and Gustav Holst were the leaders.

The folksong revival which started in the Fifties was different in two important respects from all these earlier revivals. First, it was no longer presumed that folk music was going to die. Sharp had predicted that there would be no more English folk song by 1918, and while thousands of country singers were killed off by World War I — something he hadn't included in his calculations — numerous great singers were discovered long after that deadline, and there are still thousands living, today who may only know a song or two, but are nevertheless definitely folk singers in the sense that Sharp meant it.

There was also the idea that, thanks particularly to the power of electronics, the songs could be made to live again in something which was scoffed at by the Cecil Sharp academics, but which nevertheless came to pass.

Because most of those early folkies were also jazzers, they knew that in America folk art was quite compatible with the electronic media. Indeed, without the phonograph record, the folk art we call jazz would probably never have developed far beyond its origins.

Similarly, without the pioneer collecting work done by talent scouts for companies like Victor, and the broadcasts of stations like WSM in Nashville, Tennessee, American country music would not have entered the most creative and exciting period in its history producing string bands and musicians like the Carter Family, Gid Tanner, Uncle Dave Macon and, eventually, Bill Monroe and bluegrass.

If an undoubted folk artist like Woody Guthrie could learn the basics of his guitar style off Carter family records (and the tunes for many of his songs), then there was certainly hope for the city boy or girl who wanted to pick up on folk songs because they offered something a bit more flavour-some than the drippy moon and June nonsense emanating at that time from Tin Pan Alley.

So neither the music business nor the folklore academics cared much for this untidy, rapidly growing, hard-to-exploit, impossible-to-predict movement that seemed to grow and grow and grow, whatever was done to it. It got out of the control, pretty soon, of the people who had got it going, pioneers like Ewan MacColl and A. L. Lloyd and Robin Hall and Jimmie Macgregor and Steve Benbow, all of whom, in one way or another, have been left behind by its development.

MacColl, in particular, exercised a very important role about five or six years ago, when, having been willing for years to sing the folk songs of any country, including



STEVE ASHLEY: going to be a significant influence

earlier revivals from striking deep roots. The resulting fighting showed dangers of destroying the folk movement's continued life as part of the broad spectrum of electronically-based popular culture, but once again the revival lurched on to sounder ground with electric folk.

Electric folk has been an exciting phenomenon because all previous attempts to "popularise" folk music have been fairly carefully calculated attempts to dilute the rather stuffy to make it palatable to people like disc jockeys and TV producers, to digest. Thanks to rock (a phenomenon which has many common points of origin with the folk revival, many of its leading exponents having folk backgrounds), this has been proven wrong, though the battle for mature pop music is by no means won.

The problem about electric folk is that it loses some of the advantages of folk in the club context, the intimacy and in particular the two-way communication between artist and audience, which is what folk music is all about. The sheer volume of the electric folk bands, plus the economics of keeping them on the road, make them impossible to guests for even a very successful folk club.

But electric folk has also

shattered some of the cosy illusions which were tending to make the folk revival into a backyard cult, a coterie of dedicated aficionados who were the sole guardians of the pure source of folk music, unpolluted by any outside influence — producing a music as pure, and as tasteless, as distilled water.

As a result, it has never seemed stronger. And more and more singers are managing to break down the false barriers that were erected between traditional and contemporary music.

As they "make it" on the commercial pop scene, some of these folk are accorded star status, and it is easy to confuse ourselves into thinking that the star names are all there is to it.

But the people are important. The development of folk and popular music is not the impersonal process some would have us believe, and it is certainly not a dreary catalogue of Child ballad numbers, modes, and variant versions, which is another popular fallacy.

The music of the Dransfields, Robin and Barry, is a very individual affair indeed, and I expect them to attract a much wider audience in the very near future. To my certain knowledge suggestions were being made that they should "go electric" more than a year ago, but the

suggestions were rejected. Not because of any "purist" scruples — it would be hard for anyone familiar with their development by way of bluegrass and American-style folk to their present, largely traditional repertoire, to make that mistake.

But they are still exploring the permutations possible with their existing set-up, ranging from one or two voices, two guitars, to guitar and fiddle, embracing the psaltery, and not forgetting unaccompanied song. It would not be their way merely to follow someone else's lead musically, adding amplifiers merely because others were doing so.

However, I think they are now ready to embark on the next stage of their development.

Exciting

AMONG the groups, the most exciting new name is Dando Shaft, for again we find in their music that important balance between continuity and innovation. Interest tends to centre upon Martin Jenkins, their very talented multi-instrumentalist and one of their singers, but I expect the focus to broaden somewhat as Polly Bolton is integrated into the overall sound.

They are one of the few bands who are able to recapture the apparent spontaneity and the woge of performances on record or the radio, a rare talent.

Steve Ashley, I feel, is going to be a very significant international influence, for I can imagine his very English material being appreciated in America and in Europe simply because of its Englishness.

The national character of his music is not something exclusive, a private language shutting out all the wogs on the other side of the Channel. What he seems to do is to take what is unique about our background and universalise it, making it something truly international.

One of the things that really excites me about Steve's singing is its remarkable power, which relates directly to the very robust singing found in most traditional-style folk clubs. Only in the Young Tradition's brief appearance in the international spotlight has the world heard anything comparable. I think he's going to blow their minds.

In comparison with such brilliance, many of the other singers coming out of the scene rather tend to pall, blending into each other and into their obvious influences. Many of them are very talented, however, and any one or more of them could make a break through at any moment.

Potential

Nick Drake, for instance, is a singer who has never explored his full potential. His records have been very nice, but his stage presence has been virtually nil, a private communion which it is very hard to join.

Allan Taylor is a very enjoyable singer, and here again I sense a talent which is capable of much more than we have heard so far. Steve Tilston is a singer whose work I am not yet very familiar with, but his recent consistently interesting I have heard for a long time. His guitar is very accomplished, without ever sounding slick.

Any of these could follow Ralph McTell — whom they all rather resemble — across that enormous gulf between moderate folk club success to broader acceptance, though it will need something more than we have heard so far.

A girl singer who is clearly about to make this jump is Gillian McPherson, who has developed an incredibly quicker pace in the past 12 months, probably faster than at any other time in her six years' singing. Her songwriting, in particular, is achieving a authority, and when she has escaped the rather obvious influences upon her work, she will become a star.

If that is important.

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Review

SHIRLEY COLLINS gives the lie to people who write off traditionalists as sterile imitators of what's gone before. The girl is always innovating, though in such a natural, quiet way that sometimes other people get the credit for her trail-blazing.

For instance, long, long before Bert Jansch, John Renbourn or Richard Thompson had much connection with folk music she really laid the basis for what later came to be known as electric folk, in her combination of Davy Graham's very contemporary instrumental style with traditional material sung in her own (more or less) traditional style. Similarly, the records she made with her sister Dolly scoring simple-sounding but really quite complex arrangements for a consort of medieval instruments, led the way to a better appreciation of medieval music, and the sort of tone colours which could be obtained with these old instruments — which in many ways fit into modern folk and pop better than the conventional instruments.

That's a story that hasn't ended, but already Shirley is moving on to new scenes in the new album she is making with Ashley Hutchings of Steeleye Span. Although it may seem on the surface to be a return to electric folk — it has something of the nature of an electric folk supersession — in fact, it marks a new stage in her development.

Instrument

JACQUI McSHEE is the fifth instrument in Pentangle — for that is the way her voice is used, as an instrumental addition to the total sounds available. But that doesn't mean she cannot interpret a song individually, as her all too rare solos at concerts and on records eloquently testify.

In fact, before John Renbourn heard her singing in Sutton, she had been singing for quite a while, first as a solo artist, and then as part of one of those two-girl duos then so popular.

But while Bert and John are basically folk men and Terry and Danny are basically jazzers, she acts as a sort of meeting ground, for before she came into folk she was a keen jazz fan, listening avidly to Ken Colyer's jazz band every Saturday night. She still describes Bessie Smith as her favourite singer, and though her vocal timbre is quite different from the great Empress of the Blues, there is something akin nevertheless, in the monumental soaring quality of her



SHIRLEY COLLINS (top), JACQUI McSHEE, CAROLE PEGG, MADDY PRIOR

CAROLE REGG has one of the most individual voices in folk music. She also appears to be unusual among British girls in being an excellent musician. Her fiddle playing bears comparison with that of many traditional stylists, and yet there is nothing of the copybook or the museum-piece about her playing.

The way she plays, like the way she sings, comes with the natural effortlessness which is only possible after years of careful study and application. But it is her playing and singing, not a girl attempting to sound like anyone but herself. She came out of the same Nottingham folk scene that gave us Anne Briggs, but it was in Yorkshire that she and husband Bob really got it on (we will forget about the rather unfortunate sounds they made on a Transatlantic "new talent" record several years ago). Since then, like Bob, she has come to realise that as an integral member of Mr Fox, doing mainly original material, she will not forget at least once in a while to let us hear how beautifully she can sing traditional songs.

Beauty

LISTENING to Maddy Prior's lovely voice weaving its way effortlessly round the twists and turns of a traditional song, hearing it cut through the electronic cobweb tracery of Steeleye Span, it is easy to forget that the beauty of what she is doing didn't happen just by accident.

Like all the best of our well-known singers, she has paid her dues, in the shape of a steady tour of the clubs, learning her craft the hard way. It may be hard, but judging from the results, it's well worth while. In fact, Maddy does not regard it as something in the past that she had to get to where she is, but something she enjoys doing, and continues, to do, in the spaces left between electric gigs.

It is very rewarding to listen to one of her songs and then to compare the way she does it with the "original," say Bridgid Tunney's singing of "Prince Charles Stuart." Though her version sounds like a straight traditional performance, when you do this comparison you discover how original is her interpretation, without sacrificing the essence of the song.

It is important, of course, not to neglect one other very important aspect of Maddy's work, the close rapport she has built up with her co-performer, Tim Hart, and the sensitivity of his accompaniments — though Tim is far from being merely an accompanist of course. —KARL DALLAS

Books

WITHOUT entering the esoteric world of Professor Francis James Child and his five volumes of English and Scottish song, there is a wealth of popular books dealing with the subject.

Perhaps the bible is A. L. Lloyd's "Folk Song in England" in Panther paperback. His commentary, liberally illustrated with songs, traces a course through ritual and ceremonial songs, epic ballads, the swing from rural to urban, country to town influence, musical exchange between classes, sea songs and industrial songs.

An ideal companion volume is Lloyd's co-creation with Vaughan Williams — "The Peng-

uin Book of English Folk Songs." The books accredited to Ewan MacColl and Peggy Seeger are far too lengthy to list. They range from Scottish songs in industrial and their own compositions, but perhaps a useful start is "The Singing Island."

Stephen Sedley's "The Seeds of Love" and Frank Purslow's "Marrow Bones" and "The Wanton Seed" have created a str of their own in traditional circles. Waiting in the wings for those anxious to pursue their interest are two interesting collections — Fred Hamer's "Garners Gay" and Ken Stibbs' "The Life of A Man." —A.M.

STRICTLY SPEAKING, there's no room for superstars in folk music. For like that other great oral music of the electronic age, rock and roll, what makes it so important is not the one or two great names which leap immediately to mind, but thousands of unknown performers who keep the thing going as a cultural force.

That's why the traditionalists who browse their way through the repertoire of a great stylist like Harry Cox are missing the whole point, because these great ones are just mountain peaks raising their heads a few thousand feet above the mass of traditional music, which is by nature anonymous, impersonal, even ordinary.

Nevertheless, the mountains remain, and they can be valuable vantage points to view the complex terrain that makes up the whole field of folk music. These days, their songs are becoming so well-known in the mouths of other singers that the original source is often completely forgotten.

As an example, take "Polly On The Shore," which has been recorded by Shirley Collins, Martin Carthy and Cella Humphreys of Trees. The song came originally from Pop Maynard of Coptthorne on the borders of Surrey and Sussex, who recorded it for Mervyn Plunkett in October 1956.

POP was the marbles champion of the world, had been ever since he led the Coptthorne Spifires to victory over the Tinsley Green Tigers in 1948. He recorded 65 songs although Ken Stubbs claimed he knew 400. "Polly On The Shore" is the only one he ever recorded commercially on a Collector EP called "Four Sussex Singers."

He had a great version of "Rolling in the Dew" which I used to sing quite a lot myself, and one of the greatest sights was to see him do "The Irish Hop-Pole Puller," a Cockney comic song he learnt hop-picking in Kent. When he came to the chorus, he'd raise his stick up peremptorily, and by God, you better join in. It was so much the stick, it was the incredible force of his eyes, set deep in his ruddy face above the snow-white beard.

Pop, who died in 1962 at the age of 90, was what I call a monumental singer. His use of decoration was spare, with not much of the baroque flourishes you get from so many of our Irish. In this he was like Harry Cox, who died only a month or two ago, one of the most powerful ballad singers in the English language.

COX came from Norfolk while Pop was from far south of the Thames, indicating that singing styles are not so localised as once was thought. He was also discovered just 12 years after Cecil Sharp had given traditional singing only ten years to live, a spry young man of 35.

So Cox also disposed of two other legends — that folk singing is doomed to destruction in the modern age, and that all folk singers have to be old men. In fact, his singing improved as he got older, and the last time I went up to hear him in Catfield a few years ago he was in beautiful voice.

He recorded about 50 songs out of his enormous repertoire, and though both the HMV recordings of his "Foggy Dew" have been deleted, a slightly different version (with chorus) is on one of the two LPs still available. Cox also sings a number of the Topic Folksongs of Britain series, for instance "Polly Vaughan" on "Fair Game and Foul," the rather chilling story of a young man who shoots his true love "in the room of a swan," a plot with more than a hint of Swan Lake to it.

THESE men are now, alas, dead, but contrary to general belief, Charlie Willis of Bridport in Dorset is not. He must be getting into his 90s by now, but when one of his Folksongs of Britain recordings was played on "Folk on Friday" recently with the remark that he was dead he rang up to complain that he was still alive and very much kicking.

It must be the diet of elder and cheese which, Charlie says, he has stuck to for the past 70 years or so. He's another singer whose sheer lust for life comes crackling out of the record player at you, especially on a wicked old song like "Rigs of London" which is on one of his Topics. After the last line of "The Young Sallow Cut Down in His Prime" — "Flash girls of the city was the ruin of me" — I remember him murmuring to himself, "Bugged if that ain't right." I can believe it.

I never heard Phil Tanner sing live, for he died in an old people's home at the age of 88 or thereabouts in the early Fifties before the revival really got going, but from the evidence of his recordings he was a brilliant stylist, producing remarkable variations in melody both during

The real superstars...



PHIL TANNER: brilliant stylist

a song, and between different performances. Although a Welshman — born in Llan-gennith in 1862 — his singing was very English in its style, for the Gower is often known as "little England beyond Wales."

Of the 80 songs in his repertoire, only 13 were recorded, though 25 were noted down. However, Tanner is a singer who has to be heard, for of him more than any other English singer it must be said that the words and music of his songs are merely bare bones until they are clad in the flesh of his remarkable performance.

Like most of the people mentioned here, he crops up on the Topic Folksongs of Britain series a few times, although in one, "Barbara Allen," his magnificent version is truncated to a couple of verses to fit in with the album-compiler's concept. Shame.

The EFDSS have produced an album of his songs, but it is available to members only.

WELL-KNOWN from his appearances at various festivals, Shropshire farm labourer Fred Jordan is something of a puzzle to me. For a start, he has a very unusual way of singing which takes a bit of getting used to, a habit of chopping up lines of a song into disconnected musical phrases with long pauses in

between. Charlie Willis does this also, but to a much lesser extent. As betis a young man of not quite 50, he has a strong, bell-like voice with a beautiful almost bel canto tone. In fact when Peter Kennedy first recorded him in 1952 he was only 30, and when he came down to sing at an EFDSS festival I helped to organise in 1959 it was his youth and energy that excited us.

So far, I have limited myself to English singers, with a brief excursion into Anglicised Wales. This isn't typical Sassenach chauvinism, which would be strange coming from a man whose father was born in Glasgow of Irish parents, but a small attempt to redress the balance. For some reason, record companies and others are so impressed by the folk culture of Scotland and Ireland. They tend to forget that England has a tradition of its own. Count up the number of purely English records in the Topic catalogue and compare them with those from Ireland or Scotland, if you doubt me (for the purpose of this survey, count Ewan MacColl as English).

Of course, one reason they do this is because it's easier. Though good folk music gets a better hearing in London than in either, Glasgow or Dublin, the average level of traditional craftsmanship in both countries is higher than in England. Though I think people like MacColl, who presume that because the English singers are not so ornate as the Irish they are therefore in a state of greater decay, are making a big mistake.

Singers like Joe Heaney, Sarah Maken, Paddy Tunney (especially the recordings he made when younger), and Elizabeth Cronin from Ireland, and the redoubtable Jennie Robertson, Lucy Stewart, Jimmy McBeath and Davy Stewart from Scotland, really deserve to be considered as part of a different tradition, which indeed they are.

KARL DALLAS

Leading ladies

delivery when she is really riding on top of a lyric. She doesn't obtrude her own personality into the songs, and in this impersonal approach she is actually closer to the traditional

attitude than many more mannered singers who use the songs as vehicles to take the audience where they want to go.

Jacqui lets the song be the boss, and she goes the way it goes.

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FOLK FORUM

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Bar. Residents: Taragon.

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JOHN MARTYN

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WINDFALL

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REVEREND GARY DAVIS, Stanford Arms, Preston Circus, Brighton.

SURBITON ASSEMBLY ROOMS, DEREK SARJEANT FOLK TRIO, JOHN FRASER, NIGEL DENVER.

DULCIMER

FOLK ARTISTS are always on the lookout for new musical sounds. "Just like any musicians in all fields of music, including rock," as Tim Hart, of Steeleye Span points out.

Tim, who plays guitar, banjo and mandolin, was "turned on" to the dulcimer "five or six years ago, after I had heard Peggy Seeger playing it," he says.

Now, the Appalachian Mountain Dulcimer — which is quite different from the English hammered dulcimer — is finding its way into folk circles.

It is a descendant of a number of similar European instruments, notably the Norwegian Langeleik, the Icelandic Langspil, the Epinete des Vosges, from France, and the Hummel from Sweden.

It has two acoustic models — both with heart-shaped soundholes, and two electric dulcimers," says Tim.

"The original dulcimer had three strings. Two were 'drones'. But my dulcimers differ from the originals in that they have a double-string melody string and gear-up tuning pegs — like a guitar.

The originals had friction pegs like a violin, but these are harder to tune.

"A fret board runs along the middle of the instrument, which I find easier to play by holding it across my knees. I use either a pheasant feather to strum the strings, or a guitar plectrum — which is less likely to break.

I stop the strings on the frets with a small piece of dowelling — rather in the manner one uses a steel on a Hawaiian guitar. Though in the case of the dulcimer, the dowelling is pressed down on the fret to obtain the different notes.

"The rhythm is struck on the drone strings and the melody picked out on the melody strings.

"There are no semitones. It's rather like playing, "a piano with no black notes."

PSALTERY

"A BEAUTIFUL, pure sound" is how Pete Stanley describes the sound of the psaltery, an instrument dating from the eighth century that is weaving its way into folk music.

The Yetties use one, and so does Anne Crozier, who plays with her husband Trevor and Vic Gammon in Broken Consort.

Pete Stanley, who was once teamed with Brian Golbey, is now soloing — and also makes psalteries and dulcimers in his workshop in North London.

"The bowed psaltery dates from about the eighth century and belongs to the same family as the dulcimer," says Pete. The psaltery is triangular in shape and has strings running down the right-hand side attached to some 15 pins

like autoharp pins. They are equally spaced and are tuned from G to middle C and up to G — covering two octaves, making a diatonic scale of C.

"On the left-hand side, there is a group of little strings tuned to sharps and flats which correspond to the black notes on a piano.

"There are various types of

Broken Consort, is a

The Folk Revival

New sounds from old



BROKEN CONSORT with Anne Crozier on psaltery



PETE STANLEY with banjos

Close-up on the 'new' instruments

medieval instrument — a German horn. Says Trevor Crozier: "It looks like a walking stick with the top cut off. There are finger holes and a double reed inside. When you blow it, it sounds like a kazoo."

CONCERTINA

The concertina enjoyed its heyday at around the turn of the century then went into something of a decline around the thirties.

Now, there is a revived interest in this traditional English instrument — and mainly because of the influence of an American: Peggy Seeger.

Harry Crabb and Son, of London's Liverpool Road, have been in the business of making concertinas for over 40 years, "and are the only people in the world making them now," claims Harry's son Henry.

"When Peggy Seeger started playing concertina, a lot of people in the folk world took up the instrument. Now, we have a job to keep up with the demand."

Lea Nicholson says he became interested in the concertina about seven or eight years ago. He is entirely self-taught and plays solo around the clubs and also on sessions. "I recorded with John Renbourn and was on the concert in the Queen Elizabeth Hall," he says. He plays concertina on John's "Lady And The Unicorn" album.

"More people are becoming aware of the tonal possibilities of the concertina," says Lea. "A lot of players are using it as a second instrument. Steeleye Span use one, too do Terry and Guy Woods.

"The bowed psaltery is a rare sight. The major exponent Bill Clifton goes most of the way to explaining this shortcoming.

"The five-string banjo was called the only musical instrument indigenous to America. Negro slaves introduced the instrument to America and in 1785, Thomas Jefferson, in his "Notes on the State of Virginia," drew attention to the fact that "the banjo was the principal musical instrument of the American Negroes."

The five-string banjo was the invention of Joel Sweeney in 1830. Sweeney added the fifth string, higher in pitch to the other four and next to the lowest pitched string. The tuning peg for the fifth string was situated half-way up the neck of the instrument.

Until the end of the 1890's the five string banjo was America's favourite instrument. At the turn of the twentieth century, however, a decline in popularity set in. The fifth string was slowly dispensed with, the neck was shortened and the head enlarged. And so the tenor banjo was born.

Whilst Earl Scruggs is accredited with introducing the "three-finger style" on the stage of the Grand Ole Opry in 1945 (when he was a member of the Bill Monroe band), many authorities give credit for the initial development of the style to three other banjoists, Snuffy Jenkins, Smith Hammed and Fischer Hendley. Scruggs merely made commercial use of an already acknowledged style.

Scruggs brought respectability back to the banjo and once again it was back where it belonged.

"The autoharp as known in Britain is basically a German instrument because other than a few instrument makers with very limited production of instrument is manufactured in Germany," he says.

The autoharp was invented by Charles F. Zimmermann, a Bavarian immigrant to the States, in 1881, and began to be manufactured in limited numbers in Philadelphia, Pennsylvania, four years later. It was a development from the zither, and Zimmermann was very excited by its prospects as a self-teacher.

Originally the autoharp was intended to be played resting flat on a table, which acted as a resonator. It wasn't played in an upright position until much later.

There is no recording of the instrument prior to 1926, but descriptions of the style stress that it was played with an endless succession of arpeggios made by graceful sweeps across the strings."

"Pop" Stoneman of Galax, South West Virginia, began the swing from chords to melody in the 1920's, but the style really developed with the Carter Family. After the breakup of the original singing group, Maybelle Carter started singing with her daughters from about 1934. She also began to pick out the melody on the autoharp, playing the strings over the sound hole and holding the instrument upright with her left hand.

NORTHUMBRIAN PIPES

COLIN ROSS is probably the best man to approach when you want to talk about the Northumbrian pipes, because he's president of the Northumbrian Pipers' Association.

But even then, as he'd be the first to admit, he's hardly an expert because he's only been playing for ten years!

"It takes about 20 years to become fluent on the pipes," he says, "because the fingering is so different from other instruments. Initially, it would take you about six months to keep the drone steady to produce a constant note and to be able to play the simplest of tunes."

"Basically it is smaller and quieter than the Scots pipes and uses bellows instead of the mouth. It has a closed-end chanter, which enables me to play in staccato style.

"He added: "As far as tone is concerned the chanter has a very small bore with an oboe-type reed and these two things give it its distinctive sound and its fingering style."

"A Colin is a member of the High Level Ranters.

BANJO

THE banjo, especially the five string, has been called the only musical instrument indigenous to America. Negro slaves introduced the instrument to America and in 1785, Thomas Jefferson, in his "Notes on the State of Virginia," drew attention to the fact that "the banjo was the principal musical instrument of the American Negroes."

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Sixty years of folk

NOT far from Regents Park lies the heart of English traditional folk song and dance.

Named after the primary collector, Cecil Sharp House is the headquarters of the English Folk Dance and Song Society. Originally there were two societies — the Folk Song Society which was founded in 1888 and the English Folk Dance Society founded in 1911. The latter celebrates its diamond jubilee this year.

Cecil Sharp's contribution to the popularisation of folk music can hardly be overestimated. For when he became interested in the subject the Folk Song Society was introspective and academic. As a result of his call for a realisation of the cultural importance of folk dance and song the English Folk Dance Society was founded. After Sharp died in 1924 a memorial fund was established and as a result Cecil Sharp House and Library was built and officially opened in 1930.

With overtones of a crusading spirit, the society has constantly fought to establish its objectives — to preserve English folk dance and song, to promote knowledge and practice of them and to encourage research into origins and developments both nationally and internationally.

While Sharp's introduction of folk music into the schools did not achieve the wide-spread recognition for which he had hoped, dancing until the last ten years or so. A government grant in 1937 coincided with the first festival at the House. During the Second World War Cecil Sharp House was partially destroyed by bombing, but events took a turn for the better with the appointment of Dr. Ralph Vaughan Williams as President of the Society in 1946.

The fifties was a momentous decade for folk music for many of the present aspirations stem from the interest shown in that decade. In the early fifties there was some activity on the subject from radio and television. Then the skiffle boom of the mid-fifties, and the campaign for nuclear disarmament, prompted renewed vigour in amateur songwriters, and for that matter professional songwriters.

For those who wish for a more detailed survey of the society, a booklet "Sixty Years Of Folk" is available from Cecil Sharp House, price 30p.

FOCUS ON FOLK IS ON p 33

CLUB CALENDAR

THURSDAY

BIRD CURTIS QUINTET (tonight and every Thursday)
PINDAR OF WAKEFIELD
 325 Gray's Inn Road, W.C.1

CIRCE

THE PIED BULL
 1 Liverpool Road, N.1 (Angel Tube Station) Admission 25p.

CLAWHOPPER, Exeter High Road. Back by public demand.

SLOWBONE

DOLPHIN STREET SIX, Brewery Tap, E.17.

GRAHAME HUMPHREY'S JAZZ BAND
 White Hartle, Drury Lane, music every night.

HOUNDS GREEN MAN, Plashet Grove, East Ham.

GNIDROLOG

UGLY LIGHTS OSXOUNDS
 Next week: COMUS.

HULME HALL, BEBINGTON EGYPT

MADINGLEY CLUB, Park Road, East Twickenham (by Richmond Bridge) presents

KEN COLYER
 WITH KEITH SMITH BAND on Thursday, July 29 and Thursday, August 5. Licence, Riverside gardens, new members welcome. Membership 50p per year.

MIKE DANIELS Big Band, Half Moon, Putney.

FRIDAY

ALBION, Imperial College, S.U. Prince Consort Road, S.W.7
EVAN PARKER GROUP
 PAUL LITTLE and KENNY WHEELER

AT PLOUGH, STOCKWELL SW9
BOBBY BREEN

ERIC SILK, Thames Hotel, Hampton Court.

HARROW INN, Abbey Wood, SE2

CHARITY NIGHT
CLARK HUTCHINSON MIGHTY BABY

45p. Lic. bar. 7.30-11.15.
JAZZ at the Pied Bull, Angel, Islington, N.1.
THE SONNY DEE BAND

HIGH WYCOMBE TOWN HALL
SAT., JULY 31st, 7.30-11.45
 Train from Paddington 30 mins., Town Hall two mins., walk from station, last return 11.51, truck on down, you know it makes sense

GROUNDHOGS + MAN

LITES — SOUNDS — FOOD — DRINK
 Adv. tickets 50p., Lunn-Poly, 60p. on door
 August 21st. Brass Rock Excitement: HEAVEN + GARY FARR only 50p

THE GUN TAVERN

SATURDAY, JULY 31st
 GOING HEAVY WITH
FUSION ORCHESTRA
 8 p.m.-11 p.m. + TOPLESS GO-GO DANCERS & DISCO 40p 30p S.U.
 All groups booked through SCORPION ENT., 01-407 7551

KENSINGTON TOWN HALL

HIGH ST., KENSINGTON, S.W.8
EVERY THURSDAY OPENING NIGHT AUG. 5
 All tickets at door on night
CHICKEN SHACK
 LIC. BAR FOOD LIGHT SHOW
 SU CARD GNOME, GNU SOUNDS

Thurs., Aug. 12
ARGENT

CIRCLES — Coventry

Building Trades Club
 Whiffens Lane
 Thursday, August 5th
STRAY
 SILK discotheque & lighshow

WOODENPSA

High Street, Hill
SATURDAY, 31st JULY, 8 p.m.
ASSAGAI
 + GOLLUM
 Next week: GNIDROLOG

SIRIUS

ALAN PULLINGER 1/2
 HIGH STREET
 SOUTHGATE, N.14
 Friday, 30th July, 8-11.30 p.m.
ASSAGAI
 plus SATTVA & SPUNKY SPIDER
 Enq. 445 2094. Adm 30p

FRIDAY cont.

OSTERLEY JAZZ, Rugby Club, Tentelow Lane, Norwood Green.
KEN COLYER
 next week: ALEX WELSH

PEANUTS, Kings Arms, 213 Bishopsgate (near Liverpool Street station)
MIKE OSBORNE GROUP

THE LOFT
 London Road, High Wycombe.
PETE BROWN'S PIBLOKT
ALBERT MONK

THREE HORSESHOES, HEATH STREET, HAMPTSEAD, N.W.3.

AL GAY
 AND
ROGER NOBES

UNIVERSE

GREYHOUND, REDHILL.

SATURDAY

BLACKBOTTOM STOMPERS, Mitre, Greenwich.

COUNTRY JUG

The Thames Hotel, Hampton Court.

EGHAM. Open air charity concert, Vicarage Road, Egham with
DUSTER BENNETT
 on Saturday, August 14, 6 p.m. Tickets 40p. S.A.E. Crypt Action 16, High Street, Egham.

EASTSIDE STOMPERS, Brewery Tap, Ware.

GRAHAME HUMPHREY'S JAZZ BAND
 White Hartle, Drury Lane, music every night.

THE BRITISH Jazz Co. Ltd., 1927, The Hornsey Wood Tavern.

TOFTS, FOLKESTONE.
WINKLE BILL

SUNDAY

BIRD-CURTIS QUINTET, every Sunday, 12.2 pm, Barnards Bar, Greenwich Theatre, Crooms Hill, SE10. ADMISSION FREE.

BLACK PRINCE, Bexley, Kent
CHICKEN SHACK
ERIC SILK, 100 Oxford Street.

LIVE PROGRESSIVE ROCK
 Every Sunday **THE ROEBUCK**, 106a Tottenham Court Road, 7.30p.m. 50p.

MADINGLEY CLUB, Park Road, East Twickenham (by Richmond Bridge), **KEITH SMITH BAND** with guest **CUFF BILLET**.

NICHOLLS HOTSIX, Lunchtime, Mitre, Greenwich.

STARTING SUNDAY, 8th August, **PINDAR OF WAKEFIELD**, Gray's Inn Road, **RAYMOND SHEA** trio, plus guests.

THE BRITISH Jazz Co. Ltd., 1927, New Merlins Cave.
ZEPHLIN CLUB, Kings Head, Merton.

SILVERWOOD

MONDAY

AT PLOUGH, STOCKWELL, S.W.9.
JIMMY COLLINS

COOKS FERRY INN
 ANGEL ROAD, EDMONTON,
CLIMAX CHICAGO
WHITE LION, Putney, S.30.
THE JAZZTET
 Modern Jazz.

100 CLUB, 100 Oxford St. J.C.S. 3rd Anniversary Party. Late bar to 1 am.

MIKE WESTBROOK
 WITH
NORMA WINSTONE
ALAN SKIDMORE
 QUINTET

STAN TRACY
 QUARTET
 featuring Mike Osborne, Dave Green, Bryan Spring.

TUESDAY

MART FRANKLIN
 QUARTET
 The Crown, Cloudesey Rd, Islington, N1.

OPENING TUESDAY, 10th August, **PINDAR OF WAKEFIELD**, Gray's Inn Road, Modern Music club, featuring "NOVA", plus guests.

PAUL BRETT'S SAGE
 Hounslow Arts Lab, White Bear, Kingsley Road, Hounslow.

WHITE HART
 Uxbridge Road, Southall.

BLITZ KRIEG
 PLUS
SUPPORT GROUP

1832 WINDSOR 1832
 William St., Windsor.

GNIDROLOG
 HEPE

WEDNESDAY

AT PLOUGH, STOCKWELL, SW9
ALAN LITTLEJOHN/TONY WILLIHER SEXTET
 featuring
PHIL SEAMAN

BLACKBOTTOM STOMPERS, Mitre, Greenwich.

PAUL BRETT'S SAGE
 Miro's, New Road, Ramsgate.

SIRIUS

ALAN PULLINGER 1/2
 HIGH STREET
 SOUTHGATE, N.14
 Friday, 30th July, 8-11.30 p.m.
ASSAGAI
 plus SATTVA & SPUNKY SPIDER
 Enq. 445 2094. Adm 30p

1001 CLUB

100 OXFORD ST. W.1
 7.30 till late

Thursday, July 29th
St. Giles School of Languages DISCO/DANCE NIGHT
 Friday, July 30th, 7.30 p.m.-1 a.m.
 Traditional Dancing Session
ALAN ELSDON'S
 Jazzband

CHEZ CHESTERMAN'S
 Jazzband
BOB KERR'S
Whoopie Band
BILL NILE'S
 Goodtime Band

Sunday, August 1st
ERIC SILK'S
 Southern Jazzband

Mon., Aug. 2nd, 7.30 p.m.-1 a.m.
MIKE WESTBROOK
 with **NORMA WINSTONE**
ALAN SKIDMORE QNT.
STAN TRACY QRT.
 with **MIKE OSBORNE**

Tuesday, Aug. 3rd
THE NIGHTHAWKS
 Wednesday, Aug. 4th
JOHNNY BASTABLE'S

FULLY LICENSED BAR & CHINESE RESTAURANT
 REDUCED RATES FOR STUDENT MEMBERS
 Full details of the Club from the Secretary
 100 Club, 100 Oxford Street, W.1
 Club Telephone No. 01-636 0923

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10/11 Old, Newport Street near Leicester Square
 # Sunday, 1st August, afternoon, 3-6

BLUES SESSION

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THE MOST FUNKY BAND IN THE UNIVERSE

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 Phone 734 9734

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100 Club, 100 Oxford Street. Monday, August 2
 J.C.S. 3rd Anniversary Party. Bar to 1 a.m.

MIKE WESTBROOK BAND
 with **NORMA WINSTONE**
ALAN SKIDMORE QNT.
STAN TRACY QRT.
 with
MIKE OSBORNE, DAVE GREEN, BRYAN SPRING

Albion, Imperial College S.U. Prince Consort Rd., S.W.7
 Thursday, July 29
EVAN PARKER
 Group

Country Club 210a Haverstock Hill, N.W.3
 Thursday, July 29
WORKSHOP
 All musicians welcome

COUNTRY CLUB

FRI., JULY 30
 First appearance From U.S.A. with Eight-piece Band

BOZ SCAGGS

+ CAROL GRIMES & UNCLE DOG
 SUN., AUG. 1
 Jam Session with the old
BLOSSOM TOES & FRIENDS
 Plus Crocodile

BRONCO

WED, AUG. 4

GROOVESVILLE

Saturdays
DISCO DANCE NIGHT
 SYRUP
 Sunday, August 1

MAN!

Next Sun. HAWKWIND
 GARDEN + 3 BAR + SAT 8 P.M. SUN 7.30 P.M.
WAKE ARMS' EPP' (LONDON)
 ERPING NEW ROAD, ESSEX

BULL'S HEAD

BARNES BRIDGE PRO 5241
 Tues. Wed. Thurs. evenings
TONY LEE/ SPIKE HEATLEY DUO
 Admission Free
 Fri., Sat. & Sun. evenings & Sun. lunchtime
BILL LE SAGE TRIO
 plus Guests

Friday, July 30th
JIMMY HASTINGS
 - TONY CARR
 Adm. 30p

Saturday, July 31st **BILL LE SAGE QUINTET**
 Adm. 30p
 Sunday, August 1st - lunchtime
DUNCAN LAMONT Adm. 25p
ROHAN ROSS Adm. 25p

Monday, August 2nd Adm. 65p
ALAN HAVEN

HOPBINE (Next N. Wembley Stn.)

Tuesday, August 3rd
TOMMY WHITTLE
 with
HARRY SMITH
LEN SKEET

PHOENIX

CAYNE & BURNETT
 Wednesday, August 4th
ELTON DEAN
 QUARTET
 This week: Stan Tracey

marquee

90 Wardour St., W.1 01-437 2375
 Thurs., 29th July (7.30-11.00)
 * **GLEN CORNICK'S WILD TURKEY**
 * CIGARETTE & BURNING BOOTS
 Fri., 30th July (7.30-11.00)
 * **PATTO**
 * SPIROGYRA
 Sat., 31st July (7.30-midnight)
 DISCO/DANCE NIGHT
 * **CUSTERS TRACK**
 * D.J. JOHN ANTHONY
 Sun., 1st August (7.30-11.00)
 Nucleus Night
 * **WARHORSE**
 * Supporting Group

Mon., 2nd August (7.30-11.00)
 Judith Peipe presents
 * **THE PATRIARCH OF GLASTONBURY'S BAND**
 * **SAFFRON** * CHARON
 Tues., 3rd August (7.30-11.00)
 * **HARDIN YORK**
 * UNIVERSE
 Wed., 4th August (7.30-11.00)
 Pearl Connor presents
 * **SOUL TOGETHER**
 * **LIVE GROUP & GO-GO GIRLS**
 Thurs., 5th August (7.30-11.00)
 * **ASHTON GARDNER DYKE & CO.**

THE CASTLE. TOOTING BROADWAY

WEDNESDAY, AUGUST 4
UNIVERSE
 HEADLIGHTS
 DJ PETE PARFITT

VILLAGE Roundhouse, Lodge Ave., Dagenham

Saturday, 31st July Admission 50p Members
SAM APPLE PIE
 + NIMBO Next week: WIDOW + T2
 Licensed Bars Doors open 7.30 Light show

TORRINGTON

4 Lodge Lane, North Finchley, N.12 Tel. 01-445 4710 (Tube to Woodside Park)
 THURS., JULY 29
DICK HECKSTALL-SMITH
ART THEMAN
 N/W BARNEY DAY SEXTET

SUNDAY, AUGUST 1

HOOKFOOT
 N/W BREWERS DROOP

CHEZ RED LION HIGH ROAD LEYTONSTONE

Friday, July 30th
CHICKEN SHACK
 + GNOME SWEET GNOME
 NIGHTINGALE HIGH ROAD WOOD GREEN, N.22
 Tuesday, August 3rd
QUIVER
 Members 40p Doors 8 p.m. Tube Wood Green

at GREYHOUND Park Lane CROYDON

Sunday, August 1
QUIVER
 Sun., August 8 **MEDICINE HEAD + BO IDLE**

at STARLIGHT High Street CRAWLEY

Tuesday, August 3rd
HAWKWIND
 UMA SOUNDS
 Tuesday, August 10th: TIR NA NOG

at WINNING POST Gt. Chertsey Arterial Road TWICKENHAM

Wednesday, August 4th
QUIVER
 D.J. Bob Stevens CHRYSTALEUM LIGHTS
 Wednesday, August 11th: TIR NA NOG + Z

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3 floors of entertainment
 47 Frith St. London W.1 437-4752/4239
 Open at 8.30p.m. Licensed until 3.00a.m.
 Until Wednesday, August 4

HERBIE HANCOCK SXT.
MIKE CARR/TONY CROMBIE DUO
 August 5, 6, 7
LARRY CORYELL
 with **JACK BRUCE**

Monday, August 9

CLARK TERRY
KAREN KROG

upstairs

Thurs., 29
 Fri., 30
 Sat., 31
HOME
 Protoplesm
 lady members free night every Wednesday

LYCEUM

Wellington Street, W.C.2

SUN., 1st AUG., at 7.30

Terry King Assoc. Present in Concert

MEDICINE HEAD

STATUS QUO

INDIAN SUMMER

Special Guest Stars

HEAVEN

D.J. Jerry Floyd. Adm. 60p
Doors open 7 p.m. Lights

BIG BROTHER

Oldfield Tavern, 1089 Greenford Road, GREENFORD, Midds.

Wednesday, August 4th, 8 p.m.

PINK FAIRIES

WILLA Members 35p

HOBBITS GARDEN

267 The Broadway, Wimbledon. FRIDAY, JULY 30th

8 p.m. till midnight

STATUS QUO

plus RENIA

FRARS

Market Sq. AYLESBURY

SATURDAY, JULY 31st, 7.30

EAST OF EDEN

plus HOME

OPTIC NERVE LIGHTS
Jig Your Head Out - Love Minus Zero - No Limit
Bang the Plate and Live

FARX

POTTERS BAR YOUTH CENTRE, ELM COURT
MUTTON LANE, POTTERS BAR, HERTS.
BUSES 298, 303, 303A, 308, 313, 330, 350A, 134, 242
284, British Rail, Pottery Bar.

Saturday, July 31st, 7.30 p.m.

QUIVER • EGYPT

TIR NA NOG

UE CLUB

THE BEST CLUB IN LONDON FOR ENTERTAINMENT

5A PRADY STREET, PADDINGTON, W.2
TEL. PAD 3274

Tuesday
DISCOTHEQUE WITH FUNKY RECORDS
LADIES' FREE NIGHT

Wednesday
DISCOTHEQUE WITH FUNKY RECORDS
LADIES' FREE NIGHT

Thursday
DISCOTHEQUE WITH FUNKY RECORDS

Friday
ABASHACKA SOUL SHOW

Saturday
THE FABULOUS CIMARONS

Sunday
MARK & CATTIE KISSON
with HOT CHOCOLATE BAND
Also COUNT SUCKLE SOUND SYSTEM and latest records from U.S.A. & J.A.
Club open 6 nights a week
Please apply for membership
Licensed Bar

RESURRECTION

Hermitage Ballroom
Hermitage Road HITCHIN Herts.
Buses: 801, 303, 716, 716A, 94, 97, 96, 91, 203, 133 and 83. Bish. Rail Hitchin

Saturday, July 31 9 p.m.-2 a.m. Licensed Bar till 2 a.m.

STATUS QUO

plus ANGST • GNOME SWEET GNOME

"MOTHER TUCKERS RUBBER DUCK"

has now re-formed to a 7-piece unit. We have been honouring previously booked gigs during this last month and have been re-arranging and introducing more new material.

WE ARE NOW a more compact and tighter band with more freedom of co-ordination which has been breeding even more progression and excitement on gigs.

WE ARE NOT contracted or committed to any sole agency whatsoever and we are under our own management.

See you this weekend at:-
CAFE-DES-ARTISTE, Fulham Road, London, Wed. 28
BUNCH OF GRAPES, Hayes, Middx., Thurs. 29
ABEMARLE CLUB, Romford, Essex, Fri. 30
Bookings: 01-890 4606

NIGHT HAWK

MUNGO JERRY

DEMON FUZZ

SLOUGH COMMUNITY CENTRE

SAT., JULY 31st, 7.00-12.00

Films - Cartoons - Stalls
Cooked Food - Refreshments

MAIN HALL LIGHTS & SOUNDS - ZETA CEPHEID
75p

HUNTER'S CLUB

HORN HOTEL, BRAINTREE

Sunday, August 1st

RAZZ

DAN RICE

Honest, modern rock

Harlow 29387

TWO J's CLUB

HORN HOTEL, BRAINTREE, ESSEX

No Groups for two weeks (Friday, July 30th and August 6th) as we're closed for holidays, but there will be a Discotheque on those nights. Re-open with Groups on Friday, August 13th.

RAILWAY HOTEL * WEALDSTONE *

Still the best damn Funky Party show in town!

(Visit us first)
EVERY FRIDAY, 8-11 p.m.
SOUL • TAMLA
REGGAE • US & J.A.

Narrow and Wealdstone Station (B.R. & L.T.E.)
Buses: 114, 158, 182, 286, 184, H1, 140

Mott The Hoople LIVE!

& SUTHERLAND BROTHERS BAND

JULY 31st BRIGHTON DOME
AUG. 7th TORQUAY TOWN HALL
AUG. 29th LYCEUM STRAND

RAYMOND FROGGATT

now exclusively handled by
STARLITE ARTISTES LTD.
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Management: STUART REID



MANAGEMENT
556 9460

STAR HOTEL

London Road, Croydon

Friday, 30th July, 7.30

JO-JAMMER

LIGHTS + SOUNDS

THE ESPLANADE

Western Esplanade, Southend

FRIDAY, JULY 30th, 8 p.m.

STORM

+ COLLUSION
30p N/W. CASTLE FARM

THE GREYHOUND

175 FULHAM PALACE RD., W.6

THURS., JULY 29
FRI., JULY 30
SAT., JULY 31

SUN., AUGUST 1
MON., AUGUST 2
TUES., AUGUST 3
WED., AUGUST 4
THURS., AUGUST 5

STACKRIDGE
GINGER
OLD NICK
PALADIN
GYPSY
BUDGIE
VIRGIN EARTH
BELL & ARC

GREYHOUND

ADMISSION FREE

ALBEMARLE CLUB

Gooshays Drive
Harold Hill, Romford
(Nearest Station Harold Wood)

Sunday, August 1st, 7.30
35p

VINEGAR JOE

(Formerly DA DA)

Nimbo

Management:
TONY MANZI
01-586 1379
119 Regent's Park Rd.
London, N.W.1

VIRGIN EARTH
are at the
"GREYHOUND"
Fulham Palace Road
August 4th, 8.30

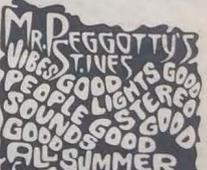
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ANVIL!
now accepting enq's.
for new college term
ring: 01-677-9123.

Van Dike Plymouth wed 28 July
sat 31 July
sunday 1 August

ATOMIC BOOSTER fri 30 July
VAN DER GRAAF GENERATOR
QUINTESSENCE + KONTRAPTION Light show
STEELEVE SPAN sat 7 Aug
TEA and SYMPHONY sat 14 Aug
CARRAVAN
WILD ANGELS

Glencoe

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VIBES & TUNES
PEOPLE GOOD
SOUND LIGHTS GOOD
GOODS GOOD
ALL SUMMER

THE TEMPLE

33-37 WARDOUR STREET W1

Friday, July 30th All-nighter, 9 p.m.-6 a.m. Members 60p

BLONDE ON BLONDE

TIMOTHY • FIREWEED

Next Friday: BELL & ARC

Saturday, July 31st All-nighter, 9 p.m.-6 a.m. Members 75p

STRAY

TAPESTRY • SKINNY KAT

D.J. JERRY FLOYD WOT LIGHTS

BOB POTTER I.E.A.
Mythcott, Camberley, Surrey
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Commercial Rock

Harlow 29387

BURLESQUE

SUNDAY, AUGUST 1st, 7.30-11.0

CLOUDS

Sounds by KRIS KAY
N.W. GYPSY

THE BRICK COMPANY PRESENTS IN CONCERT

IF STEAMHAMMER million

On tour in August - All seats 50p - All concerts begin 7.30

Thurs., 12th	ABERDEEN MUSIC HALL	Fri., 20th	NORWICH, ST. ANDREWS HALL
Fri., 13th	DUNDEE CAIRD HALL	Sat., 21st	LINCOLN DRILL HALL
Sat., 14th	FALKIRK TOWN HALL	Tues., 24th	BARRY MEMORIAL HALL
Sun., 15th	NEWCASTLE CITY HALL	Wed., 25th	OXFORD TOWN HALL
Tues., 17th	KILBRIDE OLYMPIA HALL	Thurs., 26th	MANCHESTER FREE TRADE HALL
Wed., 18th	HULL CITY HALL	Sat., 28th	PLYMOUTH TOWN HALL
Thurs., 19th	SHEFFIELD CITY HALL	Tues., 31st	SOUTHAMPTON GUILDHALL

Wed., 1st Sept. TORQUAY TOWN HALL
SEE LOCAL PRESS FOR AGENTS

NEXT WEEK
IN THE MM...

BEATLES
on stage!
George and
Ringo play
for charity
in New York.
Ray Coleman
reports

COME
to the
Berlin Jazz
festival
with MM.
Details
next week

PLUS
interviews
with
DION,
BUFFY ST.
MARIE,
FACES
—and your
monthly
survey of
the
C and W
scene

IT'S ALL IN
MM NEXT WEEK

FOCUS ON FOLK

The musicians' festival

by Andrew Means

WITH its ten thousand standard of performance and intimate contact between musicians and listener; has earned it a national, and to a lesser extent international, reputation as an annual event.

Indeed listeners are more than likely to be musicians of one sort or another themselves, for Cambridge is a mecca of active participation. Knots of singers, flatpickers and bowpushers lurk in every corner, plugging the gaps between trees and cars and generally expressing themselves in forms from country music to the last resort of the belted — a rousing chorus of "Wild Rover."

A preview of this weekend's Cambridge folk festival

ideas and impressions have been formed. It's two-way mirror — an examination of the strengths of established artists and a glance at the talent of the future.

In contrast to the academic and esoteric pleasures of Loughborough, Cambridge scores by its informality. Although the organisation provides a firm basis, it's refreshing to wander freely without too many thoughts of who's a star and who's "ordinary" and minimal hassles over barriers.

The festival first began with the City Council's leanings towards "something more popular" in the way of events. With a budget of £1,500 organer Ken Woolard set out to create the first bill. Thanks to the help of Roy Guest and the Clancy Brothers' search for a suitable English venue the first festival was a great success.

The variety of activities has now risen to an explosive level, incorporating guitar workshops — this year with Gary Davis, and John James, club tents, main concerts and a continuous country marquee.

The festival site at Cherry Hinton Hall grounds will be signposted through Cambridge. From the station there is a regular bus service, numbers 105 and 131.

On the right we present background facts on three of the most interesting artists appearing: The Rev Gary Davis, Jean Ritchie and Mimi Farina.

albums

THE CLUTHA: "Scotia" (Argo ZFB 18). One surmises from the lengthy sleeve notes that The Clutha are somewhat academic in their approach and with justification in their favour. But having sanctioned the preference for fiddle rather than piano accordion as an accompaniment, and the bias towards a monodic form, they inclined towards a vocal rigidity that occasionally sweeps the song over the listener rather than involving him in it. Nevertheless Calum Allan's fiddle playing is

spirited, especially during his instrumental selection. The Clutha's material is, for the most part, rarely seen on record. While emotion is never allowed to run away with the music there is variety, from the contemplative "The Border Widow's Lament" and "The Banks o' Red Roses," through jigs and marches to the stirring battle ballad "Harlow." The group is from Glasgow — being formed by three librarians and a former colleague and later joined by Allan and Gordan McCulloch who had already earned a wide reputation for her singing.

BRETT STEVENS: "Morning of the Year" (Chapter One LRS 5001). A highly orchestrated rendition which includes the traditional "Red River Valley," "I'll Take You Home Again Kathleen" and "Beautiful Dreamer." Alongside "Danny Boy" (Samuel Weatherley) stand recognisably contemporary songs — "If I Were A Carpenter" (Hardin), "Far Away Tom" (Goulder) and "Morning of the Year" (Goulder). Admittedly his voice and control are accomplished, but this lushness if anything hinders the process of communication.



THE REV. GARY DAVIS has become the patron saint of ragtime to thousands of guitarists. Born in Laurence County, South Carolina, Davis was blind from an early age. Apparently his grandmother made him his first guitar, and by his early teens he was an accomplished musician on five-string banjo, harmonica and guitar. He joined a string band in Greenville South Carolina with Willie Walker.

In 1933 he was ordained as a minister, and in the thirties travelled and lived in Durham, North Carolina, where he attended a school for the blind. There he met and played with Blind Boy Fuller, Bull City Red and Sonny Terry. Fuller later recorded many of his pieces, and although Fuller was credited as an innovator it was Davis who taught him much of what he knew. Bull City Red, Davis and Fuller went to New York City in July, 1935 to record. For Fuller it was the

first in a long line, but for Davis the experience was shortlived. He did record 15 songs under the name "Blind Gary" and played second guitar on many of Fuller's tracks. Eventually conflict between the A&R man and Davis over latter's interest in gospel music proved the termination of the arrangement. Since the 1940's he has lived in New York, where his pupils included Stefan Grossman.

In the last fifteen years he has recorded nine albums, illustrating his command of carnival show songs, gospel songs, blues and ragtime. When he was young he broke his left wrist and as this was set in an unusual position he is able to play many unusual complex chord sequences. He provides a skilful rhythm by alternating thumb and index finger picking, and although he sometimes uses picks he prefers to play the carnival show tunes without them.

On the American sleeve of **JEAN RITCHIE'S** album "Clear Waters Remembered" (Sire) there is ample evidence of her concern over the polluted, ex-country, the Kentucky platted fate of her home Cumberlandlands.

With genuine regard rather than sickly sentiment she writes of the changing landscape and laments that her children will never know the country as she knew it. The record is being issued in Britain by its transatlantic, to coincide with her Cambridge appearance.

Jean comes from Viper, Kentucky, where she was the youngest of 14 children, mainly sisters. Her parents had a rich repertoire of ballads brought over by the early pioneers, and from this she developed her own talent as a singer and dulcimer player. In the early fifties she was awarded a Fulbright Scholarship which enabled her to collect folk music from the British Isles.



MIMI FARINA made several folk records with her singer-composer and novelist husband Richard Farina before he was killed in a motor-cycle accident in 1966. During the weekend Mimi will be singing with Tom Jans, a combination that has been successful in the States even with performances of Richard's personal compositions.

Being Joan Baez' sister might conceivably have its hang-ups, but Mimi is far from a carbon copy. She writes her own songs, and her voice was described by Lynn Van Matre of the Chicago Tribune as "a shade lower than her sister's but as clear and direct as the expression in her eyes and her sweet smile."

news

ROBIN and Barry Dransfield have recently signed a management contract with Jo Lustig, and they will begin a national concert tour with Ralph McTell at London's Queen Elizabeth Hall on October 30.

A return visit to the States is being negotiated following their first tour of the country which has just finished. The last major U.K. appearance before their concert tour will be at the Cambridge Folk Festival this weekend.

Sandy Robertson, of September Productions and manager of Steeleye Span, has taken over rights to the Martin Carthy and Dave Swarbrick Phillips albums, but he only has complete freedom to release material abroad. However he will be issuing a home-market selection from the duo in about four weeks. The selection will be from two albums — "Byker Hill" and "But Two Came By" — both of which are deleted.

Gillian McPherson's first album will be released by RCA in September. Entitled "Is Somebody In Tune With My Song" the album consists of Gillian's compositions and is produced by Danny Thompson of the Pentangle. She will be appearing on Magna Carta's forthcoming tour.

A & M release Mimi Farina and Tom Jans on record with two of their own compositions — "Madman" and "Letter To Jesus."

Ex-Famous Jug Band's Henry VIII has formed a group with Gavin Spencer (electric guitar), Chris Alladaus (acoustic guitar) and himself (bass guitar). They are looking for a drummer. Their material is written by Chris and Henry. They are going on the road in September, after recording.

Topic are releasing "The Wide Midlands," "Irish Country Four" and next month the Oldham Thinkers and "Oldham's Burning Sands." Oak also have album "Welcome To Our Fair" coming shortly. Topic has reduced prices.

Brian Chalker and his New Frontier, appear on TV's "Opportunity Knocks" on August 16.

Oak, Roy Harris and Muckram Wake appear at the Duke William, Church Street, Matlock, Derbyshire this Friday.

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AFTER holding an annual municipally-sponsored jazz festival for nine years, Birmingham made this year's event a "Pop Jazz" year, but it failed to attract the crowds to Small Heath Park on Saturday.

Those who stayed away missed the opportunity of seeing no less than 16 bands, ranging from the "new look" Fleetwood Mac to the riotous Rock Rebellion, for an admission fee of only 30p.

Apart from their first number, the "Klin House" album track, "Tell Me All The Things You Do," Fleetwood Mac presented entirely new material, showing the influence newcomer Bob Welch from Los Angeles has had on them.

Some of their songs, such as "Sometimes," "Woman Of A Thousand Years," "Sands Of Time" and "Future Games," tended to be a little too reflective, the closing faster numbers, "Moses" and "What A Shame," going down much better.

Certainly a lot more use could be made of Christine Perfect, who was given only one vocal, the well-known "Morning Rain."

Rock Rebellion played their second set in a downpour, which sent the crowd scattering for shelter, apart from the band of dedicated Hell's Angels.

Strangely enough, Rock Rebellion's brand of alternative rock seems to appeal to progressive audiences, but the somewhat harmonious of the Californians received an embarrassingly cool reaction from the crowd.

It was a pity Status Quo could not have appeared later in the evening, their piece "Resistance," "Really Me," would have given "The Mac" something to follow.

Despite tuning difficulties, they gave a rock-solid performance, which included "Unleash Your Diversion" and "Somebody's Learning."

On the park bandstand, the jazz fans were kept happy by the Welsh, Bob Waller and the New Iberia Stompers and the Glenn Miller-style Johnny Lanne Orchestra, while the versatile Ian Campbell Folk Group were the main attraction in the Folk area. DENNIS DETHERIDGE.

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DRUMMER available for gigs/residency. 748 7347 (evenings).

MUSICIANS WANTED

Continued
RARE BIRD require, Lead Guitarist and Bass Guitarist. Both with strong vocals. No time-wasters please. Tel. 01-352 1966

REPLACEMENT GUITARIST to join organ and drums, Twickenham based. Must have tidy appearance, and interested in playing all musical styles, from blues to pop. — Ring Archie, 022 8822. — Ring Archie, 022 8822.

SEMI-PRO drummer / leader, forming Buddy Rich Big Band. — Denis, 51 Lindford Road, Harold Hill, Romford, Essex.

TRUMPET PLAYER and tenor sax required for group returning from tour on August 1. Band have first class management, and good date sheet. Only good musicians need apply. — 01-675 2752

TRUMPET PRO for funky band. — 01-540 0581.

VOCALIST / INSTRUMENTALIST with equipment for powerful band. Also radio. — 837 9854 7-10 p.m.

WANTED. Good, experienced drummer willing to rehearse. No immediate work. — 76 85853. Ed. 01-977 1586 — Hugh.

WORKING BAND of bass drums. — Charles/Hendricks 997 3589.

Young lead guitarist wanted for professional midland based show group. Cabaret and club work. — Telephone 0602 63424.

YOUNG VERSTABLE organist wanted for South London group with very good prospects. Must read, have own organ and transport. — Phone 01-481 0254 between 8 and 9.30 pm.

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7p per word
EXPERIENCED coloured vocalist, semi-pro, seeks group, own gear essential. — 980 9405 after 3 p.m.

EXPERIENCED VOCALIST with own pa requires pop rock band. — Dave Camberley 25256.

PRO SINGER seeks pop band, pro, heavy instrumentals. — **VERSTABLE VOCALIST** seeks experienced harmony band. — Little Thurrock 6836.

BLACK TENOR SAX PLAYER

Also plays flute and sings. Imaginative professional groups only. 727 2877 (any time)

CHARLES/HENDRICKS, Musicalian, 3389.

COLOURED VOCAL organist/songwriter/lead to join working group, or form one. Good music. — 985 9405 or Robbie, Tel 45 32966.

D.BASS, experienced pop (40+ yrs), read/bussk all music, gigs, residency. — John Walters, 022 2556 (Preston).

DRUMMER pop, 23 seeks residency pop working group gigs. — 022 2556.

DRUMMER, all styles, gigs. — 01-265 8668.

D.R.M.M.E.R, all styles, gigs/sessions/residency, London/Surrey. — Downland (71) 52131.

DRUMMER AVAILABLE (30), seeks regular work with bass/piano jazz standard, some pop or jazz. — Ring 734 2040.

DRUMMER, experienced, seeks pop work, anywhere. — 051-226 6193.

DRUMMER, heavy pop, double Premier and light show, seeks working progressive group/band. Preferably based in Birmingham area. — Box 526.

DRUMMER, LUDWIG, TRANS-PORT, 278 4454.

DRUMMER NEEDS money. — 361 3272.

DRUMMER, professional, young, reader, experienced, for gigs. — 979 0929.

DRUMMER ROCK or Commercial. Chichester. — Portsmouth 4014.

DRUMMER / VOCALIST and rhythm guitarist, would like to join good band or join name. Playing pop, harmony standards, both readers, cabaret, experience, only good musicians need apply. transport semi-pro. — Phone Oving, Essex 2457 or 01-749 1125.

DRUMMER VOCALIST, relief work, summer season, reader. — Tel. 278 7219.

DRUMMER, YOUNG, experienced, good, jazz, transport, seeks pop residency. Work only. — 408 9586.

DRUMMER (30) tight feel pop exp. seeks lounge work London area. Relief or perm. — Box 532

DRUMS/GIGS, resident, Tottenham 408 3304.

DRUMS/VIBES, Good cabaret vocalist available. 01-478 1297. DRUMS. 01-643 7263, S. London. — Phone 607 6086, between 6 and 7 p.m.

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ENGAGEMENTS WANTED

5p per word (minimum 15p)
A ABLE accordionist. — 876 4542.

A ABLE pianist. — 876 4542.

ALTO, amateur, join band (over 30 age group). N. London. Rehearse. — Box No 512.

ALTO/CLAR, young, good reader, season or residency. — Romford 62066.

ALTO/VOC. Read. busk. — 735 2377.

BASS, DOUBLE, gigs. — 769 2922.

BASS ELECTRIC, 37. — Catworth 4500.

BASS GUITARIST, American, good gear, experienced, doubles Blues Harp, seeks Pro Band. — Call John, 372 8478.

BASS GUITARIST and lead vocalist together wish to join tenor sax, Owing, Owning, and transport. — 570 1855 evenings.

BASS GUITARIST, gigs. — 233 3285.

BASS GUITARIST seeks gigs. — 01-445 4957.

BASS GUITARIST/vocalist, experienced, 40, Pop/rock standards, passport. — Tel 0272 62262.

BASS GUITAR/DOUBLE bass. — Gerrards Cross 85650.

BASS GUITARIST pop, needs gigs, read, busk, anything. — Bob, 876 8818, anytime.

BASS GUITAR, standards, pop, 50W. — 01-478 7406.

BASS GUITAR, 20, talented, 5 years experience, good equipment, seeks pop band in a good scene urgently. — 1 Am Bromley, 21 Norman Road, Northampton Phone 34833, ext. 52, 10m-7p.

BASSIST and drummer, experienced, seek working rock/pop band. — 895 4822.

BASS seeks immediate work, pop, pro band or busy semi-pro, London, Croydon area. Len. — 642 3140.

B/GUITAR, gigs. — 890 4290.

BLACK TENOR SAX PLAYER

Also plays flute and sings. Imaginative professional groups only. 727 2877 (any time)

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ENGAGEMENTS WANTED

Continued
EX-NAME LEAD GUITARIST/VOCALIST SEEKS NAME BAND. Phone: 653 6358

GUITARIST, DANCE / Jazz. 440 2935.

GUITARIST, GIGS. — 720 2658.

GUITARIST seeks group. — Welwyn Garden 21422.

GUITARIST/VOCALIST, semi-pro seeks group. — 693 5200 evenings.

GUITARIST with girl singer, joins only. Phone 272 2178.

GUITAR, electric, acoustic, arrangement, compose, pop 607-7856.

GUITARIST, Tenor man, Coleman Hawkins influence, in Europe for indefinite period seeks contacts. Call 435 5844 or write to Fawley Road, London, NW6.

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LEAD VOCALIST rhythm guitarist (Orange p.a.) pianist/vocalist (electric piano/tenor), songwriters, seek professional group on recording contract/management. — Box No 539.

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DRUMMER (HAMMOND) and drummer seek working band or gigs, etc. — Dance/pop/Latin. — Ring Bob, No heavies. — 072 728 2342.

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ORGANIST, VERSATILE, no drums. — 855 3655.

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PIANIST, 25, 250 3166.

PIANO/ORGAN vocals. — 804 4397.

PIANO. — 01-690 0210.

PIANIST, PROFESSIONAL, sight reader, transport. — Mick Hamer, 960 5054.

PIANIST VERSATILE. — Uxbridge 2025. FV/Sat.

PIANIST XXX. 734 2040.

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DOUBLE BASS, how cover, as new, £40 — 14 The Green, West Cornforth, County Durham.

EPHONON RIVOLI Case, etc. unmarked, £90. No offers — Erik Stevens, day 355 6644.

FENDER JAGUAR, grey, excellent, must sell. Bargain £85 one. — Box 525.

FENDER JAGUAR, hard case, push-in, little scratched otherwise immaculate. Rickenbacker 570 one. Vox 490 Top, smart, £25 one — Alton (Hants) 84449.

FENDER STRATOCASTER, sunburst, Tremolo, brand new, pale £265 for £195. — 373 6940, Room 6.

FENDER TELECASTER, blonde, maple neck and case, Simmons-Walt, 100 watt amp plus 4x12 cabinet, crybaby, zoom reverb and Marshall Full. All in showroom condition, £275 each. — 01-764 0845 evenings John Gibson.

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GIBSON HUMBUCKER pickups. — 450-5096.

GIBSON LES PAUL, custom case, and bigsby, £300. — 01-370 3819.

GIBSON LES PAUL custom 15 years old, mint condition, £325. — Michael Rosen, 603 8989.

GIBSON LES PAUL, 1300 Marshall columns, £80. Empty case, 150. Wanted. Telecaster, — 01-947 2447.

GIBSON SG Standard, sell for £165 or exchange for EB3 or Rickenbacker bass. — Phone Southend 46394 after 5 p.m.

GIBSON STEREO, cherry, £275. — Welwyn Garden 21422.

GIBSON 1350, white, case, £165. Gretsch hollow body with case, £110. Stb Bennett 3419.

GIBSON 530, sunburst, with hard case and strap, re-string, excellent tone, absolutely as new, £135. — Phone Biggin Hill 4263 anytime.

GIBSON 330 Sunburst, £120. — Tel 01-370 1967.

GIBSON 335 v.g.c. Fantastic tone and action, £145 — 790 1570.

MAGSTROM, 5-string, semi-acoustic, as new, £45 one. — 01-530 2852.

IMMACULATE New King tenor sax, black finish, unused, £150. — 01-530 4543 evenings.

IMMACULATE GRIMSHAW G.3.30. Recent Gibson refret, £90. — 01-725 4715.

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Rickenbacker S/A. — £89.50
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LES PAUL CUSTOM, gold with de luxe pickups Best offer over £200. — 01-300 1439 evenings.

MARTIN D21, brand new, with hard shell case £220 one. — 997 1831.

NEW EGQ 12 string, hard case and strap, £45. — Phone 629 1202, ext. 2.

PRE WAR acoustic jazz guitar, immac. Lovely tone with case, £40 o.n.o. — John, Room 9, 01-794 3341.

RICKENBACKER s/s 3 pickup. One Gibson h/b case, £80 one. — 30 Gamuel Road, Walthamstow, London E17.

SELMER PARIS Bb trumpet, good condition, £55 one. — Phone Northampton 43403.

SIONA TENOR with Selmer metal mouthpiece and case, £50. — Alan, 229 0067 evenings.

SITAR, brand new Indian sitar with Mother of Pearl inlay work. £60 o.n.o. — 01-892 2182.

SITAR £60. Or part-exchange for American acoustic steel guitar. — 607 7856.

TELECASTER, Blonde, immac. incredible neck, £95 or exchange for Stratocaster. — Telephone 01-637 535, Ext. 2, day.

VIBRAPHONE, Excellent tone, three octaves, v.g.c., variable speed motor, Yamaha Artist has to sell, £145. — James, 01-452 8180.

YAMAHA FG140, £27. — 850 9443.

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FENDER, Marshall, Vox Selmer Amplifier/P.A. wanted for cash. — Top Gear, 01-240 2347.

ALL GOOD quality sound equipment purchases for cash only. — Orange, 01-536 7811.

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FENDER SHOWMAN amplifier. — 01-693 2182.

FENDER TREMOLUX cabinet, complete with original speakers. Reliable. £65. No offers. — 01-888 2115.

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MARSHALL 100W Amp and Cab. £125 one. — Tel Whitstable 3941.

MARSHALL 100W lead, amp, 100w speaker, cat. Col. covers, leads, £140 o.n.o. — 01-703 9151.

MARSHALL 100W p.a. amp and 2 x 4x12 cabinets, 8 inputs, brand new, £45 9559.

MARSHALL 100W, £75. Two Marshall 4 x 12in cabs, £55 each. Two Custom. — 01-948 2542.

PAIR VOX 4 x 10's, good nick, £40. — 394 3085, o'clockish, Chris.

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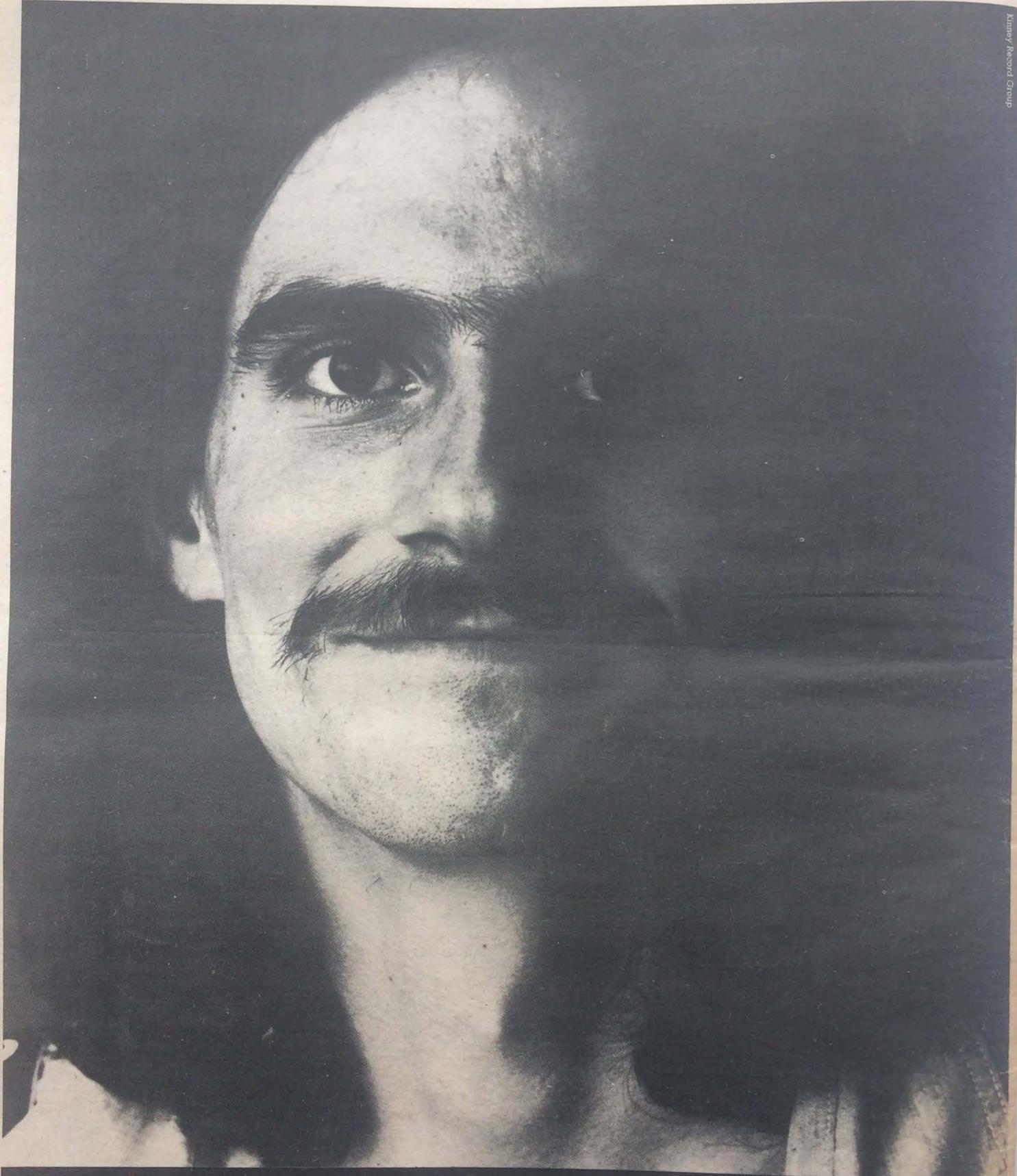
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