

Melody Maker

MARCH 4, 1972

7p weekly

USA 30 cents

Dead set

GRATEFUL DEAD are set to play seven dates at London's new Rainbow Theatre in April and May.

The Dead open at the Rainbow on April 5, 6, 8 and 9, before going to Newcastle for a gig at the City Hall on April 11. From April 14 to May 24 they are to play continental dates and they return to Britain for three more Rainbow concerts on May 25, 26 and 27.

It is unlikely they will do further British dates, but they may play one or five open-air events at Longleat, the home of the Marquis of Bath, which are being arranged for the summer.

Benny's back

BENNY GOODMAN was due to fly into Manchester yesterday (Wednesday) to open the same night at Manchester's Kings Hall, Belle Vue.

Tomorrow (Friday) he stars at London's Royal Albert Hall before leaving for two weeks of one-nighters in Scandinavia, France, Italy, Germany and Holland.

Goodman will front Zoot Sims (tenor sax), Peter Appleyard (vibraphone), Bucky Pizzarelli (guitar) and Mousie Alexander (drums). American vocalist Lynn Roberts will also appear.

To complete the line-up, Benny has added two British musicians — bassist Lemmie Bush and pianist Bill McGuffie.

MM sales: a record

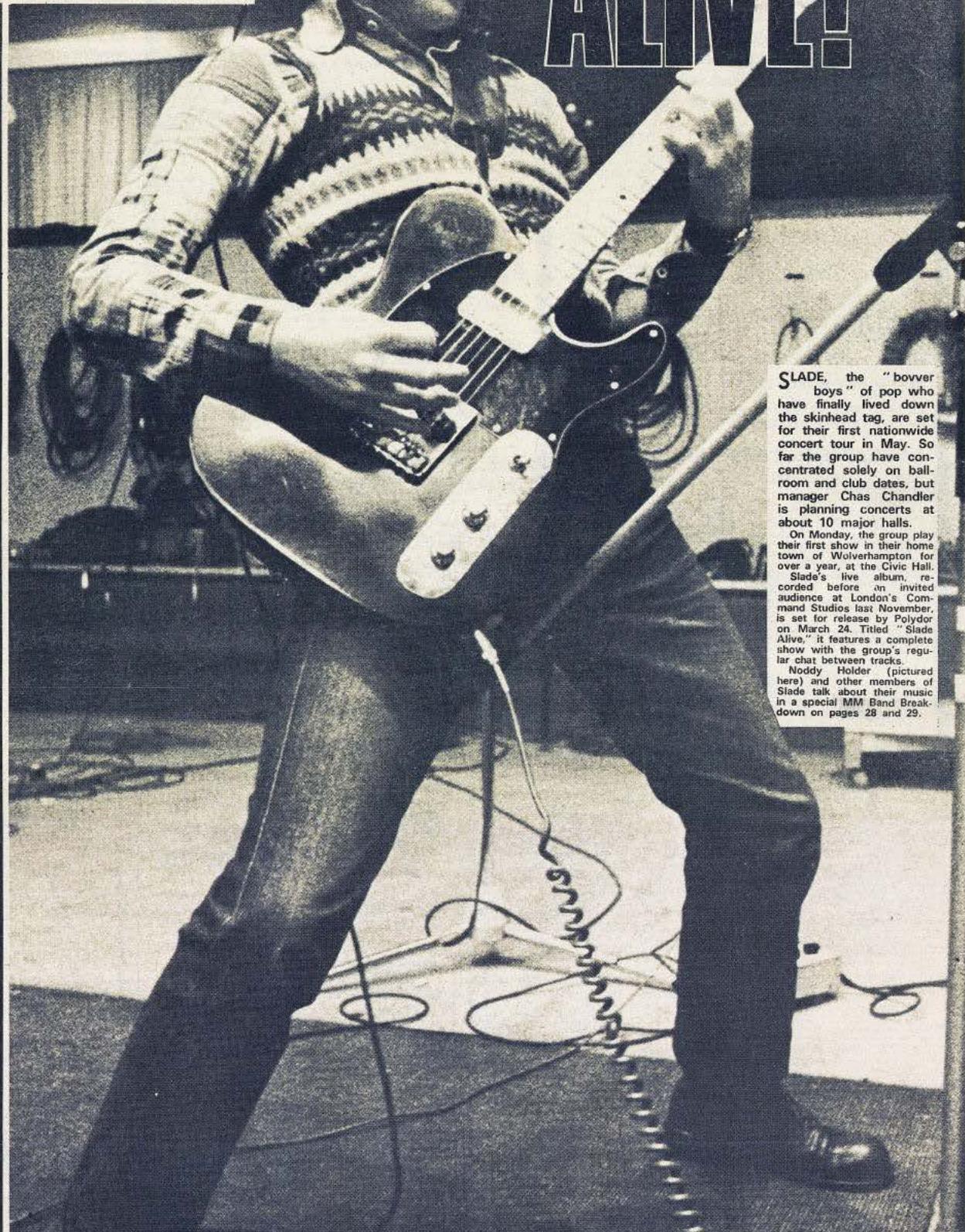
CIRCULATION of the Melody Maker during July-December, 1971, averaged

174,138

copies weekly, the Audit Bureau of Circulation confirmed this week. This shows an increase over the previous six months of

19,942

copies weekly. The MM welcomes new readers to the world's biggest-selling music weekly.



SLADE, the "bover boys" of pop who have finally lived down the skinhead tag, are set for their first nationwide concert tour in May. So far the group have concentrated solely on ballroom and club dates, but manager Chas Chandler is planning concerts at about 10 major halls.

On Monday, the group play their first show in their home town of Wolverhampton for over a year, at the Civic Hall.

Slade's first live album, recorded before an invited audience at London's Command Studios last November, is set for release by Polydor on March 24. Titled "Slade Alive," it features a complete show with the group's regular chat between tracks.

Noddy Holder (pictured here) and other members of Slade talk about their music in a special MM Band Breakdown on pages 28 and 29.

ELP: album and U.S. tour

EMERSON, LAKE and Palmer have completed their third studio album due for release in a couple of months, and are due to start a massive tour of America later this month.

Keith Emerson is currently working on his solo album project and last week completed sessions with the New Jazz Orchestra and Jon Hiseman. A full report is given on page 9 of this week's MM. No release date is set for the solo album, which is still untitled.

The ELP tour dates are as follows: Denver (March 21), Long Beach, Cal (22), Civic Auditorium, Santa Monica (23), Winterland, S. Francisco (24-25), Arena, St. Louis (26), West Kentucky University (27), Municipal Auditorium, Atlanta (28), Orlando, Florida (29), St. Petersburg (30), Convention Centre, Miami (31).

Followed by Coliseum, Jacksonville (April 1), Puerto Rico (2), New Haven, Connecticut (4), Boston (5), Utica (6), Wooster College, Ohio (9), Academy of Music, New York (10-11), Madison (12), Sports Arena, Hershey (14), Spectrum, Philadelphia (15), Cobalt Hall, Detroit (17), Hara, Ohio (18), Ari-Crown Theatre, Chicago (19), University, Ohio (20), Louisville, Kentucky (21), Fort Worth (22), Houston, Texas (23), University, Ohio (25), Greenville, Penn. (27), Forum, Montreal (28), Coliseum, Quebec (29), and on April 30 the group return to Britain.

Fans who bought tickets for the cancelled concert will be able to use them to go to

PINK MANCHESTER

PINK FLOYD are to play two concerts at Manchester's Free Trade Hall on May 29 and 30 to make up for the cancelled concert in Manchester due to power failure.

Fans who bought tickets for the cancelled concert will be able to use them to go to

the May 29 show at Manchester, and the extra date has been added because of the number of applications.

The Floyd are also set for an additional concert at Brighton's Dome on June 28. This has been arranged because the group's previous Brighton show was spoilt by technical problems during amplification.

FESTS FIGHT BILL

GREAT WESTERN Festivals, the festival organisers who had hoped to put on two events at Canterbury this year but are having to search for another site, are preparing a case against the Night Assemblies, the legalisation of stop festivals currently on its way through Parliament.

Great Westerns are preparing a charter with alternative proposals for proper organisation of pop festivals. This will be completed by the end of this week and forwarded to Parliament.

GINGER GIGS OFF

GINGER BAKER'S British

Mingus for Jazz Now!

CHARLES MINGUS, John McLaughlin, and Ginger Baker are among the stars appearing at Jazz Now!, the jazz festival which will take place in Munich next August, simultaneously with the Olympic Games.

Organised by Joachim Berendt, director of the Berlin Jazz Festival, the Olympic event begins on Thursday, August 17, with a Blues night featuring Jimmy Witherspoon, John Lee Hooker, Joe Turner, and T-Bone Walker.

Friday night's concert will be called Africa Now!, with Ginger Baker and his African friends and Art Blakey's Orgies in Rhythm.

Saturday night features Mingus, McLaughlin's Mahavishnu Orchestra, and Chase, and on Sunday night there will be a jazz session featuring Freddie Hubbard, Stanley Turrentine, Kenny Burrell, George Benson, Johnny Hammond Smith, Hank Crawford, Ron Carter, Arto Moreira, and others.

He is Pat Smith, string bass player who originally taught Mayall's previous bassist Larry Taylor. Taylor had to quit the band after collapsing from exhaustion.

George was discharged, but



AL STEWART has formed a group to accompany him during parts of his solo appearances. They will be making their debut at London's Rainbow Theatre on March 7.

In the band are lead guitarist Isaac Guillory, formerly with the American band Crying Shamus, bassist Fred Gandy, drummer Rob Tato, who was with Bell and Arc, and organist Tim Hinckley, who was with Jody Grind.

tour with Fela Ransom-Kuti, the Nigerian bandleader, has been cancelled after a mix-up

over who was paying for the group's air tickets.

The tour was to have opened on March 3, and played London's Rainbow Theatre the following day. A live album by the band will still be released on March 3.

Robert Paterson. It takes place at the Oxford New Theatre between Sunday, May 7 and Sunday, May 14 inclusive.

BLACK MOSES HERE

STARS IN OXFORD

SHIRLEY BASSEY, Cleo Laine and the John Dankworth Quartet, Ralph McTell, Nana Mouskouri and Kris Kristofferson are among the names announced this week for the 1972 Oxford International Music Week, the first event of its kind to be held in the city.

The eight-day event, planned as the first in an annual series, is being handled by London impresario

Isaac Hayes flew into London last weekend to record a guest appearance in a forthcoming Burr Bacharach TV special. Bacharach is known to be an ardent admirer of Hayes' work. Hayes is here until Friday, will make no public appearances, although he will do up to record an interview for BBC TV's Old Grey Whistle Test.

There are plans for his first European tour — twice postponed at the last minute — to take place in the autumn.

NEW BEACH BOYS

THE BEACH BOYS have added two more permanent members — bassist Blondie Chaplin and drummer Ricky Fataar, both former members of The Flame, the now-disbanded South African group "discovered" by the Beach Boys.

Announcing the additions at a press conference in London on Monday night, Carl Wilson commented: "This will add two more personalities, two more emotions to the band. Blondie and Ricky both sing, and they both compose and they'll be allowed to express themselves within the group."

Dennis Wilson, who injured his hand some time ago and has given up playing drums in favour of the guitar, will make its first public appearance at New York State University on March 16, and will come to Britain in May to play dates including the Rainbow Theatre, London. A new album, "Carl And The Passions — So Tough!" will be out the month of the tour.

Acorn Artistes in association with CBS, Bell and Decca recording Co's

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Christie

Christie
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Thurs 2 STOKESBURY, Queen's Astoria College of Ed., Alvegate, Stokessbury, Bristol
Fri 3 NEWCASTLE, College of Technology, Edg. Alvegate, Newcastle
Sat 4 CARDIFF, Union Cardiff University, Cardiff
Sun 5 WHITEHAVEN, Cow Hall Park, Whitehaven, Cumbria

Arrival

Fri 10 GLOUCESTER Tech College, Broadwick Road, Gloucester
Sat 11 BIRMINGHAM, The Burroughs, Birming.
Tues 12 BRISTOL Polytechnic, Bristol
Wed 13 NEWCASTLE, The PIER-MARK, Newcastle
Thurs 14 HEREFORD, Queens Hall, Hereford
Fri 15 BARNSTAPLE, Barnstaple Training College, Barnstaple, Devon

Barabbas

Sat 16 BOGNOR REGIS College of Ed., Bognor Regis, Sussex

Thurs 22 LYNDEN Town Hall, Lydney, Gloucestershire

Fri 23 WORCESTER, Worcester, Worcester

Sat 24 WIMBLEDON, Wimborne, Dorset

Thurs 30 DROITWICH Spa Winter Garden, Droitwich, Worcs

NEW ALBUM SHADES OF A BLUE ORPHANAGE

DECCA

EDISON LIGHTHOUSE

EDISON LIGHTHOUSE

EDISON LIGHTHOUSE

EDISON LIGHTHOUSE

Worth

Worth

Christie
MARCH
Wed 1 WOLVERHAMPTON, Cafeteria, Wolverhampton College of Art, Shrewsbury Rd., Wolverhampton
Thurs 2 LONDON, College of Art, Shrewsbury Rd., London, WC1
Fri 3 HEREFORD, Plannum Ballroom, Hereford
Sat 4 NEWCASTLE, Queen's Astoria College, Newcastle
Mon 5 EXETER, St. George's Hall, Exeter
Tues 6 BIRMINGHAM, St. George's Hall, Birmingham
Wed 7 GLASGOW, The Queen's Hall, Glasgow
Thurs 8 BARNSTAPLE, Queen Hall, Barnstaple, Devon

Arrival

Fri 10 LYDDNEY College, Lydney, Gloucestershire

Sat 11 BIRMINGHAM, The Burroughs, Birming.
Tues 12 BRISTOL Polytechnic, Bristol
Wed 13 NEWCASTLE, The PIER-MARK, Newcastle
Thurs 14 HEREFORD, Queens Hall, Hereford
Fri 15 BARNSTAPLE, Barnstaple Training College, Barnstaple, Devon

Barabbas

Sat 16 CHELTENHAM, St. Paul's College, Cheltenham

Mon 17 DORSET, Dorset College of Higher Education, Dorset

Wed 22 ANDOVER, Early Club, Andover

Thurs 23 YARMOUTH Town Hall, Yarmouth

Fri 24 CHELSEA Town Hall, Chelsea

Sat 25 DUNSTABLE, Dunstable Inn, Dunstable

Christie

IRON HORSE

Worth

DON'T SAY YOU DON'T

Arrival

EDISON LIGHTHOUSE

EDISON LIGHTHOUSE

Worth

EDISON LIGHTHOUSE

EDISON LIGHTHOUSE

**LATEST SINGLE
MR ZEBEDEE**



IN BRIEF

FACES guitarist Ron Wood had his perspex lead guitar stolen while in Holland last week. Steve Boltman, Atomic Rooster, and Atomic Rooster's two guitars at City University, London, on Friday night. There were a Fender Stratocaster in a guitar case (serial number L02127) and a gold Gibson Les Paul (serial number 887459).

YES held up by bomb hoax in America last week but they managed to do the concert two and a half hours later. The hoaxter, who was thrown out of the theatre after sneaking in earlier in the day, was caught by police.

SHIRLEY BASSEY set for first ever one night tour of the States in March.

PATTO, currently on tour with Ten Years After in Scandinavia, have signed a recording deal with Island for Britain and Europe. It's a three year, six album deal and they will be managed by Muff Winwood following the current tour.

POWER delay of several Island albums until November date for albums by Robin Williamson, Vinegar Joe, Heads, Faces and Atomic Rooster. New release date is April 7, and new release date for Jim Capaldi's solo set, the Island Rock-On album by "The Bunch," T'is Na Nog and Mick Abrahams is April 14.

UFO are recording two British and four continental demos for the band with tracks already recorded in Japan for a five album entitled "UFO... Live On Planet Earth." The band's Argent's future plans, too, include a live album. This will be started on immediately after the release of "Ring Of Hands" at the end of March.

KINKS have an album of Kinks' sides entitled "Kinks Kronicles" a compilation of Kinks hits, goodies and some

material new to American fans. The album is on Warners, although the Kinks recently signed a new deal with RCA.

NEW SEEKERS rush record the British entry for the Eurovision Song Contest "Beg Steal or Borrow" on Polydor last week. They are also recording a version in German for release in that country in mid-March. New date for their March tour is at Glasgow's Kelvin Hall on March 27.

ROD STEWART is in the studios this week and next recording the next solo album for Bonzo Dog Band. A new album on UA this week entitled "Let's Make Up And Be Friends" will be followed by a album in Memphis and Chicago for their next UA release.

JOHN PEEL will be introducing Hawkwind, Steve Teek, Graham Bond, Pete Townshend, Adrian Mitchell and Adam Faith at the Royal Albert Hall as part of the annual CND march on Easter Monday, April 3.

JOE BROWN'S new band, Brown's Home Brew, opens a British tour on Tuesday, March 15, for three weeks. Dates are Suzanne's, Tamworth (28), Steering Wheel, West Bromwich (29) and Kensington Court, Newport (30).

MAYNARD FERGUSON'S Big Band Orchestra is currently touring the States to hit reviews, played a date at Rikers Island Jail, New York, on February 22. Maynard, due back on March 29, has been offered to stay on another three weeks. Maynard's "M.F. Horn" has been nominated for Gramophone Award in the Best Jazz Performance by a Big Band category.

DEEP PURPLE record their "In Concert at the Paris Theatre" in London's Lower Regent Street on March 9. The show will be broadcast on Radio One at 6.30 pm Saturday, March 18.

RAY STEVENS and Dana on Engelbert with the Young Generation on BBC-TV this Sunday (5).

American singer Tommy Hunt makes his British TV debut on BBC-1 on Wednesday (8) in a one-man cabaret act recorded at Manchester's Golden Garter in December.

Jones-Lewis band due

THE THAD JONES — Mel Lewis 18-piece orchestra will leave New York on March 16 for Britain. The band opens at Ronnie Scott's, London, on Friday (17) and finishes on Wednesday (29).

After its Scott Club season the band embarks on a five-week tour of five Soviet cities, beginning April 1. This tour — the band's first under U.S. State Department auspices — will be the fifth overseas excursion by this group of freelance musicians who have been appearing at New York's Village Vanguard for the past seven years.

A remarkable 18-year-old trumpet player, John Faddis, will join the band for the British visit. Some of the regular members, including Snooky Young, Marvin Stamm, Eddie Bert and Eddie Daniels, will not be here because of other commitments, and substitutes are at present being set.

The band recently cut a new album for the A&M label, produced by Lester. So far, there are no plans for its release in Britain.

U.S. pianist Herbie Hancock brings his sextet into Ronnie's



THAD JONES: booked for Ronnie Scott season

on March 30 and continues until April 15. The Modern Jazz Quartet has been booked to follow Hancock on Monday, April 17 for a three-week

season. Chico Hamilton's quartet and pianist-singer Blossom Dearie share the bill at Ronnie's this week. They are there until March 16.

Noise ban at Frankfurt fair

A BAN has been imposed on the demonstration of musical instruments on open stands at the Frankfurt International Spring Fair, which opens on Sunday (5) for five days.

The clamp-down results from the level of noise an' congregation of spectators in previous years.

Exhibitors requiring to demonstrate have been compelled to hire soundproof booths to avoid drastic action by the organisers, who have threatened to close down the stands of any offenders and exclude them next year.

"At the 1971 fair some firms presented popular stars at the exhibitions stands and these performances bore every characteristic of a show, about which we were not previously informed," states a directive from the organisers.

Six occasions resulted in considerable congestion in the vicinity of the stands concerned and in some instances riotous scenes. Discussions and sales talk were impossible within a wide radius.

"For this year's fair we have worked out a clear-cut concept. Under no circumstances will our kind of performance be tolerated which exceeds the normal acoustic sounding of an instrument or music equipment. We shall naturally not permit autograph sessions on the stands either."

We quite expected it," said Leslie Miller, joint managing director of Dallas Arbitrator. "It's only right, really, because it's impossible to do business with instruments blazing away."

As the soundproof rooms have cost between £150-£250, the Association of Musical Industries, the bodies under whose auspices the British contingent takes part, have provided facilities on one of their two stands for association members who have been unable to make their own arrangements.

The other AMI stand will dispense information with the aid of a tape recorder.

Over 300 musical instrument manufacturers from all over the world will be exhibiting in the vast modern Hall No. 5, which has a floor space of 30,000 square metres. Not surprisingly, Germany will be providing the biggest contribution, with 100 exhibitors, but Britain comes third with 48.

Attendance is expected to exceed the 66,093 buyers from 86 different countries.

MELODY MAKER will be exhibiting on Stand 245.

Glen's live debut

GLEN CAMPBELL is to make his first live appearance in London at the New Victoria Theatre on March 26. He is also set for a BBC TV spectacular from the Talk Of The Town on March 26.

The shows, presented by Jeffrey Kruger in association with Arthur Howes, follows a programme made four years ago by Campbell for his first concert in London which will be for Kruger. The profits from the show will go to spastic children through the variety Club of Great Britain.

Under Ember Records new distribution deal with Pye Ember will be reissuing their Glen Campbell albums, and a Top Of The Pops spot to promote these is fixed for March 23.

FLY'S DOUBLEBACKS

BECAUSE of public demand, Fly Records are releasing a new series of albums called Doublebacks featuring original LPs (first released on Regal Zonophone) by Tyrannosaurus Rex, Procol Harum, Joe Cocker and The Move.

They will retail at the price of one (£2.30) packaged in double sleeves, using the original designs. They are out on March 18.

The albums are Tyrannosaurus Rex's "My People Were Fair And Had Sky In Their Eyes Now They're Content To Wear Stars On Their Browns" and "Prophets Seers And Sages, The Angels Of The Ages"; Joe Cocker's "Joe Cocker" and "With A Little Help From My Friends"; Procol Harum's "A Whiter Shade Of Pale" and "Ladyfinger"; The Move's "Dog" and "The Move's "Shazam" and "Move."

Also out on March 11 is a new line of singles called Magnidys released at 50p, featuring Joe Cocker, Tyrannosaurus Rex, Procol Harum and The Move.

GRIMM'S TALE

MIKE GILES, former drummer with King Crimson, pianist Neil Hannon, the Bonzos, Zoot Money and the three members of the Scaffold with their musical arranger John Meglinson and Liverpool poets Adrian Henry and Brian Pattern are getting together for a tour of Britain which opens at Watford on March 3, in an act called Grimm's.

Island Records are to make a live album of one of the concerts.

Scaffold's Mike McGear has a solo album of songs released by Island on March 24. Title of the album is "Woman" and artists who worked on the sessions include Zoot Money, Brian Auger, Gerry Conway and Ginger Johnson. On the same date a single, also entitled "Woman" is released.

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ibpa

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ROBERT PATERSON presents JACQUES LOUSSIER TRIO

with Pierre Michelot and Christian Garros

PLAY BACH

BRITISH TOUR 1972

WED.	MAR. 8th	BEXLEY
THURS.	MAR. 9th	BRIGHTON
FRI.	MAR. 10th	FOLKESTONE
SAT.	MAR. 11th	LEAS CLIFFE HALL
SUN.	MAR. 12th	LONDON ROYAL FESTIVAL HALL
MON.	MAR. 13th	SOUTHEND CLIFFE PAVILION
TUES.	MAR. 14th	HEMEL HEMPSTEAD PAVILION
WED.	MAR. 15th	PORTSMOUTH GUILDFORD
THURS.	MAR. 16th	SOUTHPORT TOWN HALL
FRI.	MAR. 17th	CROYDON FAIRFIELD HALL
SAT.	MAR. 18th	CHATHAM CENTRAL HALL
SUN.	MAR. 19th	HARLOW PLAYHOUSE
MON.	MAR. 20th	GUILDFORD TOWN HALL
TUES.	MAR. 21st	BRISTOL COLSTON HALL
WED.	MAR. 22nd	CARDIFF CITY HALL

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Any records which aren't listed above, which you might require, either write in or call at the shop, 94A Brompton Road, SW3.

All things 5.50-5.00 Knightsbridge, SW3.



MARY HOPKIN: trip to Israel

CLEO OFF TO AUSSIE

CLEO LAINE and husband John Dankworth left Britain on Sunday for a series of TV and concert dates in Australia. At the end of this tour they continue on to the USA to visit New York and Los Angeles, returning to this country around mid-April.

Cleo then starts a concert tour with the Dankworth Quartet, titled Spring Collection. The series of recitals begins at Basildon Arts Centre on April 29 and ends at Colston Hall, Bristol, on May 21.

Cleo Laine, who left the musical, Show Boat, at the end of January, will return to the cast next October.

Horrox, Millward die

FRANK HORROX, pianist and arranger with Ted Heath's band for eight years, died of cancer at Dr. Issel's Clinic in Bavaria on February 21, aged 48.

After his spell with Ted Heath Frank became a busy session player for almost every MPA on TV, television and record, and broadcasting with his own quartet.

Frank leaves a widow, Ruth, and a daughter, Christine. A memorial service will be held for him at Watch Tower House, the Ridgeway, Mill Hill at 2 pm on Saturday (4).

Comedy bandleader Syd Millward died on February 22 in San Juan, Puerto Rico, where he was appearing with his Nitwits at the Americana Hotel. He was 62 and had suffered from heart trouble for many years.

A sax-clarinetist-arranger who played for top band leaders in the 1930's, Syd formed his own band in 1937 and appeared in Stars In Battledress during the second world war. When demobbed he formed a partnership with Wally Stewart and they launched the Nitwits.

MARY HOPKIN, the golden girl of Apple who rose to stardom after Paul McCartney guided her early career, has quit the Beatles' company, and is currently without a recording contract.

"I have had offers from three major companies but haven't made a deal yet," Jo Lustig told the MM on Monday. "We don't know what label we'll be on in future but it won't be Apple," he added.

Mary is set to start work on a new album with husband Tony Visconti producing. Visconti is also producing T. Rex, Osibisa, Tom Paxton and Ralph McTell.

On May 11 Mary co-stars with McTell in a concert at the New Theatre, Oxford, and on May 20 she co-stars with McTell at London's Royal Festival Hall. In April she is set for a special show in Tel Aviv to celebrate the Israeli Independence. She has been invited by the Israeli Government to appear with various Israeli folk stars.

Mary will appear at several folk festivals during the summer.

RICH SOUNDS

BUDDY RICH and his Orchestra will kick off a weekly series of 45-to-50 minute programmes on BBC-2 TV on March 25.

Titled Sounds For Saturday, the shows are being produced by Stanley Dorfman. There are 25 in the series.

Successive programmes on Saturday evenings will star: The Faces; James Last Orchestra; Oscar Peterson Trio; Tom Paxton; Mary Travers and John Denver; Elton John; Harry James Orchestra; Richie Havens; Stan Kenton Orchestra; Osibisa; and 5th Dimension.

Others set so far are Stephen Stills, Judee Sill, Count Basie Orchestra, Joni Mitchell and Don McLean.

Mary Travers will also appear in her own six-week series under the production of Dorfman.



BARNABUS (from left Keith Hancock, Tony Cox and John Storer) winners of the first heat of the MM National Rock/Folk Contest with MM correspondent Dennis Detheridge.

**Battle of the bands begins****THE National Rock/Folk Contest**

Organised by the Musical Instrument Promotion Association and sponsored by Melody Maker, is underway! It got off to an exciting start last week with 80 groups and 20 soloists competing in area heats in Birmingham.

"And if the standard throughout the country is like that in Brum it's going to be a real battle," said Black Sabbath lead guitarist Tony Iommi, one of the judges at the first heat.

They join Aleph-Null (Stoke-on-Trent), Pugmies (Derby), Walrus (Gateshead), and Poem (Stockton-on-Trent), winners of further heats in Birmingham on Thursday, Friday and Saturday, in the Birmingham area finals on March 16.

The best soloist in the Birmingham area, Portuguese guitarist David Pleasant, from Shrewsbury, goes forward to the semi-finals at London's Rainbow Theatre on May 29.

The contest, offering £500 worth of vouchers for musical instruments to the winning group and £200 in vouchers for the successful solist, has attracted 1,200 entries.

Malcolm Jay, of BBC Radio Birmingham's Heavy Pressure programme interviewed members of competing groups in Birmingham and extensive radio and television coverage is being given to the remaining 33 heats.

The first of the South East London/Surrey/Sussex/Kent area heats took place at the Tudor House, Maidstone, on Tuesday.

New Tuesday (7) groups from these areas will battle it out at the Queen's Motel, Margate.

The first West and South West area heat is staged at the Continental Hotel, Plymouth, on Sunday (5).

Peter Bowyer Presents

**RORY GALLAGHER
and his Band on tour**

Supported by BYZANTIUM

8th March	Town Hall	Birmingham	XX
9th March	De Montfort Hall	Leicester	XX
12th March	Kelvin Hall	Glasgow	
17th March	Winter Gardens	Bournemouth	
18th March	University of Exeter	Exeter	
21st March	Civic Hall	Guildford	
22nd March	The Dome	Brighton	
23rd March	City Hall	Sheffield	
24th March	Town Hall	Leeds	
25th March	Free Trade Hall	Manchester	
26th March	City Hall	Newcastle	
27th March	Guild Hall	Southampton	X
28th March	Town Hall	Oxford	
29th March	Town Hall	Reading	X
30th March	Central Hall	Chatham	X
7th April	Public Hall	Preston	

XX NAZARETH replaces BYZANTIUM on these dates
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MARKEED BY POLYDOR

AMERICA

from JACOBA ATLAS

in Los Angeles

IS everybody ready for Twiggy and Terry Knight? They've formed a production company called Twiggy-Good Knight Productions Ltd which will have offices in Hollywood and London.

Knight is of course the millionaire-impresario who catapulted Grand Funk Railroad to fame and fortune. The film project has not yet been announced and the terms of the merger were likewise silent, but one estimate ran as high as \$3 million dollars to Knight. In addition to supervising the filming, Knight, will of course, arrange the musical end of the company.

The Doors are making their first appearance in Miami since that eventful date when the late Jim Morrison was arrested for "indecent exposure." They are expecting no trouble of any kind this time around.

Pandis Ballouz, the big figure to be the biggest and most opulent entertainment complex in Los Angeles has just annexed a 100 seat theatre adjacent to the Ballroom for special screenings of classic films: "Woodstock," "Phantom of the Opera," and "Triumph of the Will."

The rock opera "Tommy" was opened in its first theatrical appearance here. The reaction to the dramatization was definitely mixed. What seems to be of major concern is that if one is not already super familiar with the plot and music of "Tommy" you will have no idea of what is occurring on-stage. Apparently the producers have this and have included a synopsis of the plot with their programme but at the first intermission you could still hear people asking what the hell was going on.

One of the problems of course is that Understanding the songs is a Herculean task while I don't think most people are up to. Also "Tommy" never decides whether to be a play, a ballet or an opera and consequently it suffers from what can only be called an "identity crisis." After all these negatives, what is worth seeing about "Tommy." The dancers are extremely fine and project some of the best moments. The staging is inventive for the most part and the costumes are well thought-out.

There are two new rock films coming out shortly, one dealing with the Rotterdam Rock Festival and the other with the Last Four Days of the Fillmore. The first film is a documentary on that Festival held during the week marijuana was illegal. The other is a documentary on Bill Graham and the four days in which he was a hero to all those who supported the Fillmore and closed the doors for good on that era. The picture, which is part musical and part documentary is magical. Not only does it capture the immediate nostalgia of the middle Sixties, it also captures the music of San Francisco — the very special music that put the city on the rock map back in 1966.

Bill Graham is also fantastic — a remarkable man who spares himself very little, he comes across as human and humane in a city of insanity. Included musically are: Lamb (and this film should help put them across). Cold Blood, Hot Tuna with Papa John Creach, Quicksilver Messenger Service's "It's A Beautiful Day" (singing "White Bird" while the split screen takes us to the University of California at Berkeley campus back in 1969 when the Army marched onto campus with gas masks and guns chasing students across the green lawns), a closing performance by Santana and a stunning set by the Grateful Dead.

The Dead are the movie in many ways. Personifying the best of what San Francisco has to offer musically, they treated the audience to one song of complete energy and magic. They sing "the song that began it all" "Johnny B. Goode" with Jerry Garcia playing the hell out of his guitar. The audience goes absolutely crazy with happiness and with good reason. One of the best filmed sequences of rock I've ever witnessed. The film will be released in this country around June. It will definitely get European release.

Joni Brown, about to go on tour with Joni Mitchell, will play the Troubadour in Los Angeles with Linda Ronstadt. The new Graham Nash-David Crosby album is called "Graham Nash-David Crosby." The Rolling Stones are definitely planning that Spring tour.



SANDY DENNY: casual and charming

from JUDY SIMS
in Los Angeles

T. REX, bless their little hearts, are touring the vastness of the U.S. Not a big tour, but an important one.

It couldn't have been timed better, as far as a Gorilla ("Get 'em On") to you has finally, after unto months, become a hit, a big Number 14 in the whole country (it's a big country).

They started out at the Palladium in Los Angeles, sold it out, and while T. Rex and Marc were a success, I daresay they would have been a smash if most of the audience could have seen them. The Palladium is a terrible venue. There are no seats except a few way off to the sides, which means everyone stands on the dance floor in front of the stage. Which means those closest to the stage can see the rest, can't they?

You've probably heard word of MALO by now, but

in case you've been cheating and listening to Val Doonican, here's a brief course: There are seven of them now, headed by George Santana, younger brother to Carlos. They're from San Francisco's Mission district, a tough chicano neighbourhood, and they play rock and roll with unavoidable energy and Latin rhythm, including congas and timbales. Unlike Santana, MALO extend their sound with three horn players, two trumpets and one vibraphone; they play very well indeed with what an advertising agency might call youthful zest.

Malo were recently welcomed to Los Angeles with a big party at the American Legion Hall in Hollywood. The American Legion is an organization of former American fighting men; they wear Legion hats and march in parades and feel constrained to protect their country from anything new and different. There were a few Legionnaires at the Malo party, but the look on their faces expressions on their faces as they watched the L.A. freak scene pass by were a combination of disbelief and hopeless sorrow (What's this country coming to?).

Entertainment was provided by an 18-piece Glenn Miller band, accompanied with a female vocalist who wore a green strapless gown with long white gloves, just like in the 40's, a strolling mariachi band and Malo, topping off the evening with a perfectly controlled set and some uncontrolled frivolity — throwing gifts at the audience like maracas, confetti, stream-

ers, and eggs filled with more confetti.

Most of the guests stole the pinatas that were incongruous decorations. Alice Cooper dropped by to judge a dance competition between Fian and a lady who looked like Mata Hari. Aside from being good fun and a pleasant diversion, the Malo party revealed a startling truth a surprising number of L.A. freaks know how to dance.

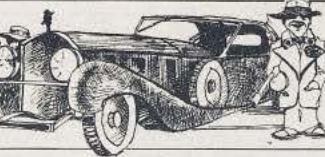
In contrast to all that Los Angeles hoopla, San Francisco is a serious and insular musical community. Musicians up north don't usually fool around with all that madness, certainly not Jerry Garcia. Since the Grateful Dead have been off the road for ten weeks, Jerry has kept himself in practice by playing bars in SF Bars. Dirty, unglamorous parts of the city (most recently in the Tenderloin district, an area of hookers and sailors and dimly lit bars) Jerry doesn't care whether he plays nor does he care to mind that his friends and fans won't always follow him into those dingy places. He has a gold Grateful Dead album and a new hit solo album, but while most other musicians would be preening themselves in front of a large concert audience, Jerry finds a couple of musician friends and disappears into the tenderloin.

Sandy Denny was here for the first time, at the Troubadour, with her friends in the band, Richard Thompson, Pat Dawson and a drummer whose name I can't remember, probably because he wasn't with the airport like her, she was casual and charming, unorganized and unpolished with a winning grin. Wish I could say the same for her songs. The best things she did were "Down in the Flood" and "Matty Groves" neither of which she was. Sandy's songs seem to be incomparably better on record than stage; while she was being impish and oh-what-the-hell, the songs were so damned serious. Pretentious, even.

A former Buffalo Springfield has resurfaced in the past couple of weeks. He's Jim Messina, who has been absent from the so-called "scene" since he left Posie last year. He's back again audible and visible as part of a new album called "Sittin' In" by Ken Loggins with Jim Messina. It isn't exactly co-billing, but Jim's presence is a positive one, especially on stage.

The group (Despite the two namesake groups with the horns) even appeared at the Troubadour one week, and were so well applauded they were called back a few days later to headline (Donny Hathaway had cancelled, so enter Loggins and Messina). They play the kind of music I like very much, light-headed country music full of spirit and humour. Now if Ken Loggins would only learn to stand still and stop bobbing around the stage like a demented buoy in a cyclone, I'd have no complaints at all.

Preceding Loggins and Messina was David T. Walker a former Motown guitarist.

from VICKI WICKHAM
in New York

FROM the grapevine comes the unexpected news that Graham Nash is producing Barbra Streisand's next LP. News too that John Lennon has yet another track about Ireland. This one's called "Sunday, Bloody, Sunday." He's also working on another side for the "live" album. So far, mixing is almost complete for the "Live at Fillmore East with Frank Zappa" and the side recorded at The John Sinclair Benefit in Detroit. Looks as though this side is being done at Record Plant Studios — though maybe it's "live" too.

An incredible star-studded turn-out for Curtis Mayfield's opening at The Bitter End: Stevie Wonder, Raymond St. Jacques, Godfrey Cambridge, Bill Cosby, Dick Gregory, Isley Brothers, Chambers Brothers and lots of the Harlem Globetrotters.

John and Yoko have made their first public appearance with their new back-up band, Elephant's Memory. They hosted the Mike Douglas TV Show all week, and in addition to being a really very straight host and hostess, though some of the guests weren't too conventional (Bobby Seale and Jerry Rubin), they performed some super hard-rock numbers with their group. John sang with Chuck Berry one afternoon.

The Kinks are cutting an "in concert" LP at Carnegie during their dates in March 2 and 3.

Brenda Holloway, whose "Every Little Bit Hurts" was such an incredible British Motown hit, and who had the original recording of "You Made Me So Very Happy" (but hardly anybody knew about it), went into seclusion for years, but has now emerged on Holland-Dozier-Holland's newest venture, a new label called Music Merchant. So far, no record from her, but at least she's recording again.

Shirley Bassey usually just plays the night-club lounge circuit, but is venturing out into a concert here in N.Y. in March. Along with The Woody Herman Orchestra she's playing Philharmonic Hall. Could well bring her a whole new audience, especially from me and my friends who like her but don't have either the record or the correct clothes to follow her on the other binges.

And coming-back too is Joe Tex with a humorous R & B smash "I Gotcha." Funky as hell and my current favourite record.

HARRY CHAPIN (like in "change") played at The Village Gate in October last year and had good, favourable reviews but, as Mitchell Fink of Record World pointed out, "to my disbelief Harry Chapin is yet unsigned to a label. He is a natural. All he needs is a chance."

Well, now he's got it via Elektra Records. He has an album and a single, taken from the album, which looks like being a classic. It's called "Taxi." Like everything else on the album it's written by Harry and it's a story of a taxi-driver who picks up a fare, who happens to be a girl he once knew. It's beautifully recorded, very sad, and is just one of those records that will not only be a smash hit, but will be remembered and talked about. Not bad for someone who could have got a contract!

Dave Mason, who is still having contract problems with Blue Thumb, has a new album just out on that label, though I gather he doesn't think too much of it. After a longish period "off" after his gigs when he teamed up with Mama Cass sometime back, he's back on the road and working with Lonnie Turner on bass, Mark Jordan, keyboards and vocals, Rick Jaeger drums, and Rock Dzidorn on congas. He comes into N.Y. to play with The Byrds at The Academy of Music on March 10. The day after Alice Cooper play there. Howard Stein has also announced Grateful Dead will be in for six shows starting March 21.



CURTIS MAYFIELD: star turn-out

Star performers

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JAZZ

A U.S. international air mail postage stamp honouring the late great Louis Armstrong has been proposed by New York Congressman Benjamin S. Rosenthal.

He said it is most appropriate that Armstrong "the greatest authentically American musician" be commemorated in this way. "Satchmo," as he was known throughout the world, was a rare combination of genius and personal warmth and integrity that made him one of the most beloved Americans of our time," the Congressman added, in a letter to Postmaster General Winton Blount. Rosenthal suggested that the Louis Armstrong commemorative be an international air mail stamp "since Armstrong was one of America's foremost goodwill ambassadors." He also suggested the stamp be issued on July 4, 1972, which would have been Armstrong's 72nd birthday.

PIANO great Teddy Wilson is back in the spotlight for the first time in two years, playing at Barney Josephson's Cookery where he is accompanied by bassist Al Bruno. Wilson is appearing for nights through April 8... The Buddy Rich Big Band played center last weekend in Norwalk, Conn., with Louis Bellson filling in for the leader who is recuperating from surgery. Rich is set to rejoin his band this week.

SONNY STITT, who's currently appearing at the Club Baron in Harlem, has just cut a new album produced by Don Schlitten for Buddah's Cobblestone label. The tenor saxist was joined on the date by Barry Harris, piano; Sam Jones, bass and Alan Dawson, drums.

DRUMMER Elvin Jones will produce jazz pianist Masasumi Kikuchi's first album for the Philips label to be recorded this month. Jones, who also plays on the Kikuchi LP, has another new Blue Note album coming out in March.

AUTHOR Ann Fairbrun, whose real name was Dorothy Tait, died of a heart attack at her home in Monterey, California, on February 8. She was 70. For more than ten years she handled the tours of George Lewis and his band in the US and abroad, and it was this experience that led her to write "Call Him George," a biography of the late New Orleans clarinetist, published first in London and brought out in America in 1969.

SOME 1,500 jazz fans — primarily admirers of the late great Pee Wee Russell — attended the third annual Pee Wee Russell Memorial Stomp

which took place at the Martinsville Inn, Martinsville, NJ, on February 12. For five hours there was music by such contemporaries of Russell's as Bobby Hackett, Joe Tarto and Tony Parenti plus many dixieland combos. Other performers taking part were Eddie McFarland, Dill Jones, Red Richards, Herbie Hall, Chuck Folds and Marcus Foster. Also present were some old friends of Pee Wee's like Eddie Morehouse.

MAYNARD FERGUSON's powerful British jazz band returned to NY Town Hall for their second near-sell-out concert before a notably young audience which greeted everything the band played with roaring enthusiasm.

The high spot of the programme came from Ferguson, but there were strong solos from tenor saxist Brian Smith, alto saxist Jeff Daley and pianist Peter Jackson.

COLUMBIA Records has just released Charles Mingus' new album titled "Let My Children Hear Music" which contains a good portion of Mingus' new works heard recently at NY's Philharmonic Hall. Columbia has also released Ornette Coleman's first album for the label titled "Science Fiction." This is the first time he's included lyrics on one of his LPs.

**A remarkable interview
with LEONARD COHEN
... by Roy Hollingworth**

AS THE cabbie gunned his cab, the short, tidy figure of Leonard Cohen shrunk through the rainy blur of the back window. The last glimpse I had was of him slipping across Sloane Square, Chelsea. Hand in pocket, and cap on head.

It was a flat cap—Greek, he told me—worn at a neo-Wigan angle, and a cute partner for his almost viciously cropped black hair. His face had been very brown, that I remembered, and with it being oval, it resembled a well roasted peanut, as well roasted as the peanuts we had taken for lunch. Peanuts, shandy, and red wine; oh, and cigarettes, chain-smoked because of the lack of matches.

The lunch hour had been spent in one of those languid moods of easy-going, in a comfortable bar, the sort of bar that's always beige, and doesn't offer the smell of beer, but brushed Axminster. Leonard had been very talkative.

Astonishing honesty

This was no interview, but a conversation of astonishing honesty. For Cohen is one of those few who need never say a word except in song or verse. Their characters thrive on mystery, like the best monsters grow even more evil if they are never seen. What image do you have of Cohen? Is it very mysterious?

Cohen hasn't played a live date for nearly one-and-a-half years. In fact for most of the time he's been in hiding—it could be called solitude, but hiding seems more relevant. Now, in a few weeks' time he opens a European tour in Dublin—at the city's boxing stadium. This conversation took place during a day trip Cohen made to London—to pick up some babies' clothes for somebody, and to catch a play.

"Describe Dublin boxing stadium to me," asks Cohen, and I do. Laughter fills his face as I think of playing in a boxing ring. "Do you think if I asked them to keep the ropes up on three sides? Then maybe I could come on wearing boxing gloves, and one of those dressing gowns." He seems to be pleased with his sense of humour.

Why not have "LEN" printed on the back of the gown? "Sure, but the gown will have to be blue. Yes, blue." The voice is soft to the ear, but monotone and slow, like a tap that's not turned, but allowed to drip.

"I haven't sung to anybody for ages. Well, I've sung for myself. Each time I try to sing a bit louder my voice chokes up. I know a lot of people are going to be very interested to see me on stage again—but the most interested party there will be me. I'm curious."

Nervous?

"Yeah, nervous is the more accurate description."

Did he have a longing to play live again?

"Well, about every four months my lawyer and friend tells me it's time to go on the road again right now. And he always says, 'No.' He tells me every quarter, and I say no every quarter. Well, the last time I said yes, and the whole thing swung into motion. I thought maybe I'd play a song for someone. Well, I'll be honest, I was about to set off on a trip across The Rockies, and the whole damned thing of touring seemed so remote that I thought it safe to agree."

COHEN has completed another book of poetry. "Well, it's not really poetry, but it's written in sort of prose I suppose. It's different stuff, it's very different, it's... weird, hell some of it's really..." he shakes his head and smiles.

"What about songs?"

"Well, they've been very different too. They've been the best songs I've ever done, but they are songs that can't be put down on tape, and you can do them for everybody. That's been my best though. There is no reason for anybody to believe that, because I have no proof. I've done them. But let me tell you, I've reduced myself to tears every time I've played them—they're so beautiful."

The man follows the tale of Cohen playing the best songs he's ever written to nobody but himself, and no matter what anybody did to capture them, the only person on Earth who's heard them is Leonard Cohen.

"I was staying in this cabin in Tennessee, and I was singing such beautiful stuff to myself. I got in touch with Bob Johnston and claimed that I was doing THE best. I was doing the most beautiful things he'd ever heard. And there I was in a cabin, with just a sleeping bag. Bob said that if what I said was true, then something would have to be done about it."

The very next day a truck pulled up outside the cabin, and the very next hour Cohen's little cabin had been changed into a recording studio. Johnston had two microphones hanging over Cohen's sleeping bag which lay on the floor.

"There was one switch, and I had to do to throw the whole studio into action was to operate the one switch from my sleeping bag. Bob said: 'Look Len, whenever you feel like singing, just use the switch.'



I thought 'This'll take care of everything. I can reach out, I can lay my soul on the people. This will be the honest Leonard Cohen, this will be the best...' I waited for the surge of melancholy that precipitates a song."

And nothing happened.

"I even kept the switch ON for a couple of days at a time, thinking that the songs were bound to come out. But there was nothing. I did those songs. You'll have to take my word for it."

You mean the only person who's heard your best is you?

"Yes, that's the truth. But there are some things you just can't sell. That's what it is."

If they were the best, how do you rate the material on your three albums? How do you rate the stuff that's been sold?

There is a silence, and he reaches a hand to his face, and adopts a very physical thinking pose.

"To be really frank, I'm ashamed of them. I think it's not really an accurate way of describing how I feel about the situation. I know what I've done is very far away from the kind of song that can cure the singer."

"But can I tell you a tale, relating to this situation?"

Sure.

IT was around the early 60s that Cohen met a girl alongside the soda fountain at the Henry Hudson Hotel, New York.

She had a remarkable story. She was Swedish.

Cohen spoke to her, and took to her. Some time later, in the elevator, she announced in positive tones that HE WAS DEAD.

But, she added, she'd bring him back to life.

"She was uneducated in the formal system. But she had a system of self-knowledge. She was a good boy,

and we spent a lot of time together. She put me through a curious therapy. She had a teacher in the profound sense of the word. I wasn't at all interested in her, but she had everything I had. I had about \$400 dollars in the bank, she'd ask for \$600, and I'd write a cheque away for \$600. She could see, and she could see through me. Drip, drip.

You said earlier that it was a mood of melancholy that precipitated your songs. How often does that mood smother you?

"Well, when I have my guitar in my hand I can like hit the chord of A Major, and the mood just falls right out of my place."

"I've always felt my songs have been empty. Any emotion can be poured into them by singers. I've heard

people sing some of my songs, and with them singing them, they come out as happy songs."

But what about Tim Hardin's version of "Bird on the Wire" wasn't that even more tragic, more melancholy than your original version?

"Well, Tim Hardin! Well, I think that man's even more miserable than me.

"You know I was sitting

with a friend of mine. He'd been watching a television show I'd done with Julie Felix. There were two other people watching, and I was told that one of them muttered that I was a bit of a miserable bugger!" when they heard me sing."

Does that audience really reach you?

"Well, I do get letters from people who say my music has seen them through the night. That seems to be what it's for."

"Hell, I would like to be able to write songs about

the Jews. If it's Jews that are telling those jokes, then it's okay.

"It's okay if the right people, like me, say I'm miserable. It's not for the wrong people say it."

"You know who ran the Isle of Wight Festival in 1970, the one I played at, made a very apt comment about me. He was complaining about me, not about my playing but about me. I read somewhere that he called me a 'boiling oddity.' Well, that's an honest reaction."

So where do you think your songs stand? People buy them don't they?

"There's a place for my kind of music, although it can never be mainstream. It is a sanctuary for me, and for the people who can use it that way. That's what I use it for. A sanctuary. But it is not a daily nourishment."

For reasons that need much thought to explain, you've been accepted by the rock 'n' roll community. Do you feel you fit in with rock 'n' roll?

"I wouldn't want to be anywhere else. Just because my music isn't a daily nourishment doesn't mean I don't have a right to be there. It is nourishing to those who can move their minds and bodies to it. It comes as nourishment to those people who take their information from rock 'n' roll. The rock 'n' roll realm is a realm I like to be in. Besides, I like disputes."

What do you mean?

"Well, I'd rather be playing concerts than some miserable club, where I would be very serious."

Is there anything or anybody in rock 'n' roll whom you really admire, who you really associate yourself with?

"I think of many as musicians and singers of some kind of excellence. I never think of me in that kind of way. I enjoy the hospitality of a rock 'n' roll audience. But I know there's a difference between hospitality and residence. Some people thrive on residing in rock 'n' roll, I can't."

Does that audience really reach you?

"Well, I do get letters from people who say my music has seen them through the night. That seems to be what it's for."

"Hell, I would like to be able to write songs about

Continued on p.42



Joe Simon Drowning in A Sea of Love

*Let Me Be The One
(The One Who Loves You)*

MOJO

MARKETED BY POLYDOR

IN NEXT WEEK'S MM . . .

Censorship—A Question Of Balance. MM sets up a dialogue about the important issues facing pop. Now is a testing time for the pundits. How committed are they?

Jethro Tull has sold out a nationwide tour and Jeff Beck makes his — delayed — comeback, with a new band. Check out the first night premieres.

Benny Goodman successfully toured Britain and Europe last year with an all-British band. Now he returns with American sidemen, including Zoot Sims.

Rivalling Benny Goodman's popularity in the world clarinet stakes is Britain's own Acker Bilk. Acker talks about his jazz loves, pover cuts, the Trad Revival — and much more.

Better than a cut thumb in Afghanistan — Badfinger in New York. MM flies into the skyscraper city for an extra-special gig with the pride of Apple.

Michael Garrick, one of the country's foremost composers, offers a personal opinion on the role and function of Jazz Centre Society.

PLUS a plastercast of thousands, a signed photograph of America's Most Beloved Cowboy, expert pools forecasts, the Girl Guide Of The Week, and another signed photograph of America's Most Beloved Cowboy.

DON'T MISS NEXT WEEK'S MM



LES MISÉRABLES in Town last week — Lenny "Chuckles" Cohen, and Timsy Wimsey Hardin.

These two men bear the weight of the world on their shoulders, although Cohen seems to have been the happier of the two. Cohen is actually a very funny man, although you'll never believe it.

Some of us reckon the new Gilbert O'Sullivan single is hellishly boring, while others think it's great. Whatever the case, it's about time the lad got onto the road — there's a hint of self-indulgence creeping into his songs. A few hard gigs needed.

Hello . . . Seen digging the Moon during powercut at Hampstead, Stuart Lyon. And now a sniff of some German song for you. Here's the first verse from "Believe In The Pill," written by Bruno Frenzel, of Germany's Birth Control Band:

"Did you ever fall in love with a virgin like I did?
Can you imagine the pain in her heart, when she's only 15?"

What do you say if she asks for abortion?
I say in spite of The Pope's regulation:

I want you." Refrain:

"I want you to believe, believe in the Pill and you don't need to kill, Oh, no, no, no. Only heavy stuff, but will they listen? Our apologies to Little Women. We didn't really think there was a band called Little Women, it was supposed to be a joke on a theme to soft, girlish, unmanly rock, known as soft-rock Little Women are apparently a very heavy funky unit . . . Right on lads, meat pies and stout! . . . Freda "Kelly" Norris says letters from fans are still coming in for the Beatles Fan Club, though it folds up at the end of March. Membership now down to 11,000, mind.

Readers' Raves this week include the Soloheim Mungash Jazz Band from Bideford, Devon (P.J. Putnam, N.W.3); Jonathan Kelly (Sue Altman, N.3); Bullet (T. Atterton, Notts) . . . Welcome aboard MM to our new Los Angeles columnist Judy Sims — debuts today on Page 6 . . . Another Reader: Shiva (Karen Standland, N.10).

Paul McCartney rang Swansea University at 5 p.m. on the 23rd, asking if Wings could play there. Seventy-five minutes later there was a queue of 800 outside the University hall, followed by a gas of a concert. Swansea

University say ta Paul. Mayor of Los Angeles declared February 14 "Step-tentwelfth Day" in recognition of the fact that they increased — during the working life of the group — the town's revenue by 40,000,000 dollars, and acted as "L.A.'s musical ambassadors to the world." Two other members of the group Gerry Edmonton and Goldie McJohn formed a new band, Man Beast.

Letter from Reader R. T. Laurie, of Barnes, reads: "In your penultimate issue you promised us weather news. In the last issue I found no such news. May I please presume and I shall report you under the terms of the Trade Descriptions Act?" Okay smartypants: Outlook — cool, but verging on hot as the day progresses. Dogga, Portland Bill, Gravelines, 30, 28, Moderate.



■ "For my next number myself and The Boys In Blue would like to do 'Would You Please Leave Your Seats Quietly And Make For The Exits In Case There's A Bomb In The House?' from my new album 'Softly Softly Catchee Monkey'." Occasion: bomb scare at Elton John concert at Watford Town Hall last week when a certain Inspector O'Connor sat in for Elton to make an impromptu announcement.

University say ta Paul.

Come back Bob Monkhouse, all is forgiven. New Electric Light Orchestra minibus includes fitted aircraft seats, fitted 8-track stereo.

You'll probably remember we featured Family in "Disaster Gallerie" last week. Well, we have another to add to the list of horrors that took place in France. Charlie Witney and Paul Palmer were being chauffeured by a Kinney Records rep in Paris. Both sound asleep on the back seat, when Kinney guy got out to check the car. This all took place on a Friday — guess what — the car started rolling backwards into a line of heavy traffic. Poll and Charlie were fast asleep as the car hit 30 m.p.h., going backwards, with no driver — and a bust accelerator. They

Raver's guide to the week

■ **JEFF BECK GROUP** (Sheffield University, Thursday). The mean moody rock guitarist is back on the road after a long absence from playing in public.

■ **REGGAE SPECIAL** (Rainbow Theatre, London; Friday) With Desmond Dekker and the Aces. The Pioneers, Bruce Ruffin and Nicky Thomas. Nice to see the Rainbow representing all types of music.

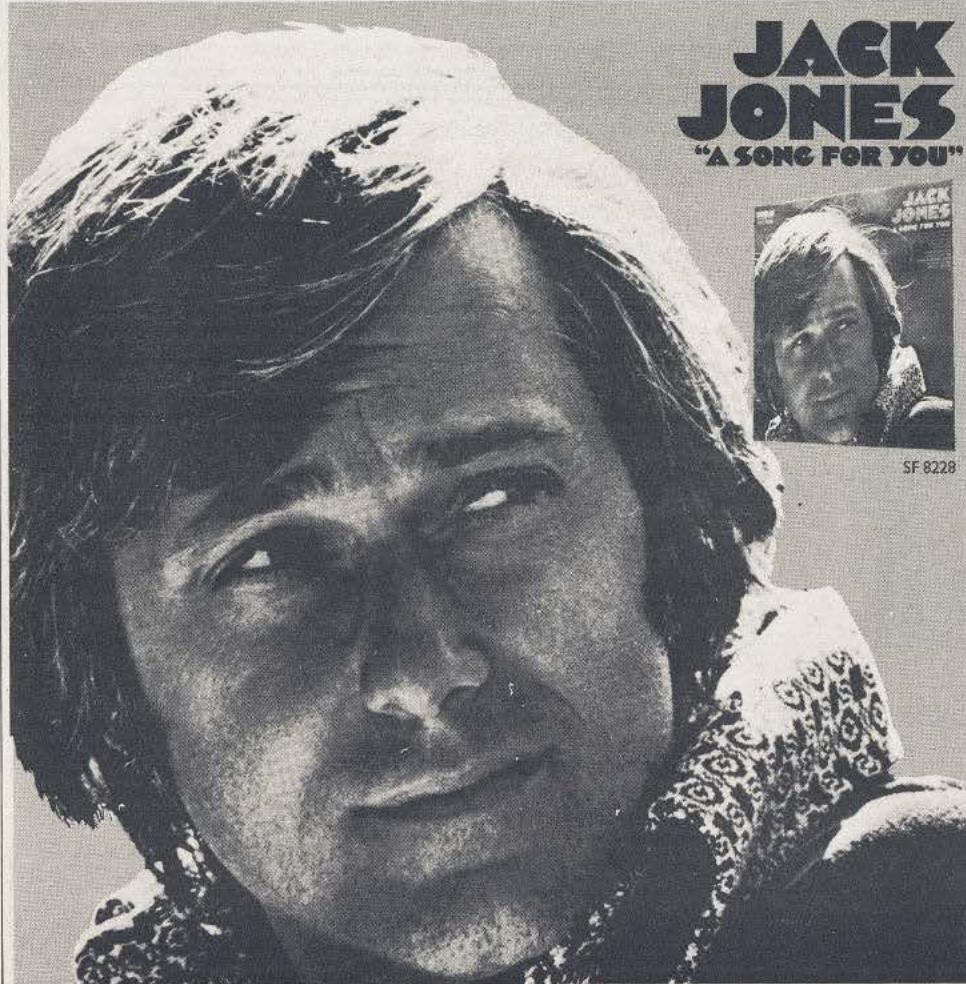
■ **PETE ATKIN** (ICA, London; Friday). The most interesting and underrated performer in the country. Really. Clive James' writing is extremely accurate, and Atkin's voice is suitably English. Plus Ian Whitcomb and the lovely Julie Dawson.

■ **JAZZ CENTRE SOCIETY** (Warehouse "D," St. Catherine's Dock, London E.1; Friday/Saturday/Sunday). Members of the society's new dockland HQ, Tippett, Westbrook, and Kerner the first night. Lamb, Prentiss, Park the second, and Alex Welsh the third.

■ **MOTT THE HOOPLE** (Plymouth Guildhall; Sunday). A bit late in setting up a rock and roll circus, two years after the Stones, but Mott get it on with jugglers, acrobats and comedian Max Wall.

■ **JOEY NEWBERRY** (Festival Hall, Monday). Joey is one of the least appreciated of the American singer-songwriters, but one of the most talented.

Poll attempted to steer from the back-seat and the vehicle "went berserk" before it miraculously ground to a halt. Kinney rep — his task being to look after the twosome — was observed standing up to his chest in bricks at the top of the hill. Bravo Keith Waterhouse (Daily Mirror) for nice piece on Night Assemblies bill, this week. . . . MM men Micki "Send Me" Watts and Roy "Zak" Hollingworth at the moment training on raw meat in preparation for their appearance in All Stars XI (wot a joke) to play Hartlepool on Saturday afternoon. The game aid of Hartlepools F.C. who are in money lumbars. Stars XI also includes Groundhogs Fortunes. Len Shackleton and Jackie Milburn lead an impressive Hartlepools side.



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RCA RECORDS AND TAPES

Chris Welch watches KEITH EMERSON cutting his first solo album -- and hears a preview of PETER FRAMPTON's first solo LP...

HONKY TONK TRAIN BLUES, the Meade Lux Lewis classic may seem an unlikely choice of material for a rock star and a jazz orchestra.

But the combination of tune, artist and band results in a leaping opus of driving good cheer, and just one of the delights in store on Keith Emerson's first solo album.

The boogie tune, poem, as brilliantly evocative as Duke Ellington's "Happy Go Lucky Local," has long been a favourite with Keith and he set out to play it whenever there is a piano handy. And back in the thirties, big bands frequently arranged boogie tunes to good effect, notably Tommy Dorsey's "Boogie Woogie."

Keith's dexterous keyboard work and the dynamic tempo of the New Jazz Orchestra, sparked by the drums of Jon Hiseman, caused a great deal of cheering in the control room of number one studio at Olympic, London, last week.

"Honky Tonk" was the last of three tunes cut down at the session which began at 8 am and went on ten.

On my arrival the tapes were being played back of the fifth take of Charlie Parker's "Au Revoir," one of the greatest tunes of the bebop era. Jon Hiseman was leaping around the control room like a madman, his face contorted as he detected goofs in his playing that were not apparent to anybody else. Keith grins as though the big band bit into the compilation of eight Parker themes that had been brilliantly arranged by Neil Ardley.

During a beer and sandwich break at the nearby pub Keith talked about the album which he has been hoping to record



for years. "The other tune we're doing with the orchestra is Gary Burton's 'Walter L.' arranged by Mike Gibbs. I'm using the Moog, organ and piano with the orchestra and also on my own. I'm taking my time over this album."

"I had three weeks of meetings with Jon at each other's homes, discussing the pieces we wanted to play. It's not a solo album as such; it's just me playing with other people. I'm going to do one track with a symphony orchestra which Joseph Eger will conduct."

"I particularly wanted to work with the New Jazz Orchestra because they work together for years and it's always easier to work with a team than session men bought separately."

"I can't say what the rest of the album will consist of because I haven't written it yet. It's all an experiment. The rest of ELP are working on their separate projects as well, for instance, Greg is busy producing Spontaneous Combustion."

"We're all happy within ELP but I've been wanting to do something on my own for sometime. I'm not worrying about when it's due out, it's just some-

PETER FRAMPTON sat sewing strings back on his guitar. He crouched in the silence of Saturday afternoon at London's Olympic Studios, a time reserved for what is known in the trade as "mixing."

And Peter had just finished mixing — his first solo album. Understandably he was excited — as I was at the prospect of hearing a most important landmark in his career.

Among those keen to take part in his first project since quitting Humble Pie were Ringo Starr, Billy Preston and Jim Price. And a whole bunch of top sidemen.

Musicians, if not always the public, have been aware of Peter's ability as a guitarist, from his earliest days with the Herd. And from the evidence of the album, called "Wind Of Change," they can take into account his song writing and a blossoming vocal style that will surprise his oldest admirers.

The first track, "Fig Tree Bay," really emphasises the change that has blown over. Peter's voice. Notes are cleverly held to unpredictable length, unusual inflections sparkle and he expresses a confidence and maturity not heard before.

"I played drums on this one," said Peter as we heard the title track "Wind Of Change," a tightly written tune, short and to the point.

"'Loud Like Lightning' has a lifting samba-like beat, with Andy Bown on organ, Chris Karan on congas and Frank Ricotti on shakers. Once again Peter's voice sounds brightly confident and relaxed and he features a nice acoustic solo.

"This one goes up a bit — it's 'Jumping Jack Flash,' with Mike Kelly on drums, I did 'Flash' because Andy Bown mentioned it when we were thinking of numbers we could add together on my own. We didn't listen to the original record and I still haven't heard it! Jim Price put the brass on. He puts down one track that sounds like Herb Alpert and puts more and more down until he gets it sounding exactly right. It took him three and a half hours."



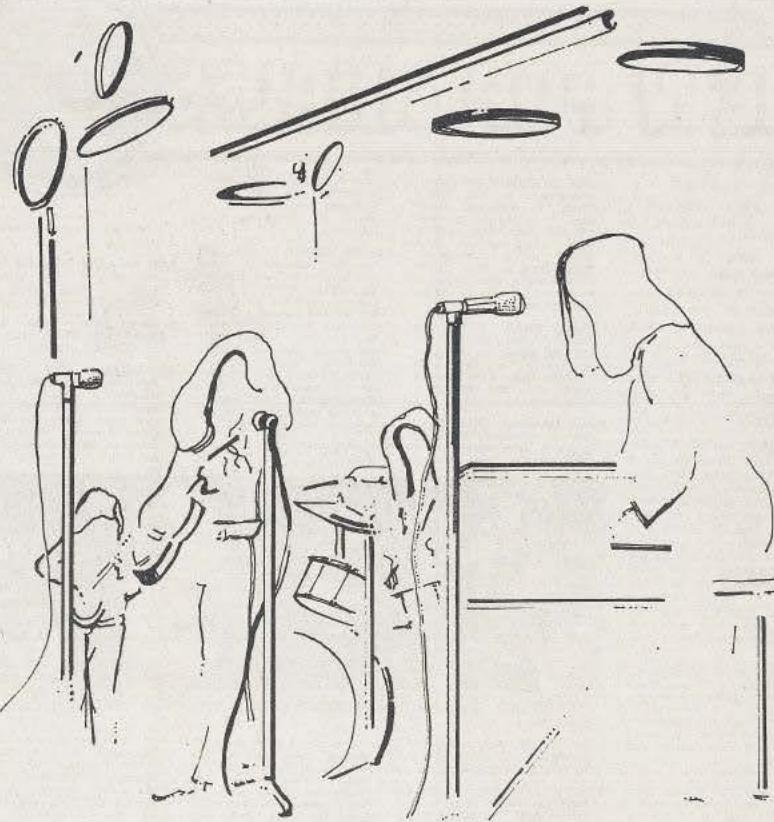
"Oh For Another Day," is a beautiful song with guitar and strings. Peter sings so well you don't notice the 747. "I was sitting outside in the corridor playing acoustic guitar and I noticed the noise and I suddenly realised we were picking up aircraft noise. You can just hear the plane flying over the studio. It's very subtle, but it's there. I think it's a 747!"

The second side commences with "It's A Plain Shame," a roaring Stones-type rocker, and leads into "The Lodger," with Ringo on drums, and a very set of Frampton lyrics.

"'Hard Rain' is just me and Andy Bown and some strings . . . Another intense and emotional song it serves as a perfect foil to the charging drive of 'All Right,' with Billy Preston, Ringo and Klaus Voorman on bass. Dig the way Ringo builds up the pressure simply by piling on the strength of his four to the bar bass drum."

The one unfinished track was "All I Want To Do," which Peter took with him to Island studios that night to add the vocal. He gave me a rough idea by singing it in my ear over the backing track, from a range of about four inches.

"Getting the people together for the sessions took time," said Peter. "And I took a two week holiday in the middle of it. But the different sessions meant we have a different sound on each track. I wrote all the songs except 'Loud Like Lighting' and Enid Blyton wrote the rest! The main people working with me were Mike Kelly on drums, Ricky Wills on bass, a guitarist from New York, Frank Carillo, and Andy Bown. Del Newman did the string arrangements."



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NEW POP SINGLES BY CHRIS WELCH

DONNIE ELBERT: "I Can't Help Myself" (Avco Embassy). GREAT. No arguments please, here is a fine stomping soul hit destined for a lengthy engagement in the chart. Donnie's vocals swoop and soar as the band swings home with unrelenting energy. It's undoubtedly my tip for t'op.

FAIRPORT CONVENTION: "John Lee" (Island). Dave Swarbrick's songs from the Babbaconne Lee album released as a single by popular demand and it has sufficient appeal to earn it a place amidst the commercial cuts, as they say in the trade. Included in the price of the single is a cover picture of "John Lee and his Old Mother," both of whose ears stick out in a curious fashion.

FARNBOROUGH FIREWORK FACTORY: "Two Many People" (Decca). Heavily loaded with gimmicks and echo, it features Beach Boy influenced vocal harmonies (sort of), slide guitar and strings.

EDDIE FLOYD: "Yum Yum" (Stax). Eddie with a positive backing complex of rhythm section and choir, on a relaxed funky tune ideal for disco play.

ROGER JAMES: "Gold" (Chapter One). Roger is a prolific session guitarist and singer, who works with studio group Black, Brown and Beige and for kicks

plays in some of the trendy restaurants in the Kings Road. An excellent musician, it would be nice to see him gain some success with this unusual soul ballad, partly written by John Kongos with Doris Troy lending her unmistakable vocals to the backing chorus.

VANITY FARE: "The Big Parade" (Jam). Huzzah! It's the big parade of the pops as Vanity Fare roar back into the chart with this fab sound of the seventies, blah, blah, buzz etc.

DAVE DAVANE: "King Kong Blues" (Phillips). Swinging organist Dave back with a soul novelty that reminds

colder than a rice pudding. Sorry to see great jazz musician Benny Golson reduced to arranging such taploca.

BRONX CHEER: "Hold On To Me" (Dove). A semi-pro band who just released an album titled "Bronx Cheer's Greatest Hits, Vol. 3." Should appeal to those who like shouting "Wally" at concerts years after everybody else has stopped shouting "Wally" at concerts. Phil, I wonder where on the label. Yes it does have a certain rough charm, and the rhythm section and fuzz guitar are effective.

LIBERTY HELM: "Gwen" (Epic). From the intro it

Undistinguished bubble gum.

SUE VICKERS: "Loving You The Way I Do" (Threefold). A song Sung by Mike Vickers wife. V. nice.

BOBBY LEE: "Big Boss Man" (Polydor). Tripe. V. good. Funky variety.

HARTLEPOOL F.C.: "Who Put Sugar In My Tea" (United Artists). Yet another football club song with the team marching along to an Ed Welch tune. Over to Bert Muddyknees, my football adviser: "Well

ly discouraged by the brutal "Masters," they would snarl, and poor old John Catsmeat who had been amused by the sight of the Hooligans tripping over a waste basket and breaking several ribs, would be forced to curb his natural instincts, which as modern psychiatry tells us, is liable to damage the nervous system. White lies, sing a song group, while the lead singer screams a bit. Let's face it, collecting trolley bus numbers is more interesting than most rock music. Or for that matter, refurbishing pine wood furniture and selling it at a profit. Fun, educational and

"Same Old Song" is included on the B side.

TONY BLACKBURN: "Money Don't Make A Man" (RCA). Tony the man who comes into our lives each morning with the teabags and marmalade spins onto wax with a cheery chon that doth harm to neither man nor beast.

NEW SEEKERS: "Beg, Steal Or Borrow" (Polydor). This year's songs seem a much better bunch than previously, but while the cheerful performance by the boys and girls has a relatively sophisticated sequence, doubtless some puppet song from Finland will take the Eurovision

frantic. The trombone solo is a bonus and swings lightly over the chants of "Gimme Some More."

BOB AND MARCIA: "But I Do" (Trojan). Ye ancient Clarence "Toad Man" Henry hit given a brisk reggae treatment, and it also has it all. One does miss Henry's high pitched vocal attack, thus: "Arrgh."

SIDNEY, GEORGE AND JACKIE: "Story Book Children" (Summit). A big hit in the States a few years back by Billy Vera and Judy Clay. It's a nice song, given a good reggae treatment by the lads.

LES DAWSON: "Promise Me" (Decca). Popular TV personality of Sez Les fame bursts into action with a reasonable ballad. But I must say he doesn't match up to MY favourite TV comedians, the good old On The Buses team. That Reg Varney's a real scream!

RICKY NELSON: "Hello Mary Lou" (United Artists). Going back into the past with the nostalgic maxi-single is good fun, for some, but how does the Rick Nelson name feel about it all? Other tracks include "Never Be Anyone Else But You," "It's Late," and "It's A Young World. Not terribly thrilling then or now.

OPEN ROAD: "Swamp Fever" (Cochin Gramophone Company). Living swamp music, they do say. But one wonders, have they actually been to the Bayou? On my recent visit to the swamps, I suffered a severe attack of malaria and failed to detect one friendly guitarist amidst all the mosquito trees and crocodiles. You get better rock and roll down the East End.



FAIRPORT CONVENTION/DONNIE ELBERT/GEORGIA BROWN/F OUR TOPS/NEW SEEKERS/TONY BLACKBURN

me of the early days of Georgie Fame. Not bad for all you disco operators.

FOCUS: "Tommy" (Blue Horizon). Nowt to do with Uncle Pete Townshend, it's a Mike Vernon production from the album "Moving Waves," and features rather unsatisfactory lead guitar over out of context lyrics.

CASS ELLIOT: "Baby I'm Yours" (RCA). A million selling hit for Mama Cass, Mama Cass sings it nicely but it leaves me

sounds as if it is going to be "Lightning Strikes," but it turns into a Top Of The Pops chart-topping-type arrangement with one of those singers who emerge from the club scene up north to great acclaim. Surprised to see this kind of bilge on the once highly esteemed Epic label.

JUSTIN HINDS: "Mighty Redeemer" (Treasure Isle). Happy seaside music full of bananas, teeth and rum.

JUMBO: "She Said" (CBS).

of course Ron, I well remember the day Jackie Swell scored all your Shirefield Wednesday goals in 4-2 victory against Cardiff City. Do you know he hit 22 goals in 35 League games to ensure Wednesday won the championship? Fantastic Bert, but let's face it — they're a great side.

GRIN: "White Lies" (CBS). There's not much to grin about these days, and in fact I can remember that at school grinning was active-

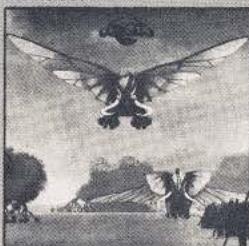
makes good money. Here's how you can earn money. Details next week.

FOUR TOPS: "Bernadette" (Tamla Motown). Ah, do you remember this fabulous soul hit from '67? ("No," reader Reg Catsmeat, aged 14). Well never mind, there are thousands of us left who wish back to the day when the Four Tops rocked the Saville Theatre in London in those heady days of yore. Nice to hear it again, but it was never as good as "Reach Out."

Song Contest by storm. Meanwhile, let us pray for victory. We'll show the Foreigner the thing in the Bayou way, has anybody seen the Foreigner recently? He was last heard of drinking heavily in a pub in Greek Street.

THE JBS: "Gimme Some More" (Mojo). Not truth in romance, but they're doing an album of songs from The Boy Friend. James Brown's boys riff in predictable fashion and the brass are refreshingly non-

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If McCartney really wants to do something for Ireland

THEY don't all travel first-class air fare, you know.

The 10.15 p.m. ferry from Liverpool to Dublin winds its way slowly through the Merseyside docks, loaded with cars, lorries and semi-drunk Liverpool Irish on their way to the home country. On board, Stackridge nurse slow fear inside. All day long people have been cracking the inevitable jokes, but the prospects of IRA bombs, soldiers and bullets are now a harsh reality.

Stackridge have come to Ireland to tour the country for four dates taking in Dublin, at the technical college, Coleraine, the New University of Ulster, Magee University College, Londonderry, and Queen's University, in Belfast.

There's a need for music in Ireland, especially in the North where the kids need music as a release from the tensions that accompany their everyday life. Even if it is only temporary before they go back into the reality of soldiers walking and driving round the towns in convoys.

Down South in Dublin, the city stands calm. It is hard to believe that 150 miles down the road at least two bombs a day are going off in Londonderry. The kids here don't live in the shadow of bombs, and they want to see big time groups rather than middle of the ladder music like Stackridge. At the Technical College, Coleraine, they night last week, after a day of PA troubles during which their brand new mixer blew out without ever being used on a gig, they did not go down too well.

Mike Evans, violinist extraordinaire and absent minded rock shop of the band turned up late for the gig arriving on stage after two numbers had been played. Bass guitarist, semi acoustic songwriter and vocalist, James Warren sounded shaky with Mike being late again. He was little man with a long blonde hair and lemon shaped glasses, James seems to physically shake before every gig, but in Dublin he was completely thrown by worrying whether he was.

Thrown off on the wrong band, and even when Mike turned up on stage (after two numbers) to play a tremendous jig, which reached one of the highest levels of his playing on the four date tour, he and themselves did not lift all that high. They were called back for an encore, where Mike played another jig, but the gig never happened in the way Londonderry and Belfast did.

The atmosphere in the ferry from Dublin was tense. Flautist Mick Slater sat in the van with roadie mixer, Barry. The rest of the band — James Warren, Mike Evans, Andy Davies (gtr., vocals), and drummer, Barry, sat in their Ford Zephyr. Londonderry brings on weird connotations of violence and hate — you know that bombs go off there and naturally you get worried.

Near the border we were stopped by the Guards, English police. They just asked us names and addresses and the usual questions of what we were doing and were we carrying bombs. But to Barry and Mick in the van their approach was far away from the friendly. They just got. Apparently they were searching for drugs, and Mick and Barry were told we were getting nervous in the car.

At the border between the South and North, the Customs post, a party of life guards quick drive over ramps set in the road to obstruct speeding cars, a word with Customs men who asked if we had anything to declare, and we were on our way through a border town with somehow surprisingly, Union Jacks flying from shops and houses windows.

The first sign that the IRA and the Provos exist in Ireland came at Omagh, where the road bends into the town.

Turn the corner and a



STACKRIDGE
are one of the few bands to take their music to the people in the 'front line' in Ireland. Mark Plummer reports.

burnt out Church stands with a melted bell cross bowing to the sky. But it is in Londonderry that the extent of the damage is shown. The Strand road is potholed with bombed buildings and shop windows are covered with boards or wire netting. There is no such thing as window shopping anymore, and soldiers walk the streets tense and ready for loading. Most of them are no more than soft chinned kids fresh out of comprehensive school. It doesn't seem right that they should be here at all.

The Bogside is completely cut off from the town by a big burly Irishman told us, but the road is now closed by soldiers completely cutting the Bogside off from the town. The Provos lay down the law here and soldiers rarely walk in. William Street was the way to Magee University College, but with a detour we found the place fairly easy. The shock came when the band saw the hall — the small dining room was to be the site for the gig and it was in complete contrast to the beautiful acoustically designed Dublin hall.

The gig that night was packed out, people from the town as well as students packed their way into the hall and they all held back a bit of reserve in showing their respect to an English band who had the guts to get to Ireland to tour. Musically, well you couldn't really tell how it went with the sound system playing weird tricks in the little hall completely non designed for electric instruments.

The energy in that little hall was tremendous, and the band played a storm.

Stackridge's music is a weird blend to try and cockpit records, taken from both rock and roll and classical music, but never from the obvious influences. James has been a Beatles freak, whenever he sits down to play the guitar to himself it is like someone that is playing, and there is a lot of the flavour of their music in his writing. Variety is definitely important in their music, and is a great sense of humour. Their pieces, and that is the right word, have a classical pattern in that there are definite sections, rather than most rock bands, where one number follows into the next with little difference, there is a definite key to each of Stackridge's tunes.

At the moment they are not too happy with the material they are playing on stage. Next month they are taking a couple of weeks off and adding another guitarist, Jim Walters, who was one of the founder members with Andy Davies. Jim, nicknamed and known as Cranberry, was one of the main facets in bringing in their weird sense of humour into the music.

From watching the band for four nights on the run, it was apparent that they needed a key word to fatten out the sound. Andy Davies will be switching to piano, electric piano, and Mellotron which will give him the chance to put the horns and violin sections that are needed into the music.

At the moment the one song they are playing that the whole band is completely happy with is a long piece, "Slark," that features long sections and a solo part in the middle that is not just an exercise in blinding.

Mutta is the main soloist, and the solo he builds brings the theme of Slark. The

monster into reality. The piece he plays is a semi-improvised musical painting that brings out his natural flair for comedy. In its own style, the nearest comparison is probably Chaplin. He uses all the arts of dramatics, playing shrill runs and spurts through

the PA, while Barry adds echo to emphasise the notes. Then he uses words and snorts, and one part where the master comes into view he cries "Mummy" in varying high pitches. You laugh at first but really you're laughing at yourself. Everyone calls for

someone in times of trouble.

Saturday brought the band into Coleraine where the gig fell completely flat at the New University of Ulster on the outskirts of the town. The same night, the Chieftains

Continued on p.42

why doesn't
he stop
singing about
it and
come here?



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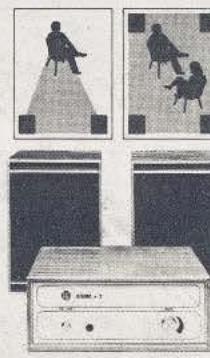
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jazz scene

NO-ONE, as the cliche goes, was more surprised than Harry Beckett to learn that the MM's readers had voted him their favourite British trumpeter in last week's Jazz Poll results.

Not just that, either. He was also placed third in the international trumpet section, behind Miles and Don Cherry, but ahead of such talented Americans as Gillespie and Hubbard.

"You know, I've never even been mentioned in a poll before," he said, mulling over his triumph. "I can't figure out why. I won. It's strange."

It's not, really. In recent years, Harry has been exposed in many contexts as a musician of the highest emotional and technical calibre, compatible with a considerable range of artistic concepts.

In the past year alone, you might have heard him with Graham Collier, Mike Westbrook, the Brotherhood of Breath, the London Jazz Composers' Orchestra, Mike Osborne, Ian Carr, or Tony Oxley. He's in demand because he's an unfailingly personal musician who can add a breath of poetic genius to anybody's music.

In recent months, too, he's been given his first chance to prove his worth as a leader, and two albums ("Flare-Up" and "Warm Smiles") coupled with several appearances by his own outfit, the S & R Project. The critics have revealed him as a composer of unexpected talent. A piece like "Tomorrow Morning Early," from the second LP, is as interesting as almost anything being produced by his contemporaries.

A quiet man of exceptional good humour (the only time I've ever seen him riled was when he looked as though he wasn't going to get paid at last year's Montreux Festival), Harry is held in great esteem and affection by everyone on the scene.

He's very enthusiastic about his band, which also includes Mike Osborne (alto), Alan Skidmore (tenor), John Taylor (piano), Chris Lawrence (bass) and John Webb (drums). But what does S&R stand for?

"I made up the name to puzzle people's minds," he says with a grin. "It's to tickle their curiosity so that they'll come to see what it's all about. Actually it's a bit

HARRY BECKETT: I've never even been mentioned in a poll before



Beckett on top

his compositions. "It's not an ego thing — the guys seem to like playing them. Maybe that's helped me to get more attention."

Six more of his themes (he calls them, rightly, "songs") will be heard on his next RCA album, recorded live at a concert in London's Institute of Contemporary Arts last month.

In fact, Harry promoted the concert himself. He'd been

given a bursary by the Arts Council to write something, with the usual proviso that the results be presented to an audience somewhere.

"I'd recorded with Ray Russell at the ICA," says Harry, "and that turned out very well — I had a nice clear sound. I thought it would be better than a studio, and we managed to get the same engineer that did Ray's record."

At the beginning and end of the concert, Harry played some unaccompanied trumpet and flugel music, which will serve as "bookends" on the album.

It will also feature more of the singing which he premiered on "Warm Smiles" — that's not really all that new. After all, when he was a kid in Barbados, he was always singing, often in choirs.

I love the voice — any kind of voice, even Tom Jones. It's affected my playing as much as anything else. When I was learning the trumpet, I had a tutor-book by Harry James, and in it he said that you should always think as if you were singing, and play as if your tone were the human voice.

"I've never forgotten that, and because I'd sung before, it wasn't hard for me to think like that."

Actually, people often ask me why I don't have a brassy sound, like most trumpeters. It's because I listened to people like Miles and Chet Baker. Chet was lovely — I'm a bit of a romantic, and he was such a lyrical player.

I'm very fond of his playing on those records with Russ Freeman and Gerry Mulligan — he was the man in Mulligan's group, so beautiful, especially in things like "My Funny Valentine."

It really hurt my heart when I heard about all those things that happened to him when he was in Britain and on the Continent in the Fifties. A player like that should be treated like a king!"

Although he's been around the British scene for more than a decade, Harry's playing still bubbles with youthful vigour, which must stem from his attitude towards age in general.

"There's so much to live for — I'm still studying music, because there's so much to learn. I wanted to be a better arranger, for instance, writing on a larger scale for voices and strings.

"I believe that, whatever you're doing, you should be totally involved in it. That's what I don't mind doing — commercial work, dances, weddings, town halls — because it's still music, and I love all the music."

The musicians I work with like Surman and Skid and Ossie are all deeply involved like that. I'm just sorry that they're not getting more of it financially. It's okay to say that it's beautiful music, but you can't play beautiful music on an empty stomach."

WHEN the Jazz Centre Society opens its new doors, at Warehouse D, St Katharine's Dock, London E1 tomorrow (Friday), there won't be any booze inside. But there will be food and coffee for the three-day festival which runs from March 3 to 5. The JCS have applied for a drinks licence and have encountered problems. But they hope for good news within the next few weeks.

On opening night, Saturday, the Centre presents the Mike Westbrook band with Norma Winstone, Keith Tippins' trio, and Alexis Korner with a jam session. The Bobby Lamb — Ray Premru 26-piece orchestra appears on Saturday (4), and Alex Welsh and his band on Sunday (5). Regular attractions at JCS will be concerts every Sunday and record recitals each Wednesday. Brotherhood Of Breath are there on March 12. Don Sollash of Dobell's Record Shop reviews the new releases on Wednesday (8) and Brian Priestley gives the recital on March 15.

HEAD, the Scottish group previously known as Heads, has added Edinburgh guitarist Charles Alexander to their strength. This altered band plays at the Cumberland Cottage Theatre Club on Sunday (8).

JAZZ JUBILEE is the title of a special BBC programme (Radios 1 & 2) on Sunday, March 5. The show looks back over 25 years of BBC jazz, and includes the words and music of some of those involved. Produced by Keith Stewart, the programme marks Jazz Club's 25th anniversary and replaces Jazz Notes and Jazz Club for that evening.

MARCH programmes of Free Jazz so far fixed for London's Little Theatre Club, Garrick Yard, St Martin's Lane, are as follows: Amalgam (2), Amazing Band (3) Amalgam (9), Sponaneous Music Ensemble (10), Talisker (12) and Amalgam (17).

NEXT MEETING of the Musicians Co-operative is at Ronnie Scott's Soho, on Sunday (12) at 8 pm. Attractions are the Howard Riley Trio, Paul Rutherford-Paul Lytton Duo and solo guitarist Derek Bailey . . . This Saturday (4) the SME plays Bedford College in Regents Park, London, sharing with Talisker.

FOLLOWING up an earlier story here about the Fourth International Jazz Festival of Dunkirk (April 29 to May 2) we can now give further information about its programmes. For the first day, see Bernard Dupuy who is in charge of the affair, they have a booking for Erroll Garner's trio. Pianist Joe Turner and the Ivan Jullien Big Band are signed for the third day, and Dupuy hopes to have clarinettist Claude Luter for day two. Of the final day's concerts, more later. In addition the festival will stage the usual band contests and rehearsal sessions, and this year there is talk of jazz movies.

MICHAEL MULLIGAN makes his monthly pilgrimage to the Midhurst Jazz Club, to guest with the Stane Street Jazzmen, tomorrow (Friday). Club meets at the Egmont Arms Hotel, Midhurst. The Jazzmen, a Sussex band, play their usual weekly session at the Trees, Selsey on Sunday evening (5).

THE DEATH of Muesman Curtis Jones is reported from the Continent. Jones, aged 65, apparently died at the end of January after a short illness in a Munich hospital. The pianist-singer was born in Naples, Texas, on August 18, 1906, and began on guitar at the age of 8. Later he switched to piano and started singing professionally in 1924. He settled in Chicago during the middle Thirties but ran into lean times in the post-war period. He came to live in Zurich early in '62 and has lived and worked since then in Switzerland, France, Belgium, Yugoslavia and Morocco. He recorded in London in November of '63 and toured this country late in '68 when his "Now Resident in Europe" LP was released by Blue Horizon.

CURTIS JONES:
died on Continent

CHRIS BARBER's band visit the Salisbury, Barnet High Street, on Sunday (5), and Alex Welsh is back there on March 12. The Welsh band plays the Red Lion, Hatfield on Monday (6) . . . Jazz At The Goat Inn, Sopwell Lane, St Albans, features the Dave Jones quartet plus guests every Sunday at noon . . . Acker Bilk and band and Max Colle's Rhythm Aces share the bandstand at London's 100 Club tomorrow (Friday). Bilk and the Dauphin Street Six are there on Saturday (4), the Black Bottom Stompers (5) and Billi Bruski's Jazzymen (6). On Monday next (6) there will be Afro-Rock at the 100 by Ujamaa with Harry Beckett and Lionel Grigson.

A NEW ALBUM is being released in April by Bob Downes on his own label, Openian. The album (number BDOM 001) is titled "Diversions" and features Open Music by Downes (flute and tenor sax), Barry Guy (bass) and Dennis Smith (drums and percussion).

ALAN ELDSON'S band is at the Royal Lancaster Hotel tomorrow (Friday), the Great Harry, Warrasch, on Saturday (4) and the Lord Napier, Thornton Heath on Tuesday (7).

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RICHARD WILLIAMS



four sides of the DOORS



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of the Doors'
greatest numbers



BREAD: "Baby I'm — A Want You" (Elektra). Bread make fine singles, but an album exposes their shallowness. Every song is pleasing enough, with its superficial melody and facile words — "Games Of Magic" is the ultimate in wishy-washy self-indulgence.

But judged as a singles group, they are fine, with the title song (their current hit) and "Diary," an attractive, mandolin song by David Gates, especially powerful. David is, in fact, the catalyst for the group, with that infectious falsetto voice that forms the hallmark of their best work. He is also the best writer in Bread, by far.

Instrumentally, they get some meaty keyboard work by Larry Knechtel. Some of the songs are naive, some plain weird or worse. On an LP, they're just a bit too much. Keep making good singles, chaps. — R.C.

PAUL WILLIAMS: "Just An Old Fashioned Love Song" (A&M). The handsome lyric sheet inside the sleeve of this album contains some hand-sketched pictures of Paul Williams sitting alone in a restaurant. Smoking a cigarette, looking doleful and introspective, he's a melancholy sight wearing the troubled looks of a broken romantic. The music on the record catches him most perfectly — a perfect mirror for those with love problems which they might find hard to articulate. Williams is the Los Angeles writer who has written Carpenter's hits like "We've Only Just Begun" (he does his own version here), and the highly catchy title song. As a lyricist, he's not startlingly original but he possesses a natural poetic flair for expressing inner emotions. "How much pleasure makes me cry," he sings in "A Perfect Love." In "When I Was All Alone" and "Gone Forever," he writes and sings powerfully on the reality of ageing and on the lack of his subtle nuances as are infectious as the pretty melody. Simple backings; an attractive catch in his voice; every song cleanly constructed. It's a really beautiful album that could never be Paul Williams' Bacharach status if he stays on course. — R.C.

ASHTON, GARDNER, DYKE & CO: "What A Bloody Long Day It's Been" (Capitol). "It's a drag, you're a drag, I'm a drag!" yells the protesting voice of Tony Ashton. It's a despatching cry that tests the limits of credibility during this remarkable programme of roughly sincere and grittily honest songs and arrangements. That Ashton is not a drag soon becomes evident. If you are prepared to join his soul-searching expedition, The " & Co."

in brief

INSTRUMENTALS: Burt Bacharach's many hits got lush, imaginative handling by the FRANK CHACKSFIELD orchestra with fine arrangements by Johnny Keating (Decca), while MINTON'S BIG WIGS in with "To Lovers Everywhere" and "From Mantovani With Love," both with his specially full, rich sound and songs ranging from "Little Green Apples" to "The Way You Look Tonight" (Decca). Under the title "Amazing Grace," the NEW CASCADING STRINGS do some very attractive versions of some recent hits, including "Fire And Rain" and "If You Could Read My Mind." Nice light and fresh. TITANIC: "Sea Wolf" (CBS). Titanic had a lightning hit last year with "Sultana," which sounded like Santana. On this album they seem to have absorbed so many influences that they sound like everybody else except themselves.

CONNIE FRANCIS sings "Great Country Hits," sixteen of them, in fact, all well-known C & W flavoured tracks which don't really improve the original versions but on up-tempo tunes — "Bye Bye Love" "Singing The Blues" etc. — Miss Francis comes over

provide an enormous help to Tony, Kim Gardner and Roy Dyke. The music is witty and satisfying. Behind the vastly personal vocal style of Tony Ashton is arrayed a hip rhythm section and some convincing strings and brass. Whether the music is rocking or swinging, there remains a despairing quality to it. A very good set of songs, heavy times past tinged with alcohol and tobacco. There is a great deal of nostalgia typified by "Ballad Of Remo Four," which concerns the group where Tony first gained fame. But they feel of mandolin sentiment creeping in are swept away in the wake of such driving passages as occur in "Rock And Roll Boogie Woogie." "I'm Going To A Place," a soulful ballad, re-enphasises the resignation in the inevitability of life's disappointments. But that these disappointments can be eased is evident in "I'm Gonna Be High Tonight," which leaps into an exciting three-four passage, perhaps suggesting the restorative influence of amber fluid at work. Dyke's drumming is particularly good here, phrasing with the brass, who are Dave Caswell (trumpet) and John Mumford (trombone). "Still Got A Long Way To Go," featuring Tony on electric piano and there is some nice fuzz guitar from Mick Liber and a section that jives like a 1940 swing band. One of the best arrangements featured is the ten minute saga "The Falling Song," with Tony on organ and piano. A model bus is obtained as moody strings arranged by Jon Lord shift uneasily over the sensitive drumming, building waves of almost menacing power behind the various soloists. The spirit is that of musicians who have seen, heard and

played a lot, and yield not to cynicism in the quest for musical fulfillment. — C.W.

JULIE DRISCOLL: "1969" (Polydor). The function of this album is to spell out the heavy changes Mrs Tippett went through in the space between "This Wheel's On Fire" and "September Eleventh." It is a mix of a year of its title, with a variety of musicians culled mostly from the early Keith Tippett Group and the defunct Blossom Toes, and most of the songs refer to the general bewilderment she felt at the time. Today, woke up to many things my day began in long confusion" and "To have friends around you — or be on your own; to share with a lover — or go it alone" indicate the prevailing mood. One senses that Julie wrote these songs with difficulty, and that's why they don't really work. They're just a little too straightforwardly personal — she asks the questions of herself, and they don't relate to the rest of us. Her answers, though, fare rather better than her words. The melodies are strong and simple, and several — like "Walk Down" and "A New Awakening" — are enhanced by strong, brassy arrangements provided by her husband (typical of his work at the time). The Blossom Toes, too, give her a lovely background on "Breakout," with Barry Reeves' supple drums and Jim Creegan's Kaukonenish guitar outstanding. Julie's voice is powerful and direct, sometimes tending to coldness but a useful instrument. I'm sure that she'd like all her pre-1970 music to disappear off the earth, but admirers of both her early and recent work will find a great deal of interest here. — R.W.

boring and uneventful (Pye). **TONY HEAD:** "Heads To Win And Tales To Tell (The Traveller)" (CBS). A singer with songwriter who understands the use of pop numbers, an album of songs and short musical narrations about a traveller who travels along in a world "which never understands."

TITANIC: "Sea Wolf" (CBS).

Titanic had a lightning hit last year with "Sultana," which sounded like Santana. On this album they seem to have absorbed so many influences that they sound like everybody else except themselves.

CONNIE FRANCIS sings "Great Country Hits," sixteen of them, in fact, all well-known C & W flavoured tracks which don't really improve the original versions but on up-tempo tunes — "Bye Bye Love" "Singing The Blues" etc. — Miss Francis comes over

pleasantly. Slower songs are just a bit too wallowing and whining with self-pity. (MGM).

PAUL CONNOR: a singer/songwriter, shows on "Easy To Remember" that writing is his forte. His voice is a little too grating for the lush ballads and not quite strong enough for the uptempo numbers (Polydor).

PHIL BRADY AND THE RANCHERS: "A Little Bit of Country" (Philips). The group has a very clean, unpretentious sound, and accordingly they tackle songs with confidence and vitality. Brady's lead voice expresses this nature without overindulgence. There are some effective touches of lead guitar and steel. Songs include Kristofferson's "Me and Bobby McGee" and Tom Paxton's "The Last Thing On My Mind" set to a more up-tempo rhythm than usual.

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"It was the success of Nine by Nine as a single which led to the making of Blue. I saw Ian, Putty and Nick and suggested how about we get together and do another album. Right, they said So here it is"

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MAIL BAG

Write to Melody Maker, 161 Fleet Street, London, EC4P 4AA. You could win an LP token.

SO JOHN AND PAUL have finally hit rock bottom in their pathetic, naive little worlds, by bringing themselves out as authorities on the sad situation in Ulster.

What a pity you couldn't contribute some happiness to the young people over here by getting your respective bands together and coming over to give us some music, as a few English groups have done recently, or perhaps you haven't the courage to do it. — MICHAEL MCFAUL, Dillons Avenue, Newtownabbey, Co. Antrim, N. Ireland.

IT MAY BE that Lennon and McCartney believe because they were in the Beatles they have become gods, or even may be politicians. I am sure they have no idea of the situation here, and even if they have they do not fully understand it.

Please John and Paul do us all one favour, go back to fighting amongst yourselves and leave the rest of us alone. Life's bad enough as it is without your help. — LAWRENCE FISHER, Knockbreda Park, Ormeau Road, Belfast.

IN REPLY to Paul McCartney's reaction to the rejections of his records by various authorities, which are, in his own words "preventing the youth from hearing my opinions," I would like to say "Up you too!" McCartney.

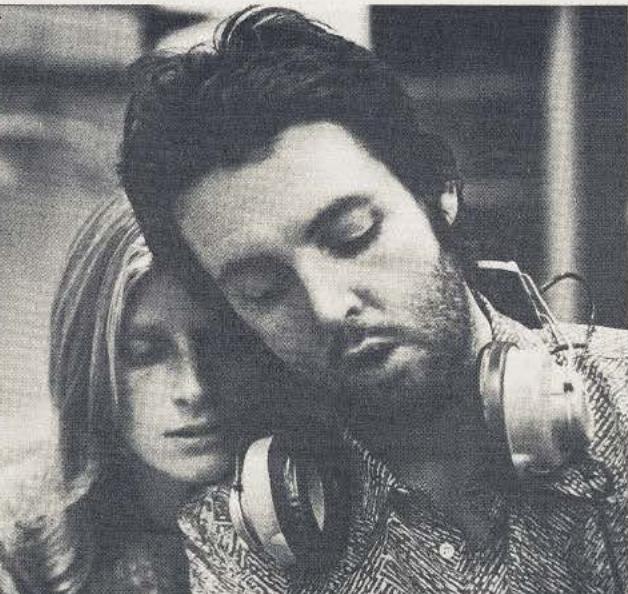
Your opinion is not asked for, neither in spoken word or your music. Even if it was, you still don't have any account or representative of any ideas or corresponding situation to demand any notice or attention.

So Paul, please, let's keep our nose out of other people's business. You don't live here, you don't know! If you are so adamantly dogmatic in your widely expressed opinion, how about coming to Belfast and giving us a live performance, and perhaps we'll arrange an Irish "welcome" for you. If not, take to your "air bags" and fly away.

— ADRIAN KENNEDY, Orangefield Parade, Belfast, N. Ireland.

PETER FRAMPTON thinks there won't ever be a replacement for Jimi Hendrix. Well, I saw The Groundhogs live the other evening and I think I can safely say that we have another Hendrix in Tony McPhee.

He mastered the art of feedback with amazing skill performing "Amazing Grace" in the same style as Hendrix performed his "Star Spangled Banner" at Woodstock. I don't



McCARTNEY: how about a Belfast gig?

see why so many people should idolise Hendrix for his feedback technique. To me he used it like the wah-wah pedal or the fuzz-box just to fill out the sound.

Tony McPhee did this as well, and I agree he was copying Hendrix but it does go to show that a lot of the skill involved is really electronic and varies every time it is played. — DICK (RICHARD) ELLIS, Smythe Close, Southborough, Tunbridge Wells, Kent.

I WOULD LIKE to answer the complaints made by Mr Hanley in your last edition about student unions who do not open their concerts to the general public.

In many cases this is not done, because students want to keep the people out but because of college regulations. Most unions, particularly in the smaller colleges would be too glad to allow anyone into their dances, if they could, since this would provide a welcome increase in revenue from these events which tend to run at a loss in many small colleges. — A CHILES, Deputy President BRCSUS, Students' Union Society, Borough Road, College, Isleworth, Middlesex.

WHY IS THERE so much double tracking on albums these days. Surely every group should be able to reproduce their studio sound on the concert platform.

I am sure that many a music fan has been disappointed to hear a group whose live performance bears no resemblance to what is produced on a bit of black vinyl.

A classic example of this is Led Zeppelin who, although being a group of four very fine musicians, cannot produce their album sound on stage. — DAVE RODLEY, Gartens Street, Broughty Ferry, Dundee, Scotland.

IT SEEMS THAT no one amidst the mass of eulogies to Led Zeppelin, Deep Purple, Black Sabbath and Uriah Heep has attempted to analyse why the heavy group holds such a curious appeal for the British fan.

The majority of fans are not willing to make any attempt to listen. Consequently they talk all through Genesis, America and Lindisfarne performances, with the result that the only groups they ever hear are those whose sheer volume demands attention at conversation like the aforementioned Zeppelin, Purple, etc.

While the perpetual crescendo groups battle against their own competence, those groups and soloists who demand "listening to" rather than merely "hearing" battle against the background of incessant talking.

Therefore Genesis and Lindisfarne must venture

abroad for a fair hearing while solo artists such as Shawn Phillips, Pete Storr and Mike Moran remain unheard and thus largely ignored.

No wonder Neil Young never came back. — CAROL MONK, St John's Avenue, Ewell, Epsom, Surrey.

IT MAKES ME sick when groups like T. Rex continually top the charts and people like Rory Gallagher, who have the ability to write, produce, play

and sing all their music are pushed into obscurity.

If talent had as much to do with success as luck had, Bolan would still be unheard of and Gallagher an idol. Talent and music go hand in hand so what the hell is Bolan doing on stage? The only people who appreciate Rory are a few loyal fans, but fans who like music as it should be.

This has proved beyond doubt that rather than a

talented star, rock fans, want a sex symbol. Critics are well justified in criticising T. Rex, and rock would be a hell of a lot better off if critics were listened to.

The only way to get success Rory, seems to be to perm your hair, forget all you ever learned about music, and get a few dancing lessons from Mick Jagger.

When will justice be done? — PETER WATT, Alder House, Penn, Bucks.

THE MAIN TROUBLE with supposedly progressive music today is that too many groups are producing themselves. Many groups make a five minute track out of one simple idea without variation. For example a Van Der Graaf Generator track on the John Peel show was based on a simple but pleasant idea. For the first couple of minutes I thought it was very pleasant, but then I was waiting for a change in the theme, which didn't come. It dragged on for well over five minutes and became very monotonous.

Most groups need an outside opinion on their material from one who isn't personally involved with the music. That's what producers are for. They know exactly when a record becomes boring even though the group may not notice it. So for the want of a producer, Generator ruined what could have been a very nice song.

Some top groups often become lazy when they produce themselves. They drag out simple melodies for much longer than they should and therefore lose the original ideas than they would have, had they been produced. The top groups can afford to do this because they know their LP will sell regardless of the quality of the music. This is OK for the groups but it is令人悲哀的 that it is lowering the standard of music. — CHRIS FOWLER, Kingswood Close, Shirley, Solihull, Warwickshire. LP WINNER.

SO RECORD companies are becoming more and more like Hollywood film producers, showing old films over and

over again.

Perhaps the new Stones LP "Milestones" put out by Decca should be renamed "Home Shelter Back To Front." With so many film versions of Cleopatra cut today the record companies can't be outdone by the look of things. Surely record companies don't have to dig so low as to bring out repeats such as these.

Play the name — we want originality and we don't want to hear of your low down methods of making money. — MARK WILLIAMS, Gwelfor Avenue, Holyhead, Anglesey.

DON McLEAN, will 1972 go down in pop history as "The Year The Music Died?"

With the year only six months old, we have already had a Tamla Motown LP from Jeff Beck and, ultimate horror, a Reggae single from Paul Simon.

Faced with such sell-outs, and the general dearth of musical ideas, is it any wonder that people are going back to Rock 'n' Roll? I'm joining them. — K. TAYLORSON, Lorn Road, London, SW9.

AS A NATIVE of Northern Ireland I was both shocked and angry to read the article Paul's Protest in MM February 12. It seems obvious to me that Mr. McLean has absolutely no comprehension of the situation existing here.

In the present inflamed state of the country it is disgraceful that he should produce such a monstrous outrage. I am beginning to wonder if Lennon was right.

"How do you treat Paul?" — PAUL SHANNON, Killymore Park, Dungannon, Co Tyrone, N. Ireland.

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John Coltrane/Sunship	2.98 2.75
John McLaughlin/Live Flame	3.15 3.00
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Mike Gibbs/Tanglewood '63	2.15 1.95
Mike Westbrook/Metropolis	2.49 2.15
Miles Davis/Live Evil	2.99 2.50
Miroslav Vitous/Infinite Search	3.15 3.00
Ornette Cole/man/Science Fiction	3.15 3.00
Richard Abrams/Wise in Time	3.15 3.00
Surmani/Tales of 1.80 1.80	Dropout Boogie
Tony Williams/Life/Life Turn It Over	2.15 1.60
Yusef Lateef/Gentle Giant	3.15 3.00

About my recent disclosures about what has come to be known as the 'Nasty Dog Track Affair', many readers have written expressing concern at the way the paper has been on my behalf by my companions.

Scarcely, however, had the first blow fallen than I placed on my portable graphophone a record of the type sold by Virgin Records of Bold Street, Liverpool.

Even as the first strains of this beautiful cut-price music filled the air, the ire of my assailants receded and they began to discuss our Bold Street premises in eulogistic terms.

Here is a précis of their remarks:

1. Prices very large
2. Selection very wide
3. Assistants very knowledgeable
4. Records very cheap
5. Sounds very good
6. Service very fast
7. Stock very good
8. Paintwork very glossy
9. Shops very large
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Malo 3.15 3.00	
Michael Hurley/ First Songs 3.15 3.00	
Moondog H 3.15 3.00	
Mother's/Uncle 6.00 5.00 Meat	
Mississippi John Hurt/Toddy 3.15 3.00	
Pearls Before You Could Live In 2.99 2.75	
Rock Generation 2.40 2.10	
Rolling Stones/Hot Rocks 6.00 5.00	
Soft Machine I 2.98 2.75	
Steve Miller/ Linnin' in USA (double) 2.98 2.75	
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Woolie Guthrie/ Greatest Hits (sung by Country Joe, Joan Baez, etc.) 4.00 3.75	
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Jimi Hendrix/In the West	2.35 2.05
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Neil Young/Harvest 2.49 2.15	
Straws/Grave New World 2.29 2.05	
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Janis Joplin/Cheap Thrills 2.29 2.05	
King Crimson/Atomic Ladyland 2.30 2.05	
Leon Russell/Posedon 1.98 1.80	
Pink Floyd/Ummagumma 3.10 2.75	
Rolling Stones/EZ 19.15 1.95	
Small Faces/Ogdens' Nut Gone Flake 2.40 2.15	
The Band/2nd 2.15 1.95	Album
Who/Tommy 4.30 3.80	

VIRGIN NEWCOMERS

Record	Our Retail Price
Appletree/Theatre/ 1.95 1.80	Playback
New Age of Atlantic 0.99 0.85	
Chuck Berry/San Francisco Duss 2.15 1.95	
Crosby, Stills & Nash 2.29 2.05	
Jim Capaldi/How We Danced 2.10 2.05	
Fela, Ransome, Kuti + Africa 70 2.15 1.95	
Gallagher & Lyle 2.15 1.95	
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Record	Our Retail Price
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Record	Our Retail Price
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Area Code 615 2.15 1.90	
Atomic Rooster 2.30 2.10	
Atomic Rooster/I 2.30 2.10	
Audience/Friends 2.30 1.80	
Aysha 1.99 1.60	
Beatles/Abbey Road 2.15 1.60	
Carole King/Tapestry 1.99 1.60	
Byrds/Byrdmaniax 2.29 1.70	
Captain Beefheart/0.99 0.85	
Dropout Boogie 1.99 1.60	
Eric Clapton first 2.15 1.60	
Hopkins, Cooder, 1.49 1.25	Jagger/Jamming with Edward
Howlin' Wolf/Going Back Home 1.99 1.60	

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Record	Our Retail Price
Allman Bros./Live 3.99 3.50	
Amon Dual/Dance 2.99 2.50	
the Lemmings	
Chaka Khan/ 2.90 2.50	
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Focus/Moving Wave 1.99 1.60	
Groundhogs/all single LPs (each) except Split (2.10)	
Harvey Mandel/Get off in Chicago 1.99 1.60	
John Kongos/Kongos 1.99 1.60	
Jack Bruce/Harmony Row 1.99 1.60	
John Lennon/Plastic Ono Band 1.99 1.60	
Leslie West/Mountain 1.99 1.60	
Mayall/All single LPs each 1.99 1.60	
Melanie/All single albums (e.g. Gothic Me) except Good Book which is 2.05	
Pink Floyd/All LPs except Meddle (2.10) and Ummagumma 1.99 1.60	
Rolling Stones / all single albums (each) except High Tide and Satanic (2.10) and Sticky Fingers (2.15) 1.99 1.60	
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Stevie Wonder/Living For Today 1.99 1.60	
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Velvet Underground & Nico 1.99 1.60	
Third Ear Band/Music From Macbeth 1.99 1.60	
War/All Day Music 1.99 1.60	
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Record	Our Retail Price
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Beaver and Krause/Ghadrava 3.99 3.50	
Beach Boys/Surf's Up 4.30 3.75	
Black Oak Arkansas 2.99 2.50	
Black Widow/No. 3 2.99 2.50	
Blood, Sweat & Tears/All single LPs (each) 2.99 2.50	
Bob Dylan/All single LPs (each) except New Morning (2.15) 2.99 2.50	
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David Bowie/Live 3.99 3.50	
David Bowie/Space Oddity 3.99 3.50	
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Dickie Valentine/ 2.99 2.50	
Dionysus/ 2.99 2.50	
Dixie/Dixie 2.99 2.50	
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Frank Zappa/ 2.70 2.50	
Graceful Dead/ 3.99 3.50	
Graceful Dead/ 3.99 3.50	
Humble Pie/Rockin' 2.99 2.50	
Jo Jo Gunne 2.40 2.15	

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VIRGIN DOUBLES

Record	Our Retail Price
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Frank Zappa/ 2.70 2.50	
Graceful Dead/ 3.99 3.50	
Graceful Dead/ 3.99 3.50	
Humble Pie/Loose 2.99 2.50	
Jo Jo Gunne 2.40 2.15	

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MOTOWN MEMORIES

DON MCLEAN, I guess, has spoken for a whole generation of Rock fans with "American Pie," his beautiful evocation of, and lament for, a decade of music which encompassed Dylan, the Beatles and the Stones.

But there is a whole OTHER army of people for whom "the day the music died" has not yet come to pass, and who remember the past decade not just in terms of Zimmerman, Lennon, McCartney and Jagger but in terms of Smokey Robinson, David Ruffin, Martha Reeves, Levi Stubbs, Mary Wells, Stevie Wonder, Diana Ross, Junior Walker, Gladys Knight, the Isley Brothers . . .

Our memories are not just of The Cavern, the Marquee or the Isle of Wight but of The Scene, the Flamingos, The Wheel, the Top Rank, the California, the Orchid and of countless sweaty, noisy clubs where we danced to records by artists whom we rarely, if ever saw, in person and who rarely got interviewed.

We were, and are, the Motown Fans.

But then, aren't we all Motown fans? Which one of us has not been moved to dance or simply to turn up the radio by some Motown record?

And is there a musician who has not at some time admired the seemingly effortless precision of those anonymous Motown sessionmen, or envied them their amazing recording techniques? The fact is, Motown records have always been so goddamn good. You may insist that a lot of them sound the same, but you can't fault the musicianship of the technical quality or the sheer effort behind them. Always with a Motown hit you get the impression that it is always that little bit better than it needs to be. Motown never had any pretensions to be judged as art, yet it is Popular Art at its very best.

Socially, Motown's impact has been tremendous. Regardless of rumours about who really "owns" Motown, there is no denying that the company was founded and run by Black people and its success has depended on the discovery and development of Black talent. It has done more than any other company to disseminate the ideas of Black writers and musicians through records, TV and magazines.

And yet . . . this success has not been achieved without compromise. Motown's success is after all, simply a working out of the old American Dream. And in the packaging and marketing of its products Motown has always followed the patterns set by Big Business, American-style . . . a tendency towards grossness, over-statement and self-deception.

Motown's presentation of its music has always been strangely at odds with the soulful honesty of the music itself . . . carelessly put together albums with endless repetition of the same old standards . . . tasteless, uninformative sleeves . . . a tendency to deck out its artists in silly clothes and puppet-like dance routines . . . verbose publicity handouts . . . and so on. Berry Gordy may have been making music "for the people." But his aim was always to get his artists into the Copacabana.

All Motown's virtues and vices are exemplified in their 10th anniversary album, The Motown Story, a five-record, 58-track set just released in Britain at £5.50. At such length, and at such a price, this should have been a real collector's item — a chance for Motown to present in depth the story of 10 years of marvellous music, complete with all the details they have always deprived us of: the names of musicians, recording dates, the chaps lining up of the various groups, even a complete discography, perhaps.

Not your life. Infuriatingly, but typically, this is Motown in its most showbizzy, crassly commercial aspect. Every track is introduced by the artist who made or produced it — and that could have been interesting. But the comments are so brief and superficial that little of interest emerges. Worse, each artist is introduced by a certain Charlie Van Dyke, who "narrates" the Motown story in an insensile, melodramatic newsreel-style bellow. The result is that an album which should have been a feast of good music and nostalgia becomes too irritating to listen to after more than a few plays. Similarly, the booklet which accompanies the set contains some beautiful pictures but little else besides a repetition of the quotes contained on the albums and a lot of jargon about "global concepts" and "product diversification."

Motown's official memory of its own history seems conveniently short. Much is made of the fact that Berry Gordy founded the company with an \$800 dollar loan. But what happened to the money he might have made from the hits he wrote for Jackie Wilson and Marvin Gaye in the 50s, or The Miracles material he leased to Chess?

If we are to believe the commentary, Motown practically discovered all its artists right off the street. You'd never guess, for example, that Gladys Knight and the Four Tops had been making records for years before joining Motown, or that the Jackson Five had made several records before being "discovered" by Diana Ross.

Everything, even the choice of material must be tailored to fit that rags to riches story. There's nothing here from The Isley Brothers, Kim Weston, at Brenda Holloway, for instance. After all, they quit the happy family. And there's only one track each from Mary Wells, and Gladys Knight. But those jewels in Motown's crown, Diana Ross and The Supremes, have no fewer than sixteen. Poor old David Ruffin doesn't even get to introduce the Temps songs on which he sang lead — that honour goes to "safe" Otis Williams.

And the music? Well, there's no point in going into detail. There's hardly a track that didn't sell a million and every song is etched into our collective subconscious. It's fascinating to hear them again in chronological order and to trace the development of Motown from the raw simplicity of "Money" and "Please Mr Postman" to the stunning complexities of Diana's "Ain't No Mountain High Enough."

For Motown collectors, though, the material and the presentation IS disappointing, a wasted opportunity. But then, Motown is not really about collectors, or "serious criticism" or discographies or sleeve notes. As their slogan used to say, it's what's in the groove that counts. Here's to the next ten years.

— ALAN LEWIS.



MARY WELLS/TEMPTATIONS/DIANA ROSS

ONE of that tiny but slowly expanding number of albums which points out a genuine new direction for the future is "Zero Time," by Tonto's Expanding Head Band. Released last year, it caused quite a stir in certain circles, even though it never quite managed to earn more than a cult reputation.

The Head Band is, in fact, two men and a whole bunch of electronic equipment, and all of the sounds on the record were produced electronically, on a Series III Moog synthesiser.

It seemed, to some of us, to be the first such record which (a) sounded like it was originally written for the synthesiser and nothing else, and (b) successfully crossed the barrier between purely cerebral expression and the feelings of the heart.

An example of (a) might be the fact that "River-song" is created around a 17-tone octave, as opposed to the dozen notes of the normal Western tempered scale. But you don't notice it first time around, because it sounds totally natural.

As for (b) . . . well, I've heard a few albums so stimulating to the imagination, Cybernaut and "Jester," for instance, carry you on a very far trip.

The two men at the helm are Robert Margouleff, an American, and Malcolm Cecil. Rock fans who dig "Zero Time" may be surprised to learn that Cecil was until fairly recently one of the most outstanding bass-players on the British jazz scene, playing with practically all the leading British "modernists" of the early and mid-Sixties.

But at the same time, he was also involved on the other side of the tape-machine, as an engineer, and it was through these activities that he became interested in electronics.

He was in London recently, working on some string sessions with Stevie Wonder, for the Motown artist's next album, and he also found time to tell us that: "For three years," he told me, "I was principal bassist with the BBC radio orchestra. So I was in the studios for five days a week, and I learned a lot of time getting to know the engineers and learning about what went on. I'd been a radar instructor in the RAF, and before that I'd studied for a B.Sc. in Physics, so I knew a little about the theory already."

With that knowledge behind him, he became general manager of London's Marques Studios, which he converted to four-track (this was in 1966, remember).

But, in '67, his doctor told him to leave England for health reasons, and he travelled to South Africa, where the altitude and sunlight would be good for his chest.

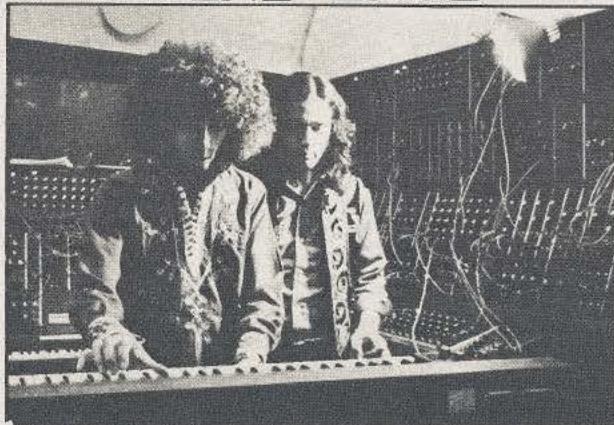
"But the politics were more than I could stand," he says. "I got myself into hot water when I was stopped from doing a concert with some black musicians."

So he travelled — through Mozambique, Kenya, Somaliland, Tanzania, Ethiopia and Malaysia, at the time trying unsuccessfully to get to India. With two trunks and two double-basses, he was forced to travel by sea, but even if he didn't get to India, at least he picked up plenty of knowledge about African and Asian music along the way. In Penang, he soon learned to play the hawachin, a Chinese violin.

But cash became short, and he took the first boat out of Singapore. Five days later, he disembarked in San Francisco, where he watched the tail-end of Flower Power for a while before taking a job as a studio engineer in Los Angeles. But, because the cutbacks in the U.S. aerospace programme had led to a surplus of unemployed engineers in California, he couldn't get permanent residency permit.

In New York, though, he could — so he moved, because by this time he'd decided that there were greater opportunities for electronic music in America

TONTO'S EXPANDING HEAD BAND



than anywhere else, and he wanted to stay there. His first job in the Apple was at the Record Plant, from where he moved to become chief engineer at Mediastream, recording Ritchie Havens, T. Rex, and many others.

There, too, he met Margouleff, and the pair of them began thinking about electronic music together. Eventually, they became so busy with that side of it that Malcolm resigned from Mediastream, and they formed their present company.

As far as I'm concerned," Malcolm says, "Bob is one of the geniuses of our time. His ability to programme sonorities is unparalleled — I believe that

he's even superior to Walter Carlos in that respect."

Mention of Walter Carlos prompted Malcolm to remark that although he respected Carlos's work, he doesn't believe in using the synthesiser to imitate the sounds of "ordinary" instruments.

If you want the sound of strings or drums, then you're far better off getting the best exponents of those instruments, who've spent their lives perfecting their art, than attempting to imitate them.

Electronic instruments have far greater potential when they're used to create sounds that simply haven't been heard yet. The Moog sets its own limitations, but it also has its

own broad openings into fields where it can be used naturally. If you don't fight it, it will do its preconceived mould, but just let it help you, you can evolve some very new and exciting musical ideas. You have to let it trigger your head."

Malcolm said that he'd like to stress that they're not trying to replace "conventional" music or musicians. "The synthesiser is a musical instrument, and it takes musicians to play it. People are unsure of anything new, but the saxophone was the first really new instrument to be invented, and that seems to have integrated itself fairly well with the rest of music. Electronic music is going to

create a lot of positive situations, once musicians realise that it's an asset, not a threat. But it's still in its infancy — after all, it's only six or seven years since the first synthesiser was designed."

As an explanation of the possibilities, Malcolm cited what they'd done on "2nd Time Around," a track from "Zero Time." On that track, we demonstrated an octave slide against a fundamental held note. Each slide takes about 35 seconds, and you can hear an enormous range of emotions produced by the notes rubbing against each other."

He also says that, to him, Tonto's isn't pop music at all. "When we started, we never thought of making a record. It was experimental music, and it wasn't meant to be for gain, other than intellectual gain. It actually wasn't meant to be sold."

Now, however, they've given two concerts: church on West Street, and at Malcolm's son's school in Massachusetts, which was immortalised by Arlo Guthrie in the Alice's Restaurant movie.

They're also in the process of building a special machine for live performance, incorporating a kind of hemispherical shell, inside which sit Bob and Malcolm with two expanded Series III Moogs and another brand-new device at their fingertips. The structure has been designed by John Story, a pupil of Buckminster Fuller, and it looks very beautiful.

"When it's finished, the new instrument will enable us to perform live some of the tracks from the album — which were, of course, overdubbed. We're hoping to break a lot of fresh ground, and create more interest in electronic music as a whole."

To that end, they're hoping to tour throughout Europe in the autumn, by which time they should have a new album out.

RICHARD WILLIAMS

Wooden Horse

THESE ARE THE FACTS . . .

Wooden Horse are a five piece acoustic harmony group. This is their debut album. Their line-up consists of three vocalists:

Malcolm Harrison, David Mateer and Sue Traynor, lead acoustic guitarist: Steve Marwood (David and Malcolm also play acoustic guitar) and bassist: Neil Brockbank. Their music is loosely termed contemporary — any other labels are too restrictive.

THOSE ARE THE FACTS . . .



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jazz scene

TAM FIOFORI talks to teacher/performer/composer

GEORGE RUSSELL

GEORGE RUSSELL continues to search for and pave new ways of musical expression.

As well as his function as a teacher (and originator of The Lydian Chromatic Concept Of Tonal Organisation), performer, and a source of inspiration, particularly on the Scandinavian music scene for the past five years, he has continued to develop as a major composer.

Notably, he has composed and performed the "Othello Ballet Suite/Electronic Organ Sonata Number One," "Electronic Sonata For Souls Loved By Nature," and recently a fifty-minute piece called "Listen To The Silence."

"Listen To The Silence," a composition for forty voices and instruments, is remarkable for the very imaginative use of voices (spoken, and in song, with French and English texts) to blend with the instruments.

The voices comment on a panorama of historical-political events from Vietnam, Cambodia, the American-Indian treaties, Nixon, Moscow, the social realism of the appearance of the "hippies" (their influence on society in their search for mysticism and society's persecution of them), the Black Power movement, ecology, air pollution, chemical and biological warfare, and the Bomb.

The most significant concern however is about our state of being and the hope for the "possible" individual evolution in man.

What's the idea behind "Listen To The Silence"?

It concerns the principles of being quiet and listening inwardly to your essence... and the voice of your essence. Being quiet, so that maybe you can get into touch with the voice of your essence. In other words, to get to some kind of awakening of your inner consciousness... and that being the way to not

only survive the misunderstandings and conflicts of the world, but also to maybe evolve.

Is "Listen To The Silence" related to your "Lydian Chromatic Concept Of Tonal Organisation" and the "Electronic Sonata For Souls Loved By Nature"?

It is more connected with that, and the concept is the roots of my musical thinking.

And in a way I think the concept is tied in with certain ideas and philosophies that attract me... I'm very attracted to the ideas of Gurdjieff, and I think that's what he's talking about. Mostly it's "Listen To The Silence."

You seem to emphasise the energy value of music and a Universal Awareness. How can this energy be channelled back into the environment?

Sound of silence



GEORGE RUSSELL: searching for new ways of musical expression

There were a lot of minor problems with it. I wasn't terribly attracted by the idea of its being performed in a church, and then I realised that it was perfect that at least it was right. But I don't think I want to pursue it as a vocational advocacy.

Is the use of many voices an extension of your earlier use of *Shelia Jordan's* voice?

Sheila had something very special. But it's just really exploring the human voice as an instrument, and using it instrumentally for all the sound that it can get... I mean, if you consider that all sounds the human voice can make are music.

Could you comment on your use of electronics in your newer compositions?

I was glad I didn't have any electronic material in this particular performance. I think it just depends sometimes you can use electronic tape as a tapestry and paint on it or even interweave within it and relate to it very closely. But I don't like to be tied down to doing it just that way. But I think it's definitely a medium. It's here to use.

Only if jazz can detach itself from the values that were instilled in us all as Americans. As long as we are slaves to that "make-it-right" psychology. No. There are a lot of aspects of jazz that don't really appeal to me. I mean aspects of the old jazz life that don't appeal to me, because it is polluted with people instilling in us all the time that you have to make it... above everything else, more important than being financially successful and be a star. If jazz could manage to detach itself from that whole idea, and put all those people down that are instilling that nonsense, then there's hope.

Do you find that your music is better accepted in areas in between jazz and recognised classical music?

I don't see that I'm moving away from jazz, but I'm not necessarily moving towards classical music. But I just see it as an integration... using all the colours that I know. I see it more as an integrated music now. What it can be called I don't know, but I don't see it as moving away from jazz.

Do you plan on forming a permanent working group?

No, I don't think so. But, in a way, I have a sort of permanent crew in Scandinavia. I utilise some of the musicians like Jan Garbarek (tenor sax), Bjornar Andresen (electric bass), Terje Rypdal (guitar), Jon Christensen (drums), and some others. So I utilise them as a basic unit because we've all played together very well, and then I'll augment that with somebody from Boston or New York. There is a difference between the attitude towards jazz in America and the attitude in Scandinavia. In Scandinavia jazz is officially recognised as not being a lesser music, and it's connected with New Music. They support jazz in Scandinavia. Like the New Music Society in Oslo has contributed to most of my performances there.

RON PAUL MORIN & LUKE P WILSON

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SYD BARRETT'S
new band, Stars,
made their strange
debut at Cambridge
Corn Exchange
last week.
Roy Hollingworth
reports...

"Hey hey Saturday in the hay you know you can't do these things/hey, hey."

THE lines went a little something like that. I couldn't hear too clearly because Syd didn't seem very interested in the microphone.

He stopped playing actually, and scratched his nose, and then started playing again. Three figures to my front shrugged their shoulders, and left. They didn't understand Syd Barrett.

Neither did the other people who left. Neither did the people who talked in the very dark corners. Neither did the guy who pulled a maroon wagon soloistically across the floor. Neither did the person who switched the house-lights on (to reveal that there were only about 30 people there).

But The Madcap played on, as if he understood. He played and played and played. No tune in particular, no tune in fact. He sounded out of tune most of the time anyway. But the tune was moving, and his head was nodding.

He played a demented solo that ran ragged lines up to ten minutes. His ragged hair fell over a face that fell over a guitar and seldom looked up. He changed time almost by the minute, the keys and chords made little sense. The fingers on his left hand met the frets like strangers. They formed chords, and then reformed them, and then — apparently nearly got it right — and then wandered away again. And then Syd scratched his nose again, and let loose a very short sigh.

I was awake watching somebody piece together a memory that had suffered the most severe shell-shock. I don't know how much Syd Barrett remembered, but he didn't give in. Even though he lost his bassist (Monek), and even though Twink (drums) couldn't share Syd's journey, Syd played on.



HONEY CONE: notching up hits

Cone get the cream

Unfortunately, they'd had to leave Carolyn behind in America through illness, but they were obviously enjoying themselves, and looking forward to returning in the Autumn, possibly for public appearances.

She'll be from New York, and was part of a dance team with her brother before she started singing and became one of the thousand-and-one Ikettes, back in 1967.

Like most of Ike's female employees, she didn't stay too long, but got back together with her brother and appeared on a TV vari-

THE CURRENT American success of Honey Cone resembles nothing so much as the heyday of the Supremes, in the Sixties.

Like their predecessors, Honey Cone are notching up consecutive number one hits at a breathless pace. "Want-Ads," "I'm a Star" and "Ooo Monkey Don't Stop No Show" have followed each other to the top slot.

The resemblance extends to the use of one musical formula — throughout the record — surely explained by the fact that the group record for Hot Wax, owned by the Holland-Dozier-Holland team who were in charge of the Supremes at Motown, and who presumably originated the formula approach.

Honey Cone are Edna Wright, Carolyn Willis, and Shellie Clark, two of whom were in London last week, taking a break from a European tour of USAF bases.

is no dressing, no spice, and sadly, only a very small plate to lay them on. There is seldom time, except the change of chord enforced by either an aching finger or an aching throat. And yet they're magic. They must be. I have a fond affection for Barrett's songs. Though God knows why.

Apart from some numbly sordid, right-down screwy rock-n-roll to MC 5 (Bless their little Detroit socks), the time preceding Stars was an extraordinary affair.

There's this dance/concert/meeting/somewhere to walk/talk shop where you can be cool / drugged / bonded / bashed/black-out. For £5p you can walk on concrete, and meet people who are similar to yourself, who share the same desire to walk on concrete, and look similar to yourself.

Well the train got there, and Syd was there. He was walking around a lot, and standing about too.

In the strangest experience — where you feel you're fairly strange yourself — to be put into a situation when you feel virtually straight. An imaginary bowler hat grew out of my head. And wouldn't go, no matter how much I shook.

God bless those handful who danced.

Who really went to see MC 5, or to see Syd Barrett?

My Madcap plugged his Fender Telecaster into a fairly simple amplifier. It was Syd Barrett, on stage again. It's been a long time. I tried to remember how he stood with Floyd. It was pretty much the same.

He has a beard now, but his eyes are still deep cavities hiding an inexplicable vision. This is MC 5's problem. He holds his guitar like he's never held a guitar before. He keeps scratching his nose.

"Madcap Laughs" opened the set. It didn't sound much like it used to. But Syd's voice did. A well-spoken wine "Barth," "Larf." See Emily Play.

The chords are out of tune and he keeps looking to his right, and sort of scowling at Twink and the bassist. As though in disagreement. I stood and watched, and thought he was bloody great.

A girl gets up on stage, and dances, and he sees her, and looks. Fairly startled. As the clock ticked over the small hours of Friday morning, Syd retreated to the back of the stage, trying to find one of those runs. He messes chords together. There is no pattern. But if you think very hard, you can see a faint one, you can see some trailers in the canary.

The large concrete floor is littered now, not with people, but with their reliques. Plastic cups that contained orange juice, or lemon juice, or coffee. And some squashed wholemeal scones, and buns. And underground newspapers.

And Syd played on. Will anyone listen to the Madcap?

They show regularly until Honey Cone began a couple of years ago.

Edna has a long history of musical involvement, stemming from the fact that she's the sister of the legendary Darlene Love, lead voice on so many of Phil Spector's records. Edna was always around on those Hollywood sessions, and sang harmonies and background on many of Phil's records — including the Christmas album.

She even started her own solo career, under the name of Sandy Wynns, and later she also cut for Bell and Voxay with the latter.

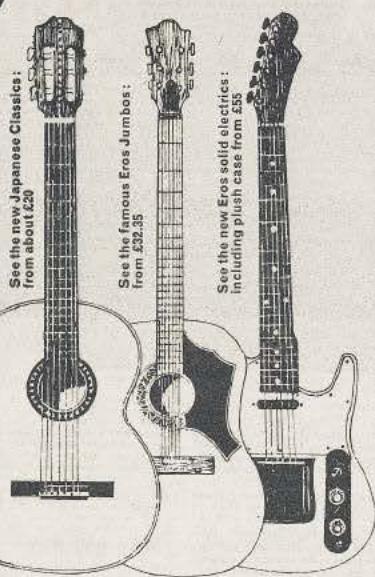
Honey Cone was formed when Andy Williams and Burt Bacharach needed a back-up trio for a TV special. Edna called Carolyn, Carolyn called Shellie; they sang a medley of Bacharach hits and found they got on together.

Edna had taken the step of telling Eddie Holland to watch the show, and he liked what he saw and heard so much that he signed them to the new Invictus/Hot Wax company.

Their first four singles did nothing spectacular, but when "Want-Ads" took off, there was no stopping them. Now, they record sometimes in Detroit, where the company is based, and sometimes in LA, where the girls are based — although "Ooo Monkey" was cut in Washington, while they were appearing at a DC club, because a single was needed urgently.—RICHARD WILLIAMS.

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Miller's grinding blues

THE Evening looked like being a real downer, but it turned out just fine. "Keep on keepin' on," sang Tim Hardin seated at his piano on stage at the Rainbow. There were long, full silences between the notes he was playing. Which accommodated the soft, broken phrasing of his voice. Emptiness that spoke volumes. There he was on a cold Friday night in London with his guitar and his piano, his harmonica and his mouth. Rarely before or since have there been a pop singer so acutely able to communicate his sorrowing sensibilities to an audience.

If Hardin's songs have a tragic air, the music of Steve Miller gusts with electric blues enthusiasm. These words lack perhaps the right touch of reverence in describing a figure who is part of rock mythology, but Steve Miller Blues is so obviously dedicated to creating a good-time atmosphere. His music was closest to the hard blues than any other record. "Rock Love," although in execution it swung more and had a sharper cutting edge than the old blues did, it was something of a revelation in these times of electronic rock to see a bunch of professionals white-wineicians — the bassist, Gerald Johnson, is black — playing full, confident blues music without sounding like the slightest pose or incongruity.

The band has two drummers, and though on the odd number they were featured on two full kits, the even numbers were on congas. There is also an organist, and an extremely fluent bass player in Johnson whose playing was as buoyant as the way he bumped and grinded across the stage.

But Miller was the one with THE USA." He closed with "The Gangster Is Back." Well, we all missed him first time round, but the girlie act on keepin' on, just like Timmy Hardin. Music to shed a tear by, and music to laugh with. I'd call that a fine evening. — MICHAEL WATTS.



The USA." He closed with "The Gangster Is Back." Well, we all missed him first time round, but the girlie act on keepin' on, just like Timmy Hardin. Music to shed a tear by, and music to laugh with. I'd call that a fine evening. — MICHAEL WATTS.

TOM JONES

IN SIDE the foyer of the London Palladium the atmosphere was charged with the expectancy that preceded a Cup Final. It was the first time, but the auditorium was already packed — with people standing at the back of the stalls craning to see the stage appear after the interval performance in show business.

The blast-off started with a massive orchestral onslaught by the Johnnie Sturrock orchestra. Then, after appearances by the Flirtations and Ted Rogers, Tom Jones bounded on stage to a



STEVE MILLER BAND: dedicated to creating a good-time atmosphere

barrage of screams and sighs that must have had the attendants turning white.

One could almost accuse Tom of selling his fans short. He sang flat out for a full hour. How his voice stands up to the rest is another special article in the Medical Journal. And remember, this was only the first of two shows.

Each jump and grind whipped the girls to a pitch of nervousness, each jerk with the convulsive frenzy of a man strapped in the electric chair. But his calculated showmanship is leavened with engaging touches of humor.

He thus adroitly fended off any envy from the male members of the audience. His nosebleed performance was broken only for an occasional sip from a glass of water. But he would soon take water cannon to cool off and satisfy the audience. And Tom responded with warm, personal touches.

The word superstar has been

sadly overworked. But here is one case where it is fully justified.

A special word for the Johnny Spence Orchestra. The band played with an attack and precision on associates with the group's needs. Every thing is so perfect and well rehearsed. They played all their big hits, starting out the set with "I'm Gonna Make You Love Me" through "Joy To The World" and their latest hit "Never Been To Spain," closing with a 20-minute version of "Celebration."

But missing was that feeling of spontaneous excitement.

On the other hand, Crowbar, the Canadian rock and roll group, which opened both concerts with short 30 minute sets, evoke a feeling of excitement, but not quite the same. They play a brand of good old rock 'n' roll music rarely heard these days. Apart from a closing medley of "Rock Around The Clock," and "Shake Rattle and Roll," all the rest of their material is modern, though written in the rip roarin' rockabilly style of 10-15 years ago.

BRIAN HEATHERINGTON.

cleverly rehearsed spoof of a mid-50s rock band in a number called "Candy Fatin' 1957." This showed the true slick professionalism of Three Dog Night, which may also be the group's weak point. The thing is so perfect and well rehearsed. They played all their big hits, starting out the set with "I'm Gonna Make You Love Me" through "Joy To The World" and their latest hit "Never Been To Spain," closing with a 20-minute version of "Celebration."

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BRIAN HEATHERINGTON.

occasional acoustic alto saxophone. The set I caught can best be described as good discotheque music. (I am informed that the previous set featured some — if you'll excuse that four-letter word — jazz.)

Khan was the most heavily featured performer, doing his hilariously outrageous send up of the rock 'n' roll clichés, but after an hour one began to wonder whether this really is a set-up. Attached to his tenor saxophone was a device which makes a tenor saxophone sound like anything except of course a tenor saxophone. However, when he later played his baritone neat, it sounded the

trousers down. In fact, one guy did have his trousers down and his pants into his belt. He stood on stage, shot off well, and Kramer, and fellow guitarist Fred "Sonic" Smith just howled and blazed away at rocking rock 'n' roll. The place were terrible, but it didn't matter a toss. MCS let loose an hour of sheer guitar. No soft rock, no long guitar breaks, just a band playing at one beautiful level, conducted by Redd Tyler on drums offers a real variety of noises, and moves about like a good big mean. We got straight rock, boogies, boogies, and blues, rock, pop, and then hell-bent R&B. They never let up. They played it loud and what's more, it mattered.

— ROY HOLLINGWORTH.

MORE ON P. 42

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- I'm A Greedy Man, James Brown
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same — you could have saved yourself some money there

People's solos showed him to be a very inventive player with an enormous potential. Unfortunately, when he was featured in the section of your cut jazz, the whole band fell to pieces.

The electric bass (and bass guitar) was, as always, with electric basses played far louder, and then had the subtlety of a sledgehammer. It (and the other electronics) also had the effect of giving them a clarity slightly less than that of the ODJB recordings.

The overall impression left by this set was that an extensive instrumental interlude from a Screaming Jay Hawkins record. — MARTIN DAVIDSON.

MC 5

MC5 are rough. Good and rough, and ready. They play rock 'n' roll with no frills, just thrills. No cream, no studio musicianship. Just hot Randy rock, and they're great to watch as well. No, that's no handout, that's no press release, just happened to catch the live-jive Detroit outfit at Cambridge Corn Exchange last week.

The band took the stage like they were all ready to pack up and go home. They didn't even look like the parts. Christ, they didn't even have long hair. There was a meandering, dead-tune-up. And then a long pause. And then Wayne Kramer spun round in the air about as two-and-a-half times, and as he hit the floor he let a shout toward the crowd who had neglected amplification. The band collapsed into a riff behind him, and got steaming so fast that the sweat was nearly caught with its trousers down.

In fact, one guy did have his trousers down and his pants into his belt. He stood on stage, shot off well, and Kramer, and fellow guitarist Fred "Sonic" Smith just howled and blazed away at rocking rock 'n' roll. The place were terrible, but it didn't matter a toss. MCS let loose an hour of sheer guitar. No soft rock, no long guitar breaks, just a band playing at one beautiful level, conducted by Redd Tyler on drums offers a real variety of noises, and moves about like a good big mean. We got straight rock, boogies, boogies, and blues, rock, pop, and then hell-bent R&B. They never let up. They played it loud and what's more, it mattered.

— ROY HOLLINGWORTH.

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Benny Gallagher Graham Lyle



Largs is a town of average size in Ayrshire, Firth of Clyde, West Scotland—at all times it's a place of great natural beauty, one of those spots where on a clear day you *can* actually see for ever. At the same time it's close enough to Glasgow and the shipyards to feel every repercussion of urban change and industrial unrest, and there isn't much for a young lad to do except get drunk and make music. These are really the only alternatives to walks along the promenade, a nuzzle in the flicks, weekly ballroom dancing or pissing in telephone kiosks.

Benny Gallagher and Graham Lyle left Largs, the Clyde and went through one of those down-to-London-to-cut-a-single-and-a-back-home-and-see-what-happens scenes. Nothing happened. Then Gallagher and Lyle made the legendary trip all over again and went through the hard times documented in FAITH AND GRAVY and MRS CANATELLI'S.



They wrote hits. They performed hits. Which were endowed with a compulsive and natural tunefulness and asserted the simple, spunky, quirky nature of the Gallagher and Lyle writing ability.

They were the writing trigger of McGuinness Flint and they left. They think of themselves as song-writers first and foremost but certainly like to play everything they write . . . they played here and there . . . they played with Loudon Wainwright and George Gerdes—and with Buffy St. Marie (Benny thinks she has the most fantastic bum he has ever seen).

So this is their album—directed at anyone who happens to like it because, as they say, “it's not music designed at a certain frequency for a certain audience”.

Finely, exquisitely produced by Glyn Johns—it's good to hear Gallagher and Lyle in a crystal-clear setting, their voices and guitars soaring off with each other in a manifestation of real inter-acting comradeship.
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Don't miss out on Randy . . .

WHEN it comes down to it, how many geniuses can you think of in pop music?

Lennon and McCartney? Okay. If not individually, at least as a pair. Ray Davies? A good bet. Peter Townsend, Frank Zappa, Captain Beefheart? Yep, possibly. Bob Dylan? Oh, for sure.

The point is, there aren't that many. Genius, when it's discussed in the rock context, which inevitably is concerned too with commercial success, is a subjective attitude on the part of the listener. Mick Jagger might be in there, but it wouldn't be for musical reasons, more for sociological.

I'm being subjective when I say Randy Newman is a genius. For purely musical reasons, though. Nothing to do with lifestyle. The idea of Randy as a folk hero would make him throw up with laughter. It's not so long ago that he left off wearing his National Health-type glasses.

Nothing to do with commerciality, either. To tell the truth, Randy's albums don't sell like hot cakes. He should perform more, but he really doesn't dig live appearances too much.

Yes, Randy Newman's reputation has to stand on the strength of his talent, shored up neither by gimmicks and hype nor showmanship. His quality is that he's a comedian with the feelings of a tragedian, or is it the other way round? Comic, ironic and satirical on one hand, tragic and deeply sensitive on the other, he steers a course in his songs through the area of black comedy, picking his way so surely that Joe Orton would have been proud of him.

Pop music has never known anyone like Randy because it's never accepted the idea before of someone who can write songs that are so wickedly amoral about characters who are so low and pathetic in such a funny way that after you've heard them you're not sure whether you're meant to laugh or cry.

Randy is an original. Lots of people have recorded his songs. Judy Collins did "I Think It's Gonna Rain Today"; Alan Price has done several, including "Tickle Me" and "Simon Smith And His Amazing Dancing Bear." Three Dog Night recorded "Mama, Told Me Not To Come." But no one does Randy Newman songs like Randy Newman in his weary I am nightclub voice.

Maybe it's in a nightclub that he belongs, seated at his piano—with the dress of a whisky glass on top and the tobacco smoke swirling foggy around him. But Randy is so good that he needs to be seen by everybody. If audiences can't meet his genius halfway, and put a little effort into going out and seeing him, then he may not perform any more. After all, he's a wealthy man on the strength of all those cover versions. He doesn't need to make appearances.

It's not him who will be the loser but us, deprived of catching a rare comic talent, a genuinely idiosyncratic figure and not just a bunch of publicist's spiel and hand-outs. This is by way of an appeal to anyone interested in good pop music to book a ticket for London's Festival Hall for Monday, March 6. I guarantee that Randy will touch you some place.

MICHAEL WATTS.



COLIN BLUNSTONE is possibly the best singer around. There are reasons. There have to be.

You know, not singer-songwriter, not singer/juggler / wah-wah guitar specialist. Not one of those people who sing songs while dressing up as ladies, but just a pure, unadulterated, old-fashioned singer.

That's not meant to throw any old hats on Blunstone. There are precious few cobwebs about his person (those that hang are the cobwebs spun by honesty, and modesty). And it's kind of pleasant to keep those things.

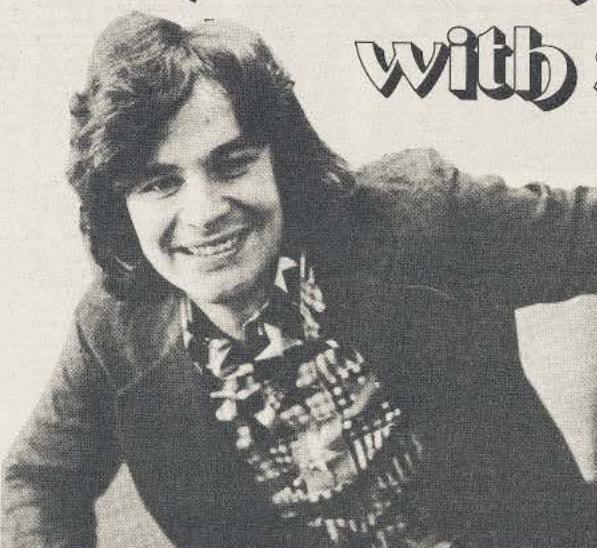
With "Say You Don't Mind" nestled in the crag, and with America reaching out to him with greedy fingers, it looks as though the Blunstone formula is going to break. In fact, maybe it already has.

The Zombies were never as fashionable as they are now. Blunstone, the band's first lead singer, is the first to admit that, and the first to be aware (as is Rod Argent) of the dishonesty situations like that can produce. "I know it's fashionable for people to say they don't like the Zombies, but fashion can be dreadful things," he says.

At this moment of time, Blunstone The Solo Singer is touring America—not singing, but talking. It's a promo trip, which in most cases can be more tiring, more demanding, more draining than any one night stand.

Before he left, he visited the Top of the Pops studios, where they put him on a stool and surrounded him with some fairly pretty girls. In fact at one stage of the proceedings they sat the wrong person on the stool, because they didn't know what Colin Blunstone looked like. Despite that, everyone, just everyone, shook his hand with that "old

Like a choipboy with soul



decidedly English coating, has become forgotten field?

"Well yes, but not just singing, for melody has tended to take a backseat too. Okay. I know some really pleasant music has been written recently. I've seen bands that I've really enjoyed, but I can't get out of the concert, and damn it, I can't remember a single melody they played. I personally prefer to hear a tune, and words, and voice, for a voice can capture certain things that instruments cannot."

"I have a master plan. I've said before that I'm not prepared to go on the road again, unless it's comfortable. I'm never going to sit in the back of Transits, eating out of paper bags. No more, no less. But I needed to do all that. And I'm thankful I have done."

"You see, I'm in the dreadful position of having 'made it' in a week. It's true. Just one week ago nobody was phoning me, and nothing was happening. Now everything is out of control, and I can't keep my eyes open. If I don't, I could make many mistakes."

"They did two takes of 'Say You Don't Mind' live in the studio. Colin didn't sing a note. Now, I certainly had an unusual voice. It's clean, it's music, and again, possibly the best voice in the world."

There's a whole choir of them upstairs, mind.

ROY HOLLINGWORTH

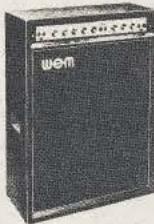
friends" handshake. But he didn't know any of them.

Blunstone's voice might be described as unusual, but when you think about it, it's The Others that are unusual. Blunstone is almost a choirboy-pimped full of sex. His voice is more than just an instrument, it's the song. We're sat in the drab little vaults that The Beeb supply as dressing rooms. Blunstone admired the half-empty bottle of scotch. "It always amazes me that people will buy one record and not another. What I

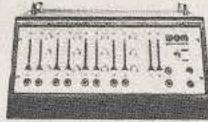
mean to say is they've bought 'Say You Don't Mind,' and they didn't buy the last single. I thought 'Caroline Goodbye' was exceptionally good. People are strange, and I fail to understand their taste."

Blunstone slept, and people talked of Colin Blunstone. Then they packed in talking, and listened, and "Say You Don't Mind" sold. "I don't mind the fact that I'm singing a song written by Jenny Lewis. If people like what I do, then I'm proud to be associated with whatever it is I lay down — no matter who it's written by. I like to be associated with things, if you can see what I mean."

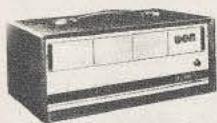
Would Colin agree that the actual "art" of pure singing, especially with a



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UNLESS they wish to risk courting sudden death from the winds of change that blow across the pop scene, groups have to tailor their sounds to contemporary trends.

As Tony Hicks, a founder member of the Hollies, puts it: "You've got to move with the times." And such reassessments often involve personnel changes. These may come about from corporate action from group itself; maybe individuals wish to leave to do their own thing."

Certainly the Hollies have seen some changes in their nine years, but contrast the case histories of many groups — their image has remained as strong as ever. You can't argue with seven Gold Discs and a total world sales of over eighteen million.

But the personnel has switched since the Hollies hit the chart early in 1963 with "Aint That Just Like Me." In mid-1968 Eric Haydock left the group to be replaced on bass guitar by Bernie Calvert.

Then, two years later, Graham Nash left to concentrate on a career in America — musically, his home from home. Terry Sylvester was the replacement.

Then, in December of last year, lead singer Allan Clarke left the Hollies to pursue a solo career. To replace him was a real problem. "It was a matter of his parting more in sorrow than in anger," says manager Robin Scott. "There was just one of those things."

"So we had to do some weeding out. We asked people to give details of their professional experience, to send in a photo and either tape or a demo record."

"Then Tony remembered that about three years ago

we were playing in Gothenburg and were supported by a group with a good lead singer in it."

"We got hold of a Swedish publisher to send over a record — and we traced him through that."

That singer was Hollies newcomer Mikael Rickfors.

"And there wasn't a more surprised person in the world when we said we would like him to fly over."

Mikael Rickfors makes his debut with the Hollies on their new single, "The Baby." Which is also their first release under their new contract with Polydor. And the track marks a step forward in the Hollies' constant endeavour — so far singularly successful — to keep abreast, or even ahead, of contemporary trends.

"He Ain't Heavy, He's My Brother," indicated a venture into the world of a more "meaningful" musical direction. "It was a step outside the instant commercial successes we had become identified with," comments Tony.

"So we had to do some weeding out. We asked people to give details of their professional experience, to send in a photo and either tape or a demo record."

"Then Tony remembered that about three years ago

Fresh growth for the Hollies

no-one's advantage to put off the decision any longer.

"But when the lead singer leaves, the problem of a replacement is really horrifying. Of course, we were immediately inundated with applicants — including requests like 'My brother's got a great voice.' That kind of thing."

"So we had to do some weeding out. We asked people to give details of their professional experience, to send in a photo and either tape or a demo record."

"Then Tony remembered that about three years ago



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child relationship, the angle being that if the child wants to go, then the mother should not attempt to be possessive. Note that the Hollies are contemplating venturing into the "protest" field; it is just evidence of their constant search for an original approach.

For instance, they use organ, piano and an electric dobro, along with many others. There have also had a discreet backing of strings arranged by Richard Hewson. And there's a L-A percussionist, too. The overall effect is dramatic, arresting — and has already produced a profitable number of albums and a Top Of The Pops TV spot.

And what about the new recruit, Mikael Rickfors? Mikael had barely had time to polish up his English before he was receiving fan mail. Some from as afar as Australia. "Thought how the Devil they know of him there yet I don't know," says Robin Britten.

So far, the Hollies have not played any concert dates with Mikael. And none are planned at this stage. They are too busy getting their new act together. Rehearsals are a constant preoccupation. Which accounts for their smooth, undeviating professional approach.

Wisely, the Hollies are letting Mikael adapt his own style to the group sound. And a new album — with, of course, Mikael — is now in preparation for release early this summer.

Especially, Mikael's musical tastes run to The Band, Steve Stills, and blues singer Snooks Eaglin. And The Hollies, whose recordings he was very familiar with back in Stockholm, where he was born. He is just 23. And it is perhaps amazing to note that the average age of the Hollies is only 24. — LAURIE HENSHAW.

by MICHAEL WATTS

COMPOSER, mystic, visionary, a prophet for the Age of Aquarius. There he sits in the portrait gallery on the front sleeve of the "Sgt. Pepper" album, right next to Lennie Bruce and close to Aleister Crowley, both prophets and visionaries in their own way.

One thing about the Beatles: they generally had an instinct for the right people. In choosing for their pictorial dedication Karlheinz Stockhausen they were paying homage to a radical, innovative spirit who has not only inspired experimentally-inclined musicians in rock and other forms, but who symbolises the belief in the supra-rational, the intuitive and the spiritual — that appeals so strongly to many of this generation.

I doubt that this mystic would be acceptable now to the politically-committed John Lennon, but I'd wager that Harrison would nod his head in agreement. The fact is that Stockhausen still has tremendous relevance for the young and young musicians especially — that no other so-called straight composer possesses.

Discussing him within a rock context, it's apparent that in the past probably the majority of pop musicians have drawn their inspiration from his electronic music ideas although how many have fully understood his achievements is highly doubtful. But as rock becomes more conscious, his ideas become more applicable. The German group Can, for example, includes two former pupils of Stockhausen in Irmin Schmidt and Holger Czukay who have used the background of their experience with him as a platform for their own musical innovations.

Cosmic forces

At the same time, although he is 43 years old, he exerts a highly-charged charisma on those around him, particularly the young, drawing them to him as a leader does his followers. There's a Messianic air to him, almost; one's even tempted to say he's the Dylan of the avant garde world. He's preoccupied with the religious and the mystical. He regards himself as a transformer and transmitter of spiritual vibrations. It's not actually his music that he's making; rather, he's acting as a radio receiver for cosmic forces.

This is not exactly a new idea in music. Beethoven had a similar concept, as did Karlheinz Stockhausen, who is a composer, not content to work solely within the Western tradition of music but exposing himself to the religions and the musics of the people of the far east, south America, and Africa, particularly the Japanese, who have influenced his whole concept of musical time — although he himself would most likely say that by experiencing life in Japan he has discovered the Japanese within himself.

THERE'S no question that he's a revolutionary artist of the highest magnitude and has shaken the foundations of Western music, moving on from the composer Anton Von Webern's position in challenging the view that music should be based on themes, to a creed, expressed in 1956, that it should "no need . . . no repetition, no variation, and no development."

Since then he has become more and more divorced from traditional ideas. In the late fifties, in pieces like "Cycle For A Perfectionist," he embraced the rejection of organised form, and he has become steadily absorbed in the idea of mixing vocal and instrumental sounds with electronically-transformed material.

Possibly his greatest achievement is that he has introduced the concept of spatial motion in music, of music moving in space, like the sound of a bird as it flies through the air or a car driven along a road. And while rock music is now just getting round to the idea of quadraphonic sound, Stockhausen has been recording music for four speakers for years.

He is, therefore, a sort of musical and spiritual guide of the age, a man with whom the young have a special affinity. For a long time he has made a point of using an artist and model younger than himself. Perhaps significantly, too, he has six children from his two marriages, the youngest of whom is three and the eldest is 18. With them, he says, he shares a wonderful relationship: "I can feel completely what they want. I have the same ideas, the same thoughts and feelings as they do."

Paradox

This is the paradox about Stockhausen. Although his music is extraordinary difficult from a conceptual viewpoint, he attracts a large and wide following that most avant-gardists only dream about. Still, he is not popular because he's no snob. He's extremely sympathetic to rock and free jazz. In post-war Germany he played jazz piano in nightclubs for American officers and black marketeers.

In person he's both strikingly impressive and somehow incongruous. He looks much younger than his years — his hair, considerably longer than it is in the Beatles' collage, growing in tufts. He is a foot tall and later eliminated by the Nazis in accordance with their view that the mentally sick were useless members of the Reich. He went to boarding school and then, from October 1944 to March 1945, he was a street cleaner in front of him. It was not till the day after that I eventually interviewed him, in his hotel. Even then, we began an hour late as he became involved with another interview.

When the war was over he worked as a farm labourer near the town of Altenburg, earning extra money in the evenings by rehearsing an amateur operetta company. In 1946 he received an education in a secondary school, and the following year went to the Academy in Cologne, where he studied piano and trained as a music teacher and also the University, where he learned the philosophy of German music. It was while there that he supported himself playing jazz. He even went on tour playing background music for a famous conjuror named Adrian.

Stockhausen knew about little more than Schoenberg in contemporary music at this time, but in the early fifties he was struck by the music of Oliver Messiaen and became interested in serial composition. In '52 he went to study with him in Paris, where he met Pierre Boulez, and there he made his first electronic experiments.

presence is undeniably magic. He was talking about belief in the supra-religious. Young people, he said, detect all on a sudden that they are no longer as naive as the religious try to treat them, and this has a lot to do with an anticipation of the near future, when the first human beings will make contact with creatures from other parts of the universe and will be able technically to leave the solar system.

He had implicit belief in other planets? "Oh certainly," he replied. "No belief — conviction. For me this particular form of life, as we see it today in society, in the people we meet, is the transition. There is something much more profound and eternal at stake, and the young people are open to this. They want always to go to the stars."

Religion

Religion has always influenced Stockhausen. He was never very attached to the beliefs of the family, "and this was all very fortunate" in his desire for universality. And then there was a war, which was also important, because with thousands of people dying all around him, the religious nature of this particular life had become clear to him: "But I have always been a deeply religious person because of an inner voice that I hear which tells me what to do. There is no person, nothing that is the voice which tells me what to do, what I have to make a decision. Then it's all right. All I have to do is to do."

Until about ten years ago, when he decided to embrace all theology, he was a practical atheist, probably reacting against the National Socialism that fed him in state school, partly because of a need to feel an individual and creative attitude to life. He was a very, very devout Catholic, he says. He was always looking for the silent God in the morning, where there was just one priest and almost no people. That's where you could have found me, not at the big masses, where they start talking, because most of the time it's very banal, and even complete leading away from the essential communion with the divine."

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DISCOSCENE

by MICHAEL WATTS

COMPOSER, mystic, visionary, a prophet for the Age of Aquarius. There he sits in the portrait gallery on the front sleeve of the "Sgt. Pepper" album, right next to Lennie Bruce and close to Aleister Crowley, both prophets and visionaries in their own way.

One thing about the Beatles: they generally had an instinct for the right people. In choosing for their pictorial dedication Karlheinz Stockhausen they were paying homage to a radical, innovative spirit who has not only inspired experimentally-inclined musicians in rock and other forms, but who symbolises the belief in the supra-rational, the intuitive and the spiritual—that appeals so strongly to many of this generation.

I doubt that this mysticism would be acceptable now to the politically-committed John Lennon, but I'd wager that Harrison would find common ground. The fact is that Stockhausen still has tremendous relevance for the young—and young musicians especially—that no other so-called straight composer possesses.

Discussing him within a rock context, it's apparent that in the past, probably the majority of pop musicians have drawn their inspiration from his electronic music ideas although how many have fully understood his achievements is highly doubtful. But as rock becomes more conscious, his ideas become more applicable. The German group Can, for example, includes two former pupils of Stockhausen in Irmin Schmidt and Holger Czukay who have used the background of their experience with him as a platform for their own musical innovations.

Cosmic forces

At the same time, although he is 43 years old, he exerts a highly-charged charisma on those around him, particularly the young, drawing them to him as a leader does his followers. There's a Messianic quality to him, almost; one's even tempted to say he's the Dylan of the avant-garde world. He's preoccupied with the religious and the mystical. He regards himself as a steward of the dimensions of spiritual vibrations. It's not actually his music that he's making; rather he's acting as a radio receiver for cosmic forces.

This is not exactly a new idea in music; Beethoven had a similar conception of himself, but Stockhausen is truly a universal composer, not content to work solely within the Western tradition of music but exposing himself to the religions and the musics of the people of the far east, south America, and Africa, particularly the Japanese, who have influenced his whole concept of musical time—although he himself would most likely say that by experiencing life in Japan he has discovered the Japanese within himself.

THERE'S no question that he's a revolutionary artist of the highest magnitude and has shaken the foundations of Western music, moving on from the composer Anton Von Webern's position in challenging the view that music should be based on themes, to a creed expressed in 1956, that it should "no notes, no repetition, no variation, and no development."

Stockhausen has become more and more divorced from traditional ideas. In the late fifties, in pieces like "Cycle For A Pianist," he embraced the rejection of organised form, and he has become steadily absorbed in the idea of mixing vocal and instrumental sounds with electronically-transformed material.

Possibly his greatest achievement is that he has introduced the concept of spatial motion in music, of music moving in space, like the sound of a bird as it flies through the air or a car driven along a road. And while rock music is now just getting round to the idea of quadraphonic sound, Stockhausen has been recording music for four speakers for years.

He is therefore sort of musical and spiritual guide of the age, a man with whom the young have a special affinity. For a long time he has made a point of using assistants much younger than himself. Perhaps significantly, too, he has six children from his two marriages—the youngest of whom is three and the oldest is 18. With them, he says, he shares a wonderful relationship: "I can feel completely what they want. I have the same ideas, the same thoughts and feelings as they do."

Paradox

This is the paradox about Stockhausen. Although his music is extraordinary difficult from a conceptual viewpoint, he attracts a large and wide following that most avant-gardists only dream about. I suspect it's partly because he's no snob. He's extremely sympathetic to rock and free jazz. In post-war Germany he played jazz piano in nightclubs for American officers and black jazzeters.

In person, he's both strikingly impressive and somehow incongruous. He looks much younger than his years—his hair, considerably longer than it is in the Beatles collage, growing fine and silkily over the back collar of a scruffy and nondescript sports jacket. He was wearing the same pair of slightly dirty white trousers he'd worn the day before.

Solemn

Incongruous, because he's so archetypically German, with his stiff back and the mirthless, matter-of-fact quality. He does have the face of a composer, it is true, but it could also be that of the most fanatical scientist. Be sure, he said, as I left that you send me a tape of this conversation.

He has, however, the most intensely solemn eyes I have ever seen, that only occasionally turn upon you. Mostly during the interview, which turned out to be more of a monologue than a dialogue, they gazed out of the window of his room at the sky and the trees and green in Hyde Park. But attention was still riveted. His



KARLHEINZ STOCKHAUSEN

The guys in rock are much more sincere... the guys in symphony orchestras are kind of whores, they give themselves because they are paid and not because they really love what they are doing... doing.

Religion

Religion has always influenced Stockhausen. He was never very attached to the home or the family, and this was all very fortunate, for he was destined for university. And then there was a war, which was also important, because with thousands of people dying all around him the relativity of this particular life had become clear to him: "But I have always been a deeply religious person because I am interested that I hear which tells me what to do. There is no person, but me, it is the voice which tells me what to do, when I have to make a decision. Then it's all right. All I have to do is that."

Until about ten years ago, when he decided to embrace all things he sees as a reaction against the National Socialist they fed him in state school, partly because of a need to feel an individual and creative attitude to life. He was a very, very devout Catholic, he says. "I was always looking for the silent mystery in the morning where there was just one priest and almost no people. That's where you could have found me, not at the big masses, where they start talking, because most of the time this is very banal, and even completely leading away from the essential communion with the divine."

And how did this relate to his music? "Because everything I do, not only the

music, is a song of adoration, an act of adoration, and even if I don't succeed, I try that what I do becomes a mirror of the whole universe, of the cosmic spirit."

LATER on in the interview he referred to Sun Ra, whom he saw perform last year. His opinion of Sun Ra, Astro-Infinity ideas and all, was a mixture of elation and disappointment.

The first piece, he said, seemed to be a complete free improvisation: "He had about four or five electric organs, and it seemed as if he didn't know them well, which was quite fortunate for him because he just shut his eyes and let his arms drop onto the keyboards. Whenever he touched it it was so suddenly powerful!" Mr Stockhausen's face became animated.

"Every time he touched it it was like an electrification of the whole public and his co-players. I tell you, this first 20 minutes was first-class avant garde experimental music that you can't put in any box. It was incredibly asymmetric. It was really unpredictable. It was that was based on sound itself and time proportions and tempos. Very electrifying. It seemed that all of a sudden a race of other beings had arrived."

What about his ideas of the cosmic source, I interrupted. "Yes, yes, I know," he replied impatiently. He had talked about it later on and started to make some things with this light in a glass ball that is carried around either by himself or a young lady, a sort of dancer. "But after this piece came some saloon wispy-washy music, played by quartets of flutes, of trumpets, trombones and saxophones—all these things—and it seemed that there was an arrangement that had been rehearsed naturally because they all played in parallel. But you cannot bring this out of the hat; you must rehearse it as well."

"And the style, particularly the harmonics and melodic style, was kind of saloon music. I didn't like it at all. Sort of cheap, movie music. "So there were these two

extremes in this man, and I felt that he would need a more discriminatory capacity within himself. It's not only the good spiritual intention that's needed; he should suddenly know more about music that's been done before to eliminate too many clichés. He should travel a lot, not in order to imitate what's there but to integrate and transform it into a new world that makes us all stunned and praise his power of bringing things together."

Did he not think, I asked, that the point about all rock music was that it imitated and took little bits from everything that surrounded it?

Yes, but they try their best, he replied. He sounded not at all patronising. Rock musicians, he explained, obviously sat between two seats. On one side they were bound by commercial distribution, which required that they attract young people; on the other they had to be careful that musical experiments did not deceive this audience.

Joke

"Let's say we make a joke, the two of us now," he said. His joke was that we took a Stockhausen piece, labelled it as rock music, and it gave rock packaging. What would happen?"

"It would be sold much more than all my other records, there is no question. Just because it's rock music they would buy it. They will say 'It's strange, and I will get a lot of new fans.' But on the other hand it will decease quite a few people who expect rock music. That's why I say many rock musicians sit between two chairs because otherwise they would just give up that label and rock music. Only to be labelled under rock music is something that restricts the rock musician from becoming a universal musician."

IT seemed natural at this point to ask him about the Beatles. When I asked him if he had been concerned over their dedication, he shook his head vehemently. "Never," he replied. He was

adamant. "Never. The opposite! I felt very proud. You see, if you can do something that's recognised by people in other fields you're very happy aren't you? It's always true. It's wonderful if you as a writer were able to influence the daily papers. That would be wonderful!"

But had rock artists genuinely used elements of

rock music in their work?

"I think you can never sleep with a dragon without being burnt by the fire. I tell you one thing.

"These guys in the scene of rock music are much more sincere musicians than the guys you meet in symphony orchestras. There's no question about that. They're totally devoted to it, even if their life financially in most of these cases is fairly miserable. And if they do not have the status to get an old-age pension and all that security stuff.

"They have to work day and night because they're out of business, whereas in an orchestra you can just fool around and read a newspaper while the conductor is talking and you don't lose your place.

Whores

And the orchestral musicians don't identify with the music they are playing. They are kind of whores. They give themselves because they are paid and not because they really love what they're doing, and this is not true for all the rock musicians that I know, who are much more profound musicians, really.

"They identify with what they're doing and when they see they're influenced by Stockhausen, and this is very welcome, because most of my colleagues in my field do not do that. They imitate, but they try to cover it up. They try even to cheat the public and take elements out of my music, even when a new work has not yet been published. There are many people who do that."

As we were talking about popular music, I remembered that he'd played jazz after the war. I was curious. He replied that he had picked up jazz from the radio and imitated it. "Of course, I had to get on my piano. I could pick up melody as quickly as I heard them. I played in small groups, but most of the time I played alone because then I got more money."

What did he play? "Night-bars." Quickly. "Oh no, I see what you mean. Kind of boogie woogie style, the New Orleans style, ragtime—a mixture of everything that was in the air. I wrote down the melody. And also the schmalzh, the tunes that some American officers liked. The people who had money at the time were all black marketeers. This was a black market going on every night."

What elements of jazz were there that he now liked? "Well, at that time bebop will be a hundred percent experience, or, as Stockhausen puts it, 'it's the complete replacement of the physical environment by a synthetic one.'

And to think that "Sgt. Pepper" was only cut on four-track.

was already out. Do you know what I'm talking about?" Dizzy Gillespie? He smiled and looked pleased. "Oh yes. Is it still there?"

AT this point there was a knock on the door. The hour was up and it was apparent the interview was over. I asked if he would comment finally on quadraphonic sound.

He replied that it was only acceptable for music which had been quadraphonically-conceived. Since the beginning of television he had been to stage opera and film screen. You needed the smell of the stage and the presence of the human beings. So with a quad radio broadcast of music that had been played on a stage with the traditional left-right orientation, all the sound sources are on the side. The problem is that you would have to divide the different sound sources. It didn't really matter if the electric organ was on the left or right side.

He, Stockhausen, had been composing quad music since 1955, and now the people from the record companies were coming and saying, "Oh please, you are the only one that has quad-channel recordings of all your pieces. Please give us examples." He had composed music where the music runs around, below and above people, even. He was now moving in his works to eight-channels. That was the next evolution, and after that he would get rid of speakers. That was complete. All the same, it would be another 20 years until the companies had fully exploited quad.

Synthetic

And do you know, folks, what Stockhausen thinks will be the next thing after octaphone? It's a homeset which RCA have already shown: a 360 degree, or 220 degree (at least), television screen, as large as a wall. When something on the screen has to be smelt, you smell it, too, and then someone walks out of the screen and balls you.

It will be a hundred percent experience, or, as Stockhausen puts it, "it's the complete replacement of the physical environment by a synthetic one."

And to think that "Sgt. Pepper" was only cut on four-track.

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Lovely Rita

RITA COOLIDGE: "Nice Feelin'" (A&M). You'd be excused skipping this review, if like me you found Rita Coolidge's first album mixed, cluttered and boring. With ten friends to the dozen she seemed to have made that album over a year, and for most of the time seemed to be out of control. "Nice Feelin'" comes over completely different, mainly because the backings are kept to a minimum and her voice is allowed to stay crystal clear over the top. The backing, the clarity of each instrument is amazing with the simple guitar, keyboard, bass guitar occasional harmonica and drums backing. The production, in fact, is very much that of a live album — with sharp notes and occasional misplaced beats — warts and all. "Family Full Of Soul," a track played on the Old Grey Whistle Test a couple of weeks back, is the one track that stands out of line and was probably cut with air in mind. Rita and Marc Benno join together for a spacey backing vocals refrain, but again the production is kept down to a minimum with only the slightest of over dues. Most of the tracks follow the same pattern as "You Touched Me In The Morning," where the pedal steel guitar slips out in a couple of



RITA COOLIDGE: frighteningly relaxed style

places, but the right feel is there so who cares. Through out the tracks Rita's voice comes over in a frighteningly relaxed style that is hard to get hold of, but late at night when all is relaxed her voice is tremendous and it is easier to see that she is aiming at a more laid-back style. Her new album Rita is backed by Marc Benno on guitar, Al Kooper on one track, and throughout the Dixie Flyers, who must be the most superb funky rhythm section involved in rock music. Bass guitarist, Tommy McClure and drummer, Sonny Thompson, both have that natural technique of laying down a simple rhythm pattern without taking it to simplicity's extremes. Lurking somewhere deep in the backtracks for most of the time is pianist, organist, Mike O'Dley, who lays down just enough melody for the listener. Marc Benno (and Charlie Freeman) to pick out lines over. — MP

THE UNDISPUTED TRUTH
(Tamla Motown). Motown's

apparently cynical attitude towards the composition of many of its albums is once again demonstrated. Undisputed Truth are the latest protégés of producer Norman Whitfield, a one-man, two-girl group who had massive hits in the States last year with versions of established songs: "Smiling Faces Sometimes" and "Save My Love For A Rainy Day." They're pretty good, well up to Motown standards, with a Jerry Butler-ish male lead (Joe Harris) supported by forceful harmonica (Billie Calvin and Billie Evans). It's an unusual combination (I can't think of any similar combination who have recorded for Motown) and it's wrapped up in some stunning arrangements by Paul Riser and David Van DePitte. But here's the drag: the choice of material is really aimed at the record buyer. It really is unforgivable to inflict upon us yet another version of songs like "Ain't No Sun Since You've Been Gone," I

Heard It Through The Grapevine," "California Soul," "Aquarius" and "Ball Of Confusion" and "Since I've Lost You," all of which have cropped up with depressing regularity on other Motown albums. OK, so most of them were co-written by Norman Whitfield (no point in discovering a "new" group unless you pick up the royalties too, right?) and the Truth versions are impressive (especially their 10-minute "Ball Of Confusion" which is better than the Temptations' version) but really, an album with only one song that's doing nobody any favours, and seriously weakens the impact of an otherwise excellent new group. — AL

DON NIX: "Living By The Days" (Elektra). In the beginning there was the Heaven, The Earth, and the American Cavalry. Well, this is hard riding, hard-shredding Don Nix, gunning down a load, and then writing prayers about it. Nix is an interesting chap, and he's joined by a union of other interesting people, down there in Muscle Shoals. There's Chris Stainton, Wayne Perkins, Donald "Duck" Dunn, Claude Linnemann, Kathi McDonald, oh, and the Mt. Perkins Singers. Mrs and Mrs Green (O), uniforms (cavalry) courtesy of Mr and Mrs Fred Prouty, distributed by Kinney. And where's Dick Nixon? Strange just how predictable this is. Let's all be good kids and go down the church-house and holler really nice clean gospel songs. It actually starts beautifully with rising, churning church organ and the sound of choirboys having a silly wee-wee (or maybe it's rain). Then we get some hip "Seven Brides for Seven Brothers" instrumental, and imaginary themes for syrupy portions of a musical "Dr Kildare." When he rocks, Nix

could be L. Russell's left arm. Certainly a most fashionable album, but I just don't feel well when I'm sitting with lyrics that have been written so many times before. They obviously had a fine time down at Muscle Shoals, but there's little solid stuff for the listener to get his ears for heels into. — RH.

RON CORNELIUS: "In Luck" (Peculiar Frankly). I'm disappointed. This is the solo album from the guitarist who played that great break on Dylan's "New Morning" and was featured on Cohen's "Songs Of Love And Hate." He's also been a member of Cohen's Army and a back-up man for The Miracles. His basic occupation has been as session man. Now the trouble with making your money as a sideman for other people in the studio is that it tends to diminish one's own individuality. Ron Cornelius, while not overtly rippling off anybody else's licks, has certainly come up with little that is original, adventurous or engaging. Without exception the songs are all of the laid-back variety, played by Cornelius on keyboard and acoustic (mainly), Paul Distel on drums, and Joe Davis who used to be with the band called West On Base. Barring two cuts — one of which, "I'm Wonder," is a Dr John number — they've been written by the singer, and composed he is not. They're pleasant, but vague, drifting, with neither real melody nor lyrical invention, and he sings them in one of those chanteuse voices that continually sound as if they're going to break into a monologue. Highly tedious. What one might have expected was some hot guitar playing, but while it may be tasteful it's not in the remotest sense arresting, and in fact the all-acoustic "Left Handed Lover," which closes side one, comes off like an intro to a vocal that he forgot to sing. Maybe I'm being very harsh, but after hearing what a Dan and Cohen he had something to live up to. On this evidence, his talents are not sufficiently expansive to make a success of a solo record. — MW.

FISHBAUGH, FISHBAUGH & ZORN (CBS). Lurking behind this name, more fitted for display on a brass name-plate at Lincoln Inn Fields than a record title, are Gary Fishbaugh and Paula F. who met in New York and Paul Z. who they met in LA. I remember seeing them about four months ago at London's Lyceum and most of the songs they played then are included here. Side 1 is 11 written by Gary and two by Paula. At the Lyceum, while having the kernel of a good act, they seemed under-rehearsed. There's a lot more polish now, drawing the best out of the melodic qualities in Gary's tunes. I recall that Paula's voice was more than inclined to be of "suspect pitch" but on this album it has that tender yet confident (dare I say, emancipated?) quality of many West Coast ladies (I'm thinking primarily of Joni Mitchell, Linda Ronstadt, Mama Cass and Michelle). "So Deep," one of Paula's compositions, is taken totally

unaccompanied and she sings the first verse solo with more assurance than ever. Even in three of them take the second verse. Gary and Paul's voices are ok, but a bit anonymous. In fact, the latter's role is more of multi-instrumentalist, adding guitar, bass, woodwind and percussion to his vocal parts. The three are a worthwhile aid from such as the Marm's Junior Campbell (who produced) on organ, harmonium and celeste; Gordon Huntley's pedal steel guitar; Terry Cox and Ray Duffy's drums plus Graham Primary's duals to pick on any one song and say this is the essential F, FEZ. They're all of an equally high standard. Theirs is not just another laid-back style; they can rock too. Try "Leave Me Alone," "Me Too," "All Right," "Rockin' Roll" and "That Sweet, Sweet Music." On the whole, however I find the first side more readily appealing as Paula takes more of the leads. On side two there are more male dominated tracks and it's a change that the greater weight on the lyrical quality of the songs. Fishbaugh, Fishbaugh & Zorn have pulled together a nice album here. — G.B.

MATTHEW ELLIS: "Am I?" (Regal Zonophone). Into the studio goes Matthew with a bunch of songs and some handpicked session men. There's Cesar Cattini on drums, Chris Spedding on guitar, and Lesley Duncan in the vocal session. And away they go having fun. There's nothing earthshattering about the lyrics — printed on the sleeve over romantic pictures

of Matthew, seated by the sea shore and under greenleaves shirtless. The words suggest there's so much poetry lurking beneath the breasts of our young men of the supermarket generation? Matthew has a pleasant, if uninteresting vocal style, his songs are very well, if you are in the right mood it could be quite a rewarding album. For others it might be intensely irritating. There's something about the sound of the vocal track and the way it follows the piano that is very slushy, and most of the arrangements are so predictable, it hurts. — C.W.

TUCKY BUZZARD: "Warm Slash" (Capitol). There is rather an air of desperation about the title, which about sums up the musical content. Maybe it's an attempt to shock, interest, or otherwise arouse some enthusiasm about these lacklustre performances. It would be a gratuitous insult to Led Zeppelin to say they have influenced this music in any way, but the words "Shake It," "Shake It," and other tracks have a faint Robert Plant slant, and there is the use of vocal histrionics and answering guitar riffs that are just pale shadows of "Zeppelin II." As the album progresses and the dutiful reviewer pushes through, showing greater dedication to duty, the singing actually gets worse. "Running" on sides two is sheer agony and anyone who ventures further deserves a small medal. In short — a truly unpleasant emission. — C.W.

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MM3

LAS VEGAS—Around the non stop, frenetic hotel casinos of this unbelievable desert oasis they call it, half jesting and half serious, "Elvis' War Room."

There's no maps, coloured pins or "hot line" telephones, just a suite of offices on the four floor of the Las Vegas Hilton, the most garish, loudest and most ostentatious of the clutch of hotels in this town.

And ruling in gold carpeted "War Room" splendour is a beefy, 17 stone gentleman, the general of the whole operation. Only he's not a general but a "colonel"—Colonel Tom Parker, the man who knows more about Elvis Presley than any other person in the world.

"Colonel" is a honorary title, but it has stuck for as long as anyone can remember. He sits on the fourth floor, but he knows exactly what's going on in the hotel's gargantuan showroom below where four thousand people each night are paying up to £10 a head to see Elvis "live and in person" gyrating for two hours each night.

Parker plots the Presley course with incredible precision. He's done it for more than 15 years and his partnership with the ageing Elvis (now in his late thirties) is the most phenomenal and financially successful in show business history.

Both are multi-millionaires and the Colonel, now 60, shows no sign of letting up. He still runs the show, while Elvis is the show.

He handles programmes, the souvenir brochures, the promotion, the press, and almost every aspect of an Elvis appearance, and the money, of course. This is the sixth time in two and a half years that Elvis has played the Nevada fun palace and he always breaks new records. The Colonel is always there to make sure he does.

The man who master-minded the whole Presleymania, the Presley cult and the Presley mystique looks like no Svengali. He's an avuncular, balding fellow, never a candidate for the best dressed list—but a dyed-in-the-wool man.

On opening night he was everywhere. Making sure the brochure sellers were doing their job, tacking up a poster, checking the winding, waiting lines of showgoers, handing out Elvis' autographed pictures and overseeing the entire evening.

"He likes to give the



The Colonel don't do interviews



impression of being a country bumpkin but he's nobody's fool," says one man who knows him well. "He's sharp, a super salesman, could sell Israel bonds to an Arab sheikh if he had to."

Shortly after Elvis opened to packed houses and the inevitable raves I approached the Colonel for a chat for "Melody Maker."

"I don't do interviews—never," he insisted in a jolly manner. But the Colonel likes to talk—even if it is to an audience of one. He's seen it all before, the throngs, themania, the crowd worship and shoving fans—but he loves it. He's made it, and Elvis, his life.

"Look at this action. Just drive around and see the posters and the advertising. This is the biggest promotion for the type of action—in the history of this town," he enthused.

"The reason that we—Elvis and me—don't do interviews. We can't see into hot water. We've got lists a yard and a half long of people who want to do interviews. We can't see them all so we don't do it. Now Joe Esposito (who has

been around Presley from the very beginning) handles the press. I just got a note from him. He says we've got family visiting (presumably from Memphis) and the show to take care of so there just isn't time for press people."

"I can tell you this," said Parker, "We have no plans. Sorry, that's firm. We're packed with commitments this year. After this Elvis has 40, yes 40, personal appearances in America alone. So this year there's nothing I can sandwich in between. We'd like to go to England and Japan where they're dying to see us but it's impossible this year. Next year we'll see."

"We've also got movie commitments and they can pick up our option any time so we can't plan too far in advance."

Before Presley sets foot in an American concert hall he's virtually a sell out. "We're grateful that people still want to see us," said Parker, "but they still buy my records. There's no magic formula, believe me if there was a recipe I'd be the first to write a book on it and sell it." There is little doubt that Parker's uncanny ability to manage Elvis, plus of course the Presley smile, has been responsible for a remarkable showbusiness career. In the survival stakes Parker was always a maestro. Friends like to tell oft-recounted stories of the Colonel's business acumen, his keen hunches.

He came from carnival folk in the deep south and showmanship was way of life from childhood.

In the late 'thirties he toured with a weird fairground act called "Tom Parker's Diving Turkeys". The set was a sand-covered table, about two dozen live turkeys and a recording of "Turkey in the Straw." He'd flick on a switch when the audience had paid their admission money and the birds would begin to gobble. The Colonel had rigged a hot plate under the birds so that in time to the music he'd turn the heat up and down, forcing the turkeys to hop around.

That gives some idea of the Colonel's pitchman know-how. When he spotted a simple country boy at a Texan cinema matinee in 1955, in the deep south, he dropped everything and concentrated all on Elvis. The rest, as the saying goes, is pop history.

The incredible thing, and here the Colonel must take full credit, is Elvis' resilience, his dazzling power. Many stars of the late 'fifties long ago vanished, never to be seen again. But Presley nurtured, managed, chaperoned kept on going. There were a string of non Oscar winning films which were critical disasters, but every one was a box office winner.

In the last few months there have been rumours in America and overseas that the Parker-Presley team is about to go kaput—finished.

I asked Parker about those rift tales. He replied, "All I can tell you is that he's playing here, I'm here. I promoted the engagement and we're doing real well. And oh yes, he gave me a new car for Christmas. Is that enough . . . does that answer you?" — BERNARD BARRY

STUDENT DATES

THURSDAY
Bristol University: Imrat Khan in concert.
Southampton University: Adele Cutler and the Wurzels, and Curved Air. Exeter University: Rag Ball with Edgar Broughton, Stone The Crows, Stud, Focus, Gasworks.

FRIDAY
Sussex University: Al Stewart, North East London Polytechnic: Barclay James Harvest with symphony orchestra (Barking Precinct). Exeter University: Edie, Brixton, University Mania, Maniac Mania, Earth Band, York University: Mott The Hoople. Padgate College of Education: Comus. Southampton University: Steeleye Span and Sheerwater. Bristol University: Rag Ball with Osibisa, Ian Matthews' Plainsong, Brinsley Schwartz, Sunshine, Roxy Music, Humble Pie, Tom Hazzard, Houseshakers. Birmingham University: Theatre Day with Ron Geesin, Pip Simon's Shemstone College, Wore, Bridget St John and Pluto. Exeter University: Edgar Broughton, Stone The Crows, Stud.

SATURDAY
Strathclyde University: Paladin, Leicester Polytechnic: Bronco, John Martyn and Claire Hammill. Bradford University: Supertramp and Slade. Mid-Herts College of Further Educa-

tion: Al Stewart. University College, London: Stray and Kipple Vision. Watford Tech: Rag Ball with Genesis, Sam Apple Pie, fire-eaters, Go-Go dancers and strippers. Padgate College of Education: Japan, Sirens. Birmingham University: Max Axe, County Jug, Tripival Islanders Steel Band, jazz and cartoons. North East London Polytechnic: Straws (Livinstone House), Stratford, Loughborough University: Rag Ball with Humble Pie and Hookfoot. Leeds University: Procol Harum and Vinegar Joe. Imperial College: Manic Monday, St Paul's College, Cheltenham: Smiling Hard. Reading University: Roy Harper. Formerly Fat Harry. Hull University: Steve Miller Band.

SUNDAY
Newman College, Birmingham: Houseshakers. University College, Swansea: Indian music. Exeter University: Incredible String Band.

SUSSEX UNIVERSITY: Humble Pie and Hookfoot. University College, Swansea: People show-street theatre. Swansea University production of "Ziggy Zagger" (evening). City University, London: Thunderclap's Incomparables.

WEDNESDAY
North Gloucestershire College of Technology: R.A. disco. York University: Jethro Tull. Sussex University: Jeff Beck and Heaven.

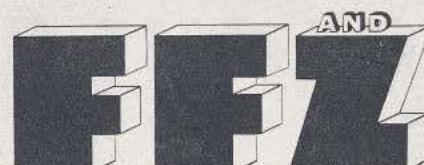


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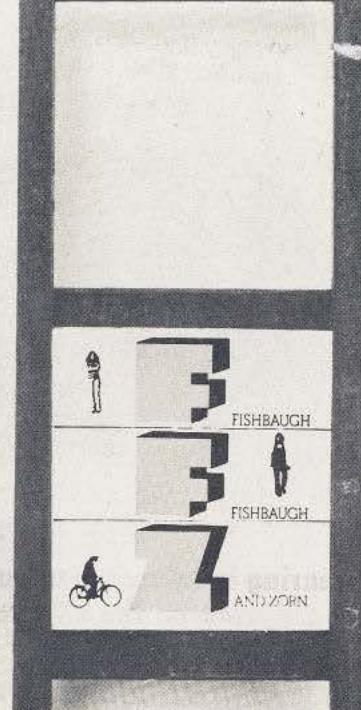
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Melody Maker Band Breakdown

Slade

UNLIKE many of the groups currently enjoying chart success with hit singles, Slade have been in the game a long time.

It's been a hard struggle to overcome the adverse publicity that surrounded them during their "skinhead" period. But with the help of manager Chas Chandler, they have finally broken through.

They've done it the hard way, working on their stage act instead of relying entirely on hit records to attract audiences.

Slade have plodded around the British Club circuit to ensure that anybody interested could see them live.

They've refused a lucrative offer from America in order to stay and concentrate on Britain, and they steadfastly refuse to cross the Atlantic until record success over there tempts them to make the journey.



WHEN the audience is sitting tight at the front of the stage and **NODDY HOLDER** is the centre of attention, he's apt to say something likely to upset the hall management.

"Hello lovey, what's your name?" he'll say to some girl. Then he'll grin from ear to ear, open his eyes wide and tell the whole hall what colour knickers she's wearing. His hair flops from out his flat hat to the floor like a chimney-sweep. He tends to leer at girls from the stage like a Dickensian character might leer at a little boy chimney-sweep. He's got a pretty evil laugh too, which he uses to great effect when explaining that Dave Hill is not quite

as masculine as he'd have you believe. He's pretty adamant when it comes to getting an audience on their feet. In his boots and occasional braces he sets the style for the group's show. If you don't like it well he didn't ask you to come and for all he cares you can get the hell out of it. He'll tell you, as well.

During our interview Noddy rubs his eyes like he's had a good night the night before. He laughs frequently, and likes a dirty joke. One of his songs is called "Dirty Joker" and it could easily be Noddy's.

"We're not the best musicians in the world at all. Jim is a good musician. He's clever, but we want to have a good time. We're not good musicians, it's just that we like to enjoy ourselves. A lot of people know about us having a good time on stage, but some have started to listen to the music as well now."

"People put us down because they think it's wrong for a group to be having a good time with the audience. They think we ought to be concentrating hard on the music, but what's the point? The kids come to see us because they know we'll give them a good time. That's why they've bought the tickets, because they know us from the stage act."

Noddy still retains a slight skinhead look although the other three have dropped the look completely. "Dave was the first to cut his hair and we followed suit. Six months ago I would have said we regretted the skinhead thing because we were going down, but now I'm not so sure. The idea of skinheads standing around in shorts is our thing. 'Get Down And Get With It' is our national anthem and that's a real stomper. It was too rowdy to get exposure on radio though."

A grim determination to "make it" some day has kept Slade together during hard times. Sticking together with same line-up, says Noddy, is a major reason for their current success.

"We never thought of packing up. We had to stick at it because we knew the bad times would turn into good times sooner or later. It would never have worked if we had brought anybody else in. The fact that four of us have stuck together has brought us through. Look at them. Who would stick together through the good and bad, just if one of them had to leave they would flop out. Groups that stick together are the ones that make it."



DAVE HILL — or "H" as he is known to the rest of the group — is the extrovert of Slade. On stage he's the one who moves around the stage all the time, and off stage he's the dafteest. He was the one to start the skinhead image; now his hair is the longest of the lot, and his clothes are the most removed from skinhead styles.

"The boots and braces were incredible in the stage show because we have always been loosers on stage. We thought people might look at skinheads in a new light because of us, but a lot of people went round saying we were a load of ruffians. We sometimes played to crowds of skinheads, but they didn't play because so we weren't the heroes they were looking for. We got some bad publicity for it all, but it's a question of all publicity was good publicity."

and another time I fancied learning sax. "I had a Spanish guitar for years and learned to play all the right notes and fancy chords and no pop stuff. Then I swapped it for a cheap electric guitar, and formed a group with some other kids on the estate called the Smedders. I left them to join another called the Vendors, and then joined the In Between which had Don as the drummer.

"At first we were playing blues and using a harmonica. We had a fat singer with a great voice, but he was too lazy to turn up for rehearsals, so we sacked him and Nod came in. Then we auditioned some bass player and Jim joined."

Slade's first single—as Ambrose Slade—was a single on Columbia entitled "You Better Run." This came in 1968, and followed a stint playing at Ties Club in London. There they were spotted by an American producer who made recordings with them, but nothing came out of the deal.

"Then we went off to the Bahamas for what seemed like years and came back to make some records for Fontana. They wanted us to make a live album, and we made it with Chas Chandler for the first time and called it 'Beginnings.' It's never been put out. We did the early singles with Chas, but none of them were very big hits."

The skinhead bit came after Dave chopped his hair in the Bahamas. "We really decided to do it because we wanted to look different from all the other groups with long hair and it gave us some publicity which we needed."

"The boots and braces were incredible in the stage show because we have always been loosers on stage. We thought people might look at skinheads in a new light because of us, but a lot of people went round saying we were a load of ruffians. We sometimes played to crowds of skinheads, but they didn't play because so we weren't the heroes they were looking for. We got some bad publicity for it all, but it's a question of all publicity was good publicity."

On looking back, Dave thinks the skinhead phase did the group a lot of good, but Hill has only one word for it: manager Chandler. "He is just what our group needed because he bullied us all the time. He is just about a fifth member of the group."

**TONY
ZEMAITIS**
we thank you
for our guitars
THE FACES

words by Chris Charlesworth pictures by Barrie Wentzell

JIM LEA is the only member of Slade with formal musical education. He picked up a violin at the age of seven, graduated to Stafford Youth Orchestra, swapped the violin for a guitar and switched to bass because no one else in his first group was interested in playing bass.

"I was originally going to learn the piano, but my grandfather was a violinist and his old violin was in the house. I had lessons from a Professor of Music and played in the orchestra for about three years. We'd do all big concert and traditional pieces, but I liked playing in a great big group," said Jim.

"Jim and the orchestra parted company for various reasons. The majority of the orchestra were grammar school boys with little time for secondary school Jim. 'I didn't get on with anybody in the orchestra. They were all middle class, very strict, fair, and they didn't like me in them. I enjoyed the orchestra for the music and it was great to be part of that sound with the violins and kettle drums, blasting away all around me. It was a really eerie sound.'

"When I was 13 I formed a group called Nick and the Axemen and the first thing we did was to put out on the bass player. No one else wanted to play bass, so I had it. I started off playing really fast bass lines because my fingers were supple from playing the violin. It was one of those groups where you have far more rehearsals than gigs. We never earned any money, but I learned to play bass."

Jim joined the In-Betweens following an audition session and left school to go to Germany with the band. "We never got paid for that German tour and they were tough times, but we always maintained that a group who have a good stage show have got to go together for a long time. You have got to go through the tough times and never give up."

"We went off to the Bahamas for four months and ended up £2,000 in debt because we didn't pay the hotel bills. When we got back we went to Fontana Records and they changed our name to Ambrose Slade and said we needed a London Agency. Chas Chandler came down to see us and he has been with us ever since."

For bass players to take up the violin or vice-versa is a common trait in the rock business. "A lot of bass players are forced on to the bass in the first place because they have more basic musical knowledge, and they probably learned this off the violin at school," was Jim's explanation. "With lead guitars the guitar is probably their only instrument."

"I think Paul McCartney is a knock-out bass player but nobody ever thinks of him as a bassist because of his writing. Jack Bruce is the most overrated bass player I have ever heard. McCartney is much better because he is inventive."



DON POWELL is the quiet member of Slade, the toughest-looking of the bunch and the least known. He started drumming at 15 after playing the bugle in the Scouts and graduated to the drums for marching practice around the streets of Wolverhampton.

"I wanted to play the drums in the Scouts but you had to learn to play the bugle first. I used to stand at the back and puff my cheeks out so that it looked as if I was playing. They found out but let me play a drum all the same."

At 17, he borrowed a kit and joined the In-Betweens. "I just picked it up as I went along. The group were playing rock numbers, many that I'd never heard before. I had to buy the record and take it home to learn the drumming because I wasn't into rock and roll at all at the time. All the rest of the groups were doing Buddy Holly material, but we went through all the different styles."

"When Don joined us, he was Chuck Berry influenced but we went through blues and on to the Stax and Tamla things as well. I always used to listen to the bass drum on records. I could never be bothered with the cymbals or hi-hats. I like a full sound and not many noises."

Don remembers the skidmarks days of Slade with some regret. "We could never get interviews because interviewers would refuse to talk to more than one of us in one room at any one time. I think they thought we were going to hit them. Everywhere we went people thought we were going to cause trouble. Other groups wouldn't play on the same bill as us, or they wouldn't speak to us in the dressing room."

"Looking back at the publicity photos I can understand it because we looked really hard, especially me. I used to go and get the cash for the gigs because I looked the hardest. It was difficult to come."

Don was always optimistic about eventually being successful throughout the lean years. "We all seemed to know that sometimes we would make it, I never thought anything else. I think Chas Chandler has played as big a part as we have because he has given us confidence and pushed us to do things we wouldn't do ourselves. He has made us more confident in our records. We have never gone on stage with our heads down."

Don helps in the writing of the lyrics to Slade's songs. "I can't play anything else besides the drums and it's very hard if I try to write something to get it through to the others. But I am learning to play the guitar so that might help. I have just started kicking the drums up on stage because I love it when it's loud. Only once have I been hurt because of the noise at the back which was really hitting me. It's best to work up a real sweat as a drummer, and push it as hard as you can."



equipment

DAVE HILL: Lead guitar/harmony vocals. Custom built Gibson guitar, S.N.S. 125w amplifier with built in reverb, 1 S.N.S. M.12 speaker cabinet, 2 S.N.S. M.15 speaker cabinets. Cheap Japanese wah-wah pedal (make unknown). Vocal mike: Shure Unisphere F44. Cabinet: 2x12" cabinet (make unknown).

JIMMY LEA: Bass guitar/electric/harmony vocals. Gibson E.B. 3 Bass guitar fitted with extra pick-up for boosted treble. S.N.S. 125w amplifier connected to S.N.S. 125w slave, 2 S.N.S. M.12 speaker cabinets, 2 S.N.S. M.15 speaker cabinets. Secondhand violin (cost £10 in Wolverhampton junk shop), filled with carbon fiber and with a carbon mike attached. Vocal mike: Shure Unisphere F44.

NODDY HOLDER: Vocals/rhythm guitar. Fender Telecaster guitar, S.N.S. 125w amplifier, 1 S.N.S. M.12 speaker, 2 S.N.S. M.15 speakers. Vocal mike: Shure Unisphere F44.

DON POWELL: Drums. Haydn custom-made kit to specification. Dark Blue colour. 26" x 17" Bass drum, 18" x 16" deep tom-tom, 14" x 12" small tom-tom, 14" x 5½" Ludwig snare drum. Rogers bass pedal, hi-hat by Singlerider, 1 Avantgarde 20" cymbal, 2 Ludwig Zildjian 20" cymbals, 2 Avantgarde 14" cymbals on hi-hat, Premier 'C' sticks, bass drum mixed with A.N.G. 1900.

P.A. SYSTEM: W.M. Bandmixer, 5 100w W.M. Slave amplifiers 8 50w W.M. B columns, 2 50w W.M. C columns, 2 50w W.M. speakers (4 cabinets, 2 horns), 2 x 32 W.M. tweeters. 50ft mike leads through a high/low impedance transformer.

records

ALBUMS
"Play It Loud" (Polydor 2383026). Released next month—
"Slade Alive" (Polydor).

SINGLES
"Wild Winds Are Blowing" / "One Way Hotel" (Fontana TF 1056).

"Shape Of Things To Come" / "C'mon, C'mon" (Fontana TF 1059).

"Know Who You Are" / "Get Down And Get With It" / "Do You Want Me?" / "Gospel According To Rasputin" (Polydor 2058112).

"Coz I Luv You" / "My Life Is Natural" (Polydor 2058155).

"Look, We! You Dun" / "Candidate" (Polydor 2058195).

The Lady I Love

c/w Heidi

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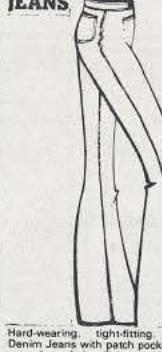
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jazz records

SUN RA & HIS SOLAR-MYTH ARKESTRA: "The Solar-Myth Approach, Volume 1." Spectrum; Realm Of Lightning; The Satellites Are Spinning; Legend; Seen III, Took 4; They'll Come Back; Adventures Of Bugs Hunter. (BYG Actuel 40).

SUN RA & HIS SOLAR-MYTH ARKESTRA: "The Solar-Myth Approach, Volume 2." The Utter Nots; Outer Spaceways, Inc.; Scene I, Take 1; Pyramids; Interpretation; Ancient Ethiopia; Strange Worlds. (BYG Actuel 41).

Collective personnel: Sun Ra (piano), Moog synthesizer, space-master, clarinet), Kwame Hadi (trumpet), Ahk Tal Ebah (trumpet, mellophone), Ali Hassan, Charles Stevens (trombones), Marshall Allen (alto, oboe, flute, piccolo), Danny Davis (alto, alto-clarinet, flute), John Gilmore (tenor, percussion). Danny Thompson, Pat Patrick (baritone, bass), Jamie Jackson (voces, flute, ancient Egyptian hand drums); Ronnie Boykin (bass), Clifford Jarvis, Lex Humphries (percussion). Nimrod Hunt (hand drums); June Tyson, Art Jenkins (vocals). Sun Studios, New York. 1970-71.

PERHAPS the most extraordinary thing about Sun Ra's music, considering the depth of his iconoclasm and the range of his orchestral achievements, is that it is so unforbidding.

Indeed, the paramount tone of most of his records is, like that of his concerts, one of complete informality, which contrasts strongly with the manner and mode of most large ensembles.

The is not just musical informality either. It's something deeper: a sense of personal freedom which may stem from the strength his musicians say he gives them. Such a spirit courses through these two records, the first semi-formal studio recordings he's released since the old ESP trilogy.

Whatever the "solar-myth approach" may be, it certainly allows for plenty of variety and Sun Ra is the master of reconciling apparently alien components. On "Legend," for instance, he uses something which



THE SOLAR-MYTH ARKESTRA: trumpeters Ahk Tal Ebah and Kwame Hadi.

Ra's solar myth

sounds like an electric spinet (it may be the spaceman) in conjunction first with the brain and later with Gilmore's spluttering tenor, and the effect is anything but incongruous. In fact his astonishingly convoluted improvisation on this track should be studied by anyone who wonders where keyboard music is going.

He can't compose a piece like "Spectrum," which uses typically dense ensemble chords and a fantastic alto solo (Allen?), and then play "Seen III," on which he operates what sounds like an organ, plus a Moog, obliterating all kinds of stimulating distortions.

The second album contains the overall highlight: "The Utter Nots," which begins with screeching alto over frenzied baritone solos over moves into a longish percussive conversation in which I think I detect the nervous, battering style of Gilmore gaining the upper hand. Trumpet and alto then duet over a brief piano and tympani section before one of the baritones (Patrick?) plays an urgent, multi-toned solo, which leads into Marshall Allen's final, gut-rending solo. It's a

wonderful, kaleidoscopic experience.

This album also has a spacey Moog piece ("Scene 1"), a long and very attractive piece of stringed instrumented percussion ("Interpretation"), and a fine snippet of exotic called "ancient Ethiopia" which at 2 min 43 secs, would make a knockout single!

I have had to recommend just one of these records, then Volume 2 would probably just get the vote. But both will take you higher than any known form of dope. — R.W.

PS: My copies have sporadic surface noise, particularly Volume 1. Taste and try before you buy.



STEVE LACY

STEVE LACY: "Moon." Hit: Note; Moon; Laugh; The Breath.

(BYG Actuel 52). (soprano), Hale Tolo (trombone), Claudio Volonte (clarinet), Irene Aebi (cello), Marcello Melis (bass), Jacques Tholot (drums). Rome, September 1970.

THE body of Steve Lacy's recorded work has always given me much pleasure. From the uncertain conservatism of "Soprano Today" through the gradual discovery of his own identity on "Straight Horn," "Evidence," and "Sortie," he has provided a great deal of thoughtful listening.

This new album recorded two years ago in Rome, takes his music one step further than "The Forest And The Zoo" (ESP/Fonata), which was cut in '66.

It maintains the airy, poetilistic feeling which has always been the core of his music, but this time (if only because there are more musicians present) the density is considerably thicker. But it's not weightier: Lacy seems able to make even a sextet sound like an intimate conversation.

Much of the 28-odd minutes of music (poor value, certainly) is taken up with collective improvising, in which

Italo and Volonte follow Lacy's example of reticence. If there's one thing this music isn't, it's garrulous, although on "Laugh" they contrive to create considerable heat.

The composition which interests me most is "Note," in which the improvisations are broken up by Miss Aebi, who shouts single words at regular intervals, thus providing a simple but provocative structure.

So tightly-knit is the playing of all the participants that it's hard to comment on individual performances (perhaps that's the highest compliment) but — as with everything else Lacy has done with this record — certainly deserves a careful hearing. — R.W.



LOUIS ARMSTRONG

LOUIS ARMSTRONG, VICTORIA SPIVEY, JOEY CELIO, THOMAS LILLIE, DELVIA CHRISTIAN: "Louis And The Blues Singers." Victoria Spivey: Funny Fantasy; How Do You Do That Way. Hocel Thomas: Gambler's Dream; Sunshine Baby; Adam and Eve Had The Blues; Put Me Where I Can Get It. Wash Wilson: Blues Stopped My Man. Little Dak Christian: You're A Real Sweetheart; Baby; You're A Dream; Last Night I Dreamed You Kissed Me; I Can't Give You Anything But Love; Baby; Sweethearts On Parade. Mutt Have That Man. (Parlophone PMC7144). Accompanied by Armstrong and his Hot 4 or Hot 5 1928-1929.

FIRST of all I should make it plain that this re-issue album — a fabulous one for serious collectors of early jazz — may have limited appeal for listeners not tuned in to girl singers of the period.

That said, I have to praise it as a fascinating compilation of the work (most of it extremely rare) of three jazz-blues cabaret performers who had their good fortune in the Twenties to be accompanied on records by Louis Armstrong.

There are no masterworks such as the Bessie Smith and Armstrong collaboration produced, but the Spivey pair are justly famous.

Good, jaunty, somewhat mirthfully-singable vocal and juicy original material by Spivey and Floyd (who's Floyd?) are flattered by remarkable band support and two superior trumpet solos.

The band includes Fred Robinson (trombone), Jimmy Strong (clarinet) and Zutty on drums and some, not all, of their playing inspires.

The tunes are not blues, but Armstrong certainly "blues" them (note bars nine and ten of "Funny" and ten on the "How Do You" solo plus most of his "answers").

Hocel Thomas' six tracks made with Louis Hot Four in 1928-29 are so rare in form that I have never owned one of them in a lifetime of collecting.

Her singing is not outstanding, and not without a

radio jazz

Times: GMT
FRIDAY (3)
6.15 p.m. U: Miles Davis. 9.30:
Jazz FM. Freddie Hubbard. 9.30: Soul.
10.30 T: Sarah Vaughan.
1945-1971. 11.15 T: Stan Kenton
and his Orch. 1954-1955.

6.30 p.m. BD: Jazz Record Requests (Peter Clayton). 8.30:
Jazz Scene (Koertje van der Maten Society, John Surman). 11.15 T:
Stan Getz (Savoy). 12.15 T:
Guitar (S).

6.35 p.m. A3: Jazz Panorama (Hughes Panassié). 6.55 J: Great Works of Jazz (John Surman). 7.30: Big Band. 8.15 RL: Jazz. 11.2 B and 2: Peter Clayton. 11.30: Jazz Jamboree (B3 Steel). Friday. 11.30: 12.25: B1, 2 and 3: Jazz Club (Brian Smith Quartet, Fourteen Foot Band, Brian Smith, Paul Moss and Ronnie Ross, Humphreys from the Gardner Centre, Sussex University Brighton).

6.30 p.m. E: Jazztime '72 (Kurt Edelhagen). 9.30 Q: Pop Jazz. 10.30 T: Jazzin' (Peter Clayton). 11.15 T: Free Jazz. 11.30 T: Music in the Miller Mood. 11.15 T: New Jazz Records (Terry Jordan, etc.).

TUESDAY (17)

5.35 p.m. B3: Jazz (Kurt Edelhagen). 6.30: Jazz (Pop Marshall). 7.30: Jazz Club (Peter Clayton). 8.30: Jazzin' (Kurt Edelhagen). 9.30 Q: Pop Jazz. 10.30 T: Jazzin' (Peter Clayton). 11.15 T: Free Jazz. 11.30 T: Music in the Miller Mood. 11.15 T: New Jazz Records (Terry Jordan, etc.).

WEDNESDAY (18)

5.35 p.m. B3: Jazz in Britain (Barbara Thompson playing her own compositions in a sequence of songs). 6.30: Ardley. 9.30 B1 and 2: Best of Jazz on Records (Humphrey). 9.35 U: Swing A-B-C (Herb Geller, Fatty Glanzer, Joe Venuti, Eddie Stemples). 9.30 W: Jazz Club (Henry Red Allen, Kid Ory). 9.45 S: Samba. 9.30 B1 and 2: 10.30 T: Louis Armstrong. 1965. 11.15 T: Billie Holiday. 1949-52.

THURSDAY (9)

5.30 p.m. E: Intimate Jazz. 9.30 J: Joe Loss. 10.30 T: G1: Plantin' Billy Taylor and his Orch (2). The Carpenters. 11.15 T: Freddie Hubbard. 11.30 T: Freddie Hubbard. Programmes subject to change.

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LUKAS FOSS Geod For Orchestra (1968) Buffalo Philharmonic Orchestra (Vox STORY 650 stereo).

LUKAS FOSS says in his introductory notes that "Geod" is an example of "A music without beginning or end, without development, without rhetoric, without events."

If Foss has eliminated all these well-founded musical principles — what elements can possibly remain to hang on to? What is the value of this kind of approach?

Listening to "Geod" should provide some answers. The music unobtrusively worms its way into the imagination without the listener being aware. The pieces merely unfold itself without fusing like a self-perpetuating piece of kinetic art, leaving the listener to automatically place his own interpretation on what he hears. A unifying factor is a constantly repeated cycle of 132 pitches which suggests the name of the piece "Geod," something globe-shaped. Another important unification of the composition is in the emergence now and again of twelve separate folk songs which are supposed to be native to whichever country the piece is being performed. In this case America.

The sounds are all produced by conventional orchestra instruments and voices, but the resulting music has been recorded on four separate tapes, each tape having a distinctive instrumentation. The tapes have then been mixed in a studio in different proportions according to the composer's wishes put on one tape. The result is a continually changing texture of sounds set at a very low level of volume. Foss also suggests that the listener himself can take part in the manipulation of the composition by using the balance control of his stereo system from one channel to the other.



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symphonic poem

SCHOENBERG ELOY/POUSSEUR

Pierre Boulez conducts the Domaine Musical Ensemble. Schoenberg — Transfigured Night. Eloy — Equivalences. Pousseur — Madrigal III (Elois du Disque 1967).

BOULEZ, conducting again, an excellent set of well recorded pieces presenting an early masterpiece of modern music and two pieces from contemporary European composers.

"Transfigured night" ("Verklärte Nacht") was composed by Schoenberg in 1899. It is really a transitional work between tonality and the beginnings of atonality — containing both Wagner-inspired chromaticism, still with a definite key centre, D minor, and sections which modulate so frequently and to such an extent that they almost abandon tonality altogether.

The piece by Jean-Claude Eloy and Henri Pousseur represent part of the fruition and further development of

Schoenberg's ideas, to an extent where the pieces have become studies in the manipulation of abstract musical forces, explorations of a certain area of sound, or multidimensional experiments with musical formulae.

Eloy's "Equivalences" sets out to maintain an equilibrium between various musical forces, usually diametrically opposed to one another.

Pousseur's "Madrigal" is freer in its conception, but in a way revert back to a more basic and scientifically defined principle — the constituents of a note according to natural harmonic laws. While the pitches are set, other elements such as duration, dynamic, etc., are more or less left to the musician and his relations to those around him.

ALEXANDER SCRIABIN

ALEXANDER SCRIBBIN — Prometheus—The Poem of Fire, Prometheus—In the Beginning, Minor. Vladimir Ashkenazy. LPO conducted by Lorin Maazel (Decca SXL 6627 stereo).

THE Concerto in F sharp minor is written a la Chopin with a full florid piano part dominating the course of events, but with a less whimsical feel behind it.

This feel is Scriabin's personality asserting itself which became, in the end, almost insane preoccupation with fusing all the arts and philosophy into one magnificent overwhelming whole.

"Prometheus," Scriabin's last orchestral score, is in fact something of a masterpiece and shows how untempered his writing is full of detail.

His writing is full of detail and has about it the feel of a finely wrought piece of metal work, every part carefully worked out in relation to the whole. The composition emphasises this metallic, crystalline quality and Ashkenazy's crisp piano playing.

by RICHARD WILLIAMS

KEVIN AYERS says that there's only one thing preventing the old Soft Machine, St Tropez-style, getting back together.

He'd love to, he says, and he thinks that Robert probably would, in many ways. But not Mike. And that's why the Soft Machine appears to be in some mechanical trouble, and why Kevin and Robert are faced with a struggle.

It's possible that Kevin is, at last, winning his own personal battle. His new album, "Fresh Ayers," is selling well by comparison with its predecessors, and he intimates driftily that he's getting two or three fan letters a day as a result.

What's exciting him most at the moment is his current project with a medium-sized orchestra, premiered on a recent Radio One In Concert programme. As far as he could remember, the orchestra consists of two French horns, two flutes, a trombone, a violin, a cello, and a double-bass, plus the old Whole World rhythm section: Mike Oldfield (bass), Dave Dufort (drums), and David Bedford, who plays the keyboards as well as writing the arrangements.

"It's something I've always wanted to do," he says. "I'm glad to have the chance to do bigger versions of some of the old songs like 'Colours', 'Pain Dolores' and 'Why Are We Sleeping'."

The project is, of course, financially difficult. To employ so many musicians is expensive, and it can only be done if the gigs arrive in neat little blocks of four or five. There's also the problem of rehearsal — for the radio show, they were woefully unprepared, and were also unable to amplify the ensemble, which lost much of the potential excitement.

"If we do go on the road," he says, "I'll probably try and make it into more of a kind of show, with dancing and visual things going on. But even that's far away from my real ambition."

"I don't know why I've never done this, it's quite easy; it's based on Dervish dancing, where you get people to turn round and round very slowly. You get dizzy and fall down, but they have to keep on getting up and eventually you get incredibly high, if you do it long enough."

"I would be really amazed to do it with an enormous quantity of people, at a festival, for instance. It destroys your inhibitions because you have to make a fool of yourself by falling down, so you're not afraid of your audience."

"It's not like being under some powerful drug, because you're still within yourself and not under chemical control.



MELODY MAKER, March 4, 1972—Page 35

my life for me?"

"That's why this trance thing would be good. As a musician, I'd simply be useful to the audience, creating a method for people to release their energies. It would be a very communal thing... every group would share that, but they would have to be watched. I wouldn't mind performing behind a screen."

He broke up the Whole World, he says, because although it started promisingly, it reached a peak and wasn't going to get any better.

"In fact it got worse. I stopped playing and just sang, but I felt a bit of a twit without an instrument. I got more and more drunk and despairing, and the gigs got worse. There were practical hang-ups... we weren't getting paid. And I decided I wanted to do the orchestral things, without being bound by group decisions."

He says that people have been pressuring him to make his music more "commercial". Even his management, lovely laid-back Blackhill, have made suggestions to that effect.

Saleable

"People have been trying to tell me how to be saleable, so for the last three months I've been trying to be a bit more commercial — even though I don't know what that means."

To fill in while the orchestra gets itself together, he's doing solo gigs, which he never really did before. Unlike most people, he'll be playing electric guitar — "That's because I'm a bit of a fumbler" — and he says that he'll be "singing and clowning." At one point last month, he almost got together with Lou Reed to do something, but it never happened.

We were talking about Robert Wyatt again. "A little bit of success would help Robert a lot," Kevin stated. "It's the same for me — it would be an incredible incentive to do better. But it's got to be on your own terms. Even a small amount of success rebuilds the confidence and makes you want to try harder. If you think you're useful, then you try and channel your energy to become even more useful."

It seems to me, I told him, that America is just about ripe for him now. "Yes, the Americans seem to like a certain amount of quaintness," he replied, "and I suppose I've got that."

How would he take to great success?

"I could do it for a while. If it did happen, I'd just be getting more money for doing the same thing, with more people confused by my 'image'. I'd probably get less of my usual audience and more of the kind of people who're affected by the status of a person."

"You know, I remember Robert once telling me that being rich means that you can have more expensive cups of tea and better cigarettes. But the product doesn't change."

Fresh Ayers

If I did it, I'd try to get Ginger Johnson or somebody, and a whole heap of frustrated percussionists, just to provide the necessary pulse.

The thing that always upset me about people was the idea of 'entertaining' people. It's like that when I go to a movie; I think 'why I am sitting here, letting someone else live



Roy Harper in concert at the Rainbow Theatre 5th March

Stormcock
Harvest SHVL 789



EMI

WHAT equipment is used by Chicory Tip? How many records have they made? (Jeffrey Elecombe, Gravesend). Where did they get their PA and how did they achieve the Moog sound on "Son Of My Father"? (Graham Taylor, Cranbrook).

Baz Mayger: Fender Precision bass guitar, ESE custom-built 100-watt amp, two 200-watt ESE heavy-duty cabinets. Rick Foster: Fender Jaguar guitar, ESE custom-built 100-watt amp, two 200-watt ESE cabinets. Rick Synthesiser, which is miked through the PA. Archie Shearer: Ludwig drum kit with Avedis Zildjian cymbals. Vo-clef is Peter Haze. PA is an ESE custom-built stereo system of 200 watts per channel from four Unidyne mikes. It has six 4 x 12 columns, each with twin-cone speakers, and a 300-watt 8-channel ESE amplifier with a Bison echo unit. All the cables for the equipment are used via Canare industrial connections. PA was obtained from ES Electronics, 20 The Broadway, Maldstone, Kent, who have also supplied Vanly Fare, Southern Comfort, Ralph McTell, Clederwood Singers, the Marion Knights. These sound systems are designed and made by the proprietor of ES Electronics, Eric Snowball, who specialises in equipment based on the personal requirements of a group or artist. The song "Son Of My Father" was produced by the Mini Moog, which is a smaller version of the Moogs used in recording studios. It was miked with a Shure Unidyne and out through the PA. "Son Of My Father" is their third single. The others were "Monday After Sunday" and

"Excuse Me Baby." Their first LP has just been issued, titled "Son Of My Father."

WHAT guitar did Tony Iommi use in the introduction to "Warning" on Side 2 of "Black Sabbath"? How did he get the powerful effect on "NIB," after the quiet solo guitars? What other guitars and what amplification does he use? What caused the "Spacey" effects on the end of "After Forever"? Was it simply the Fender? — S. R. Lindham, Sheffield.

The guitar I used on "Warning" was an old Gibson SG. I also have a black Gibson Les Paul, which I brought back from the States, and a red Gibson SG-Leslie West, of Mountain, gave me a Les Paul Junior as a present and I've got a 20-watt Orange guitar made by John Blash. My strings are Picato but for the 1st and 2nd I use .008 Ernie Ball. I have three 100-watt Laney amps with six 4 x 12 cabinets, miked up through my 5,000-watt Altec Lansing PA. I'm not quite sure what you mean about "NIB," as I didn't do anything extraordinary. There is a bass guitar wah-wah intro and then we all come in. The effect on "After Forever" is due to phasing and I think I was playing the black Les Paul. — TONY IOMMI.



LOUGHTY AMAO OF OSIBISA

WHAT equipment is used by Osibisa? — S. Mason, Chichester.

Loughty Amao: Selmer tenor and baritone sax and Hernab flute. Teddy Osei: Selmer tenor sax and Yamaha flute. Wendell Richardson: Fender Stratocaster and Gibson Les Paul acoustic, Ampex amp with two Ampex B42X speaker cabinets. Spartacus R: Dan Armstrong bass guitar, Ampex amp and two

BARRIE WENTZELL deserves praise for his excellent photos of Rory Gallagher in Belfast. Which film, shutter speed and aperture size did he use and did he have flash? (M. R. Nolan, Bath). What equipment does he use and does he have any special training for the job? (Ralph Meyer, Brackwede, Germany).

I used a Pentax camera with 55 mm lens and Kodak Recording Film. The shutter speed was 1/60th and 1/30th of a second and the aperture was f2.8. I used the available lighting in the Ulster Hall. My equipment comprises Pentax camera bodies with 28, 35, 55, 105 and 200 mm lenses. For portraiture and group shots I use Kodak TRI-X 36 exposure cassettes and in bad lighting conditions and low levels of illumination I use Kodak Recording Film. I worked as assistant to a commercial photographer in a studio and assisted a photojournalist. I attended evening classes in photography for two years at the London School of Printing. As for the rest, I have learnt by experience through trial and error. — BARRE WENTZELL.

WHAT is the line-up of Magna Carta and which records have they made? — Jill Simmons, Bromley.

Magna Carta is now featured as a duo, consisting of Chris Simpson, who plays a Martin acoustic guitar, and vocalist Glen Stott, who plays spoons, wineglass and glockenspiel. Their backing is provided by percussionist Graeme Morgan, who has a Hayman drum kit, and electric bassist Mohammad Amin, who plays a Fender Precision Bass through a Vox 100-watt standard piggy-back amp. Their PA consists of an Orange 200-watt amp with five Orange 50-watt speakers and four Orange mikes, plus two treble horn speakers, one 200-watt slave amp and two Orange 80-watt speaker cabinets. Albums have been "Magna Carta" (Mercury SMLC 20166), "Seasons" (Vertigo 6360003) and "Songs From Wasties Orchard" (Vertigo 6360040, also available on cassette 7138031).

I'M trying to get some information on Bill Harris who made a record called "Back Room Poker Game." — John Arram, Runcorn.

Doubtless you mean Phil Harris and "Dark Town Poker Club," which is still available on Camden CDM 1016, with some of his other hits, including "Woodman Spare That Tree." But his only million selling record, "The Big Wig," which won him a gold disc in 1968/69, is deleted. Phil was an American bandleader noted for his monotone singing and machine-gun delivery.

ANY QUESTIONS?

FOLK

By ANDREW MEANS

THE dedication of the Nottingham Traditional Music Club has blossomed in a multitude of ways, none of them more constructive than the formation of four of its residents into the Notts Alliance.

To be more precise Roy Harris is the only one who is not a current club regular. His activities as a professional soloist in his own right keep him occupied elsewhere on many Fridays. But Ian Stewart, Roger Grimes and Laurence Platt are all closely involved. Through singing together in various combinations at the club there formed the group.

The depth of thought which they devote to their music might prompt a comparison with the spirit of the Critics. Stewart Grimes, Platt and Harris each have distinctive styles of singing and individual preferences for certain types of song.

S. Stewart's inclination towards romantic balladry betrays an Scottish background. Grimes establishes his equilibrium with English songs well adapted as his voice is to sing them. Platts expressive gestures demand dramatic qualities from a song while Harris appears to incorporate all three characteristics. Undoubtedly the enforced self-reliance of a solo career has made this adaptivity a necessity for Roy.

The group is therefore founded upon these cornerstones, each contributing strength to its own way.

The Alliance gives each singer a platform which he can dominate and then stand down while one of the other quarters takes the lead.

Musicwise I think the thing is that we are kind of stating our own ideas of what traditionalism is all about," said Ian Stewart. "The first thing is unaccompanied solo singing. I think it's always been an essential part of the British revival scene. This harmony thing came from the Young Frontiers and the Wartime Singers and a lot of people think this is now the traditional sound. Well it isn't really. The most difficult thing to do is singing unaccompanied.

The other thing that



NOTTS ALLIANCE: giving each singer a platform

The Alliance: tied in Notts

we're trying to show is the craft and style. We've tried to use reed instruments tracing the history of aspects of the Industrial revolution. But as a group they will still clear of political songs mainly. Ian felt because such samples tended to project politics at the expense of musical and lyrical qualities.

Notts Alliance and Roy are both soon to have LPs released, the group on Brian Horsfall's Traditional Label and Roy on Topic. The Tradition record entitled "The Cheerful 'Orr" after one of the songs, portrays the capacities of each individual to show what they will sing clear of political songs mainly. Ian felt because such samples tended to project politics at the expense of musical and lyrical qualities.

The nearest parallel is the High Level Ranters."

Referring to the possible comparison with The Cringe Ian used it as a springboard for explaining Notts Alliance's willingness to tackle any type of audience that's willing to listen.

"I can tell you what in my estimation the main difference is — the Cringe are basically a homogeneously selected group. They perform within the Singers Club and in very few select gigs. Now we will do anything. We see it as a challenge. This is to my mind the main difference. As far as Notts Alliance will take anything. We have done working men's clubs, bars. We won't change our material outside the traditional items to do it, but we will change our material to suit the gig."

Roy's opportunity to make a solo record came as the result of being involved in Topic's ill-fated "New Voices" project. The company's aim was to give various people a track on a "New Voices" LP. The problem was that there was a tendency for tracks to develop into solo LPs. His record has been christened "I'm Bitter And The Sweet."

Work is flooding in and Roy is plainly in more demand at present than he has ever been in his seven-and-a-half years as a professional singer. His interest in folk music developed when he was about 14. After a spell in the army, he ran Cardiff folk club for two years. Then he left to turn professional singer.

"I've often described to my own face as a singer's singer. I think it's nice to be called a singer's singer. It's good to be respected by your peers. But I would prefer to be an audience's singer."

albums

"FOLKSONGS SUNG IN ULSTER" (Merle Press, Cork, IRL 11). This record features Robin Morton's Mercier paperback collection of folksongs sung in Ulster. It is a useful addition to the book. For having made a sizeable collection of songs and glued each with an interesting footnote. Morton's view of the project by him is that it is a valuable record of the songs in Ulster. The ten Ulster singers represented here were all recorded in their own homes, the intention being to set them at their ease. Between them they illustrate 12 of the songs included in Robin Morton's book. By and large the performances are held and colourful. In conjunction with the book of the same name, this record gives an expansive and informative picture of what the province has to offer in song.

ALLAN TAYLOR: "The Lady" (UA UAS 29275). If there is any fault, this characterizes Allan's approach to this album it is his inclination to under-emphasise. His voice is perpetually gentle and relaxed, and sometimes his songs suffer from this lack of contrast. For instance, "Ladybird" and "Boy And Mantle" stresses the delicacy and romance of such a minstrel piece until the twenty-one verses of Taylor's adaption border on a

mod of trascile. Sometimes his lyrics are needlessly pedantic, as in "Let Me Be," but he is quite capable of writing good songs. "Belfast '71" is one of his most effective, although it would have been better from a more intense performance. The same is true of "The Morning Line Heavy" written about his American brother-in-law's call-up for Vietnam. If only the performances were as disturbing as the issues Allan wrote about. Instead the music is harmonious and ironically re-astringing. Alternately there are songs which thrive on this treatment. "Still He Sings" is being one. Nevertheless the album is not without its good points. His writing is encouraging without being fully satisfying.

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IN TIME!

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EVIL ARE ON THE
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AND NOT A
MINUTE TOO
SOON!

IT'S OUR OLD FOE, 'MOTHER'
POPULATION AND HER OL' MAN
'DEVIL' POLLUTION, THEY'RE
BOTH BIGGER THAN EVER.

YES, AND LOOK THERE, MALEVOLENT
WAR IS FREE ONCE AGAIN, THANKS
TO HIS COHORTS 'PIG BUSINESS'
AND 'SACRED COW'... BUT...

WHO'S THAT?

THAT'S THE ETERNALLY
DISEASED JUNKIE MONKEY...
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AND EVEN THOUGH
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HE'S STILL
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Mar. 7 BRISTOL CITY

Mar. 8 TROUBADOUR

Mar. 10 SOFT ROCK CLUB, ILFORD

Mar. 12 BRISTOL UNIVERSITY

Mar. 14 BOURNEMOUTH COLLEGE

Mar. 21 22 BRISTOL UNIVERSITY

Mar. 26 BATH UNIVERSITY

Mar. 28 TUNBRIDGE WELLS F.C.

Mar. 29 BRIDGEND F.C.

Mar. 30 BARRY F.C.

Enquiries: Brantwood 3666, Southend 710029 or BIG EAR 01-734 7333

"HELP"

Adoption, abortion,

contraception,

drugs, educational problems,

loneliness, marriage,

pregnancy testing,

psychiatric help, venereal disease.

For free help and advice

phone 402 5231

or write to "HELP".

10 South Wharf Road, London, W.2.

TUESDAY cont.

INTERNATIONAL FOLK CLUB,

Half Moon, Tavern, Herne Hill, SE24, 6 p.m.

WINDFALL

and

RAGGY FARMER

LONDON HOSPITAL FC, Clubs

Union, 18 Percy Way, El, 6 p.m.

CALLINAN-FLYNN

MEDWAY FOLK CENTRE, Ash Tree, Chatham.

MIKE MARAN

Back by public demand ("He's a very popular fellow" John Peel)

THE line-up of performers for the Lacock Festival, to take place on May 26, 27, 28 and 29, has been altered.

Those taking part will include Steeleye Span, Mr. Fox, Brenda Wootton & John The Fish, The Ian Campbell Folk Group, The Johnstons, The Yetties, Diz Disley, Tony Rose, Hunter Muskett, Dave and Toni Arthur, Brenda Wootton and John The Fish, Bob Williamson and Roy Bailey.

The Patriarch of Glastonbury's Dickie and Bill Barclay are among those taking part in the Cairngorm Winter Festival, March 17 to 25. There will also be a folk singing competition, sponsored by Younger's Tartan Special.

Folk On Sunday recording

in London on March 13 and this will be broadcast as the Easter Sunday edition of the programme.

The ceilidh will be held in the Derwent Suite of the Pennine Hotel, Macklin St, Darwen, with admission 50p.

Dancers from Poland, Finland and Ireland will be taking part, and Morris sides are welcome.

There will be a silent auction of items.

A campsite will be available at Cleve Caravan Site at 40p per tent per person.

The following Saturday, April 20, there will be a folk festival at the County Showground, Galstonbury, from 10 a.m. to 5 p.m.

The festival is being organised by Sheila Delft, Laurence Juber, Django Wheeler, Philip Terry, Paul Korda, Weston Gaven, Duffy Power and Paul Rowan and taking place in a concert of "medieval pop and folk music" presented by Judith Piepe.

This will take place at St. George's in the East, Cannon Street, Road, Tower Hamlets, E.I. on April 20.

A two-day folk festival is being organised by Sheila Delft as part of the Evening Mail Challenge Trophy, for the most outstanding artist. Heats are on April 8 and 9, and the final on May 6. The latter will be held at the County Showground, Galstonbury, on April 10.

The following Saturday, April 21, there will be a concert of traditional music including Belie and Alec Stewart, Jimmy Hutchinson, Joek Ritchie (fiddle), John Crawford (accordian) of Kilkross (festival).

The following Saturday, April 28, there will be a folk festival at Perth Cattle Market, and in the evening an all-comers

Oxfordshire village holds its annual Folk Festival, this year in conjunction with a tractor engine rally. Appearing in the

folk section will be the Yetties, Dave and Toni Arthur, Brenda Wootton and John The Fish, Bob Williamson and Roy Bailey.

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MM Club Calendar

TUESDAY

MIKE DANIELS Big Band, Half Moon, Putney.

PLOUGH Stockwell, S.W.9. DEREK CARROL Trio Eric Darby, Terry Seymour.

SOUTH BANK POLY. Rotary St. S.E.1. ROCK SALT DADDY STOVEPIPE adn. 20p. Enq.: 928 1614.

STANHOPE, Kensington (near Gloucester Road tube). SONNY DEE JAZZBAND.

VERSATILE JAZZMAKERS, good soloists. Lord Ranelagh.

FRIDAY

ALBANY JAZZMEN, Crown Cross Hotel, Crows-Borough, Sussex.

ALEXIS KORNER Warehouse, D. St. Katharine's Dock, East Greenwich, London, E.1. One minute from London Tower Hill tube station. Further details, see JCS display in this page.

AQUARIUS, BIDEFORD, DEVON

ANVIL
ELECTRIC ROCK EXCITEMENT

BLACKBOTTON STOMPERS, Basingstoke, Smith's Industries.

CARILLON
Brunel University, Uxbridge

CHICAGO BLUES PIANIST IRWIN HELFER PLUS

SIMON PRAGER guitar-vocals.

STEVE RYE harmonica vocals. SIMON & STEVE at 9.30 after "Rockin' Date" 8 p.m. Students Centre, 11 Portland Place, W.1. Tel 836 6888.

GOTHIC JAZZ BAND, Lord Ranelagh, Logging.

GREYHOUND, REDHILL.

SLOWBONE
& support

OSTERLEY JAZZ, Rugby Club, Tentel Lane, Norwood Green. KEN COLYER/CRANE RIVER JAZZBAND. Next week: Acker Bilk.

PEANUTS, Kings Arms, 213 Bishopsgate (near Liverpool Street Station). HARRY MILLER & FRIENDS

PLOUGH Stockwell, S.W.9. ALEXANDER'S JAZZMEN

QUEEN'S ARMS, Barnet.

SONNY DEE JAZZBAND

SHOREDITCH COLLEGE SU

GYPSY B. B. BLUNDER + MUTLEY

In concert. Start 8 p.m. 50p adv.

60p on door.

CARILLON

Sole Agent and Management

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INTERCOLL ENTS. present
PRINCIPAL EDWARDS MAGIC THEATRE plus "SUPERSHOW" film
FRIDAY, MARCH 3rd. 8 p.m.
Middlesex Hospital Medical School
W1. Tel 01-580 2222. Box Office, W.1.
Tickets: Advance 35p. Door 40p

FRIDAY cont.

SOFT ROCK The General, Havelock, High Road, Ilford.

DADDY STOVEPIPE

THAMES HOTEL, Hampton Court Bridge.

ALEX WELSH

THREE HORSESHOES Jazz Club, Heath Street, Hampstead.

THE JAZZ INFLUENCE

SATURDAY

AT THE ICA, Nash House, The Mall (2 mins. from Trafalgar Square).

ROCKING WITH

CAMEL
8 p.m. 40p.

BEDFORD COLLEGE, Inner Circle, Regents Park (nearest tube Baker Street).

S.M.E.

L. Coxhill, Mongezi Feza, Derek Bailey, Ron Herman, Trevor Watts, John Stevens, plus TALISKER

BRIDGWATER, DEVON

! ANVIL !

KENSINGTON, Russell Gardens, W.14. (683 3245) return appearance of

TUBBY HAYES

with TONY LEE TRIO

PLOUGH Stockwell, S.W.9.

PHIL SEAMEN TRIO

SUNDAY

ANGEL UNDERGROUND, Ballway Hotel, Bishop's Stortford 024 36245.

CMU

AT THE ICA, Nash House, The Mall (2 mins. from Trafalgar Square).

GRAHAM COLLIER

8 p.m. 50p.

BIRD CURTIS QUINTET. Every Sunday 12-2. Barnards Bar, Greenwich Theatre, Croome Hill, E.10. Admission Free.

BLACKBOTTON STOMPERS, 100 Club.

BLUES At Three Horseshoes, 28 Heath Street, N.W.3. (Hampstead Tube), 25p.

NIGHTHAWKS

DOCTOR JAZZ, Southern Cross, Langley Road, Watford. 7.45. Southern Stompers.

GOTHIC JAZZ BAND, Lord Ranelagh, Lunchtime.

ALAN LITTLEJOHN

Upstairs Essex Brewery Tap, 2 Markhouse Rd., Walthamstow. 8 p.m. Admission 30p.

IMPERIAL COLLEGE, SU, Prince Consort Road, S.W.7. MICK BIRD/KEN LUPTON group. 8.11 p.m. Admission 20p.

JOHN THE CONQUEROR

MISTRAL, BECKENHAM

NICHOLLS HOT SIX, Mitre, Greenwich Lunchtime.

LATCHMORE, Battersea Park Road, S.W.11.

JAZZ JUNCTION

MARILYN

AND HER SYMPATHISER

LATIN ORGAN DUO, Lunchtime. Wheatsheaf, Putney Bridge Road. Evening: The Harlequin, Twickenham.

PLOUGH Stockwell, S.W.9.

ERIC DARBY QRT

NIGHT KAYE CLARKE

MONDAY

BLACK PRINCE HOTEL Bexley, Kent. Colin Symons.

COOKS FERRY INN Edmonton (N. Cire).

! PALADIN !

EASTSIDE STOMPERS Cauliflower, High Road, Ilford.

GREY HORSE, Richmond Road Kingston.

JAZZ JUNCTION

JEFF SCOTT / DAVE GELLY QUINTET, Pindar of Wakefield, 128 Grays Inn Road, WC1. Near Kings Cross, every Monday, 8 p.m. Admission free.

PIED BULL, Islington, Liverpool Road (Angel tube).

VELUM

Admission 20p. 8 p.m.-11 p.m. Disco/lights.

PLOUGH Stockwell, S.W.9.

JOHN EYDEN TRIO

with PETE KING

SPECIAL HARD ROCK NIGHT, Lord Palmerston, 94 Kings Rd, Fulham, SW6. Starts 8.30 p.m.

TUESDAY

DEREK BAILEY, Paul Lyton and A.M.N. King's Head, Acton High St., 8 p.m. 20p.

EASTSIDE STOMPERS, Rising Sun, Romford Road, Forest Gate.

EVERY TUESDAY at Jolly Cockney, Black Prince Road, S.E.11.

PHIL SEAMEN TRIO

plus this week

DAVE HORLER

KENSINGTON, Russell Gardens, W.14.

ANVIL

FREE ADMISSION.

THE ALL STAR Sonny Dee Jazzband, Barnards Bar, Greenwich Theatre, S.E.10. Monday March 6, 8-11 p.m. Admission free.

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PHIL SEAMEN TRIO

plus this week

DUNCAN CAMPBELL

NEW MERLIN'S CAVE, Margery Street, W.C.1. RAY CRANE, PETE STRANGE, TERRY THOMPSON.

ONE TUN, Goodge St., W.I.

Every Wednesday.

BLACK TIGER JAZZ BAND

PLOUGH Stockwell, S.W.9.

JOHN EYDEN

KENNY BARKER

BRIAN PRUDENCE

S. BANK POLY, Rotary Street, S.E.1. 20p.

GRAHAM COLLIER

THE SALISBURY, High Street, Barnet, Steve Lanes, Southern Stompers. Next week: GEORGE WEBB.

WEDNESDAY

BLACKBOTTON STOMPERS, Mitre, Greenwich.

EVERY WEDNESDAY at Jolly Cockney, Black Prince Road, S.E.11.

PHIL SEAMEN TRIO

plus this week

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BLACK TIGER JAZZ BAND

PLOUGH Stockwell, S.W.9.

JOHN EYDEN

KENNY BARKER

BRIAN PRUDENCE

THE QUEENS HEAD, Arches.

St. Clerkenwell, W.C.1.

JAZZ JUNCTION

MARILYN AND HER SYMPATHISER

LATIN ORGAN DUO, Lunchtime.

Wheatshaf, Putney Bridge Road.

Evening: The Harlequin, Twickenham.

PLOUGH Stockwell, S.W.9.

Lunchtime.

ERIC DARBY QRT

NIGHT KAYE CLARKE

Night

KAYE CLARKE

FREE ADMISSION

100 CLUB

100 OXFORD ST.
W.1
7.30 till late

Mr. ACKER BILK

MAX COLLINE

Saturday, March 4.

Mr. ACKER BILK

DAUPHIN STREET SIX

Sunday, March 5.

BLACKBTM STOMPERS

Monday, March 6.

Afro-rock

UJAMMA

with Lionel Grisoni, Harry Beckett

Tuesday, March 7.

STUD

Dave Kelly's Rocksalt

Wednesday, March 8.

BILL BRUNSKILL'S

Jazzman

1832	WILLIAM STREET WINDSOR	100 CLUB	100 OXFORD STREET W.1
Tuesday, March 7th		Tuesday, March 7th	
3rd WORLD WAR + JACKAL		STUD + DAVE KELLY'S ROCKSALT	
Heavy Eric Lights - Sounds etc. No power worries, generator on standby		MUSIC STREET	

BIG BROTHER			
Oldfield Tavern, 1089 Greenford Road, GREENFORD, Middx.			
Wednesday, March 8th — Sounds by Zeta Cepheid Inc. — 4 Bars			
3rd WORLD WAR + JACKAL			
No power worries, generator on standby			
MUSIC STREET			

NORTH-EAST LONDON POLYTECHNIC STUDENTS' UNION PRESENTS

FRIDAY, MARCH 3, at 8.00 p.m.

BARCLAY JAMES HARVEST

+ FULL SYMPHONY ORCHESTRA

Conductor: Martyn Ford Sheala McDonald
Barking Precinct, Longbridge Rd., Dagenham,
Essex

Tube: Barking Buses: 23, 87

Tickets: 60p, Door 75p BARS - LITES - DISCOS

Combined tickets available, price £1.00, from all S.U. Offices

at the London College of Printing Elephant & Castle on Friday 3rd March 8pm the LSE and LCP present

THE JEFF BECK GROUP

and Heaven lights bar disco
60p s.a.e. LCPSU or LSESU
65p at door
and on Sat. 11th March 7.30pm

CURVED AIR

and UFO bar and disco
80p s.a.e. LCPSU 100p at door
LCPSU tel 01 735 6871

SATURDAY, MARCH 4, at 8.00 p.m.
STRAWBS

SAGE SMITH + CO.
Livingstone House, Livingstone Rd., Stratford,
E.15

Tube: Stratford Buses: 25, 86

← Mile End Road →
LIVINGSTONE RD Livingstone House Stratford

Tickets: 60p, Door 75p

ADMISSION FREE

TWO J'S CLUB
HORN HOTEL, BRAINTREE, ESSEX

Friday, March 3rd, at 8 p.m.

HACKENSACK

+ RUSH

THE GREYHOUND
175 FULHAM PALACE RD., W.6

THURS., MAR. 2	RED DIRT
FRI., MAR. 3	ORPHAN
SAT., MAR. 4	LISTEN
SUN., MAR. 5	BEGGARS OPERA
MON., MAR. 6	FUSION ORCHESTRA
TUES., MAR. 7	WALRUS
WED., MAR. 8	GRINGO

ADMISSION FREE

Brooklands Technical College S.U.
HEATH ROAD, WEYBRIDGE

presents on March 10th

MICK ABRAHAMS BAND + JUICY LUCY

BAR - LIGHTS - DISCO - Doors open 7.30

Tickets 50p adv. from S.U. Office, 65p Door

BRUNEL UNIVERSITY ENTS.
KINGSTON LANE, UXBRIDGE, UXBRIDGE, 39125

FRIDAY, MARCH 3rd

MANFRED MANN'S EARTH BAND

+ CARILLON

Tickets 30p advance, 40p door

Saturday, March 4th DISCO

DISCO - LIGHTS - BARS

Tickets 20p advance, 30p door

Power available for all social functions

UNIVERSITY COLLEGE ENTS.

GORDON STREET, W.C.1

SATURDAY, MARCH 4th, 7.30 p.m.

STRAY + AFLAN

DISCO - PROTEUS LIGHTS

50p on door

All enquiries 01-388 0518

Next week: HEADS HANDS & FEET

+ CAPABILITY BROWN

SPRING

AT IMPERIAL COLLEGE GREAT HALL

Buses to Albert Hall

Tickets to South Kensington

Mar. 4th MANFRED MANN'S EARTH BAND + JERUSALEM FAMILY

(50p) (60p)

Mar. 11th SANDY DENNY FAMILY

(60p) (1p)

Mar. 18th FAMILY

(1p)

Tickets advance from I.C. or Virgin Enq.: 588 2963

ARTS BALL '72

The Winter Gardens, Blackpool
FRIDAY, MARCH 3rd

featuring

ATOMIC ROOSTER EAST OF EDEN BOB KERR'S WHOOPEE BAND

Admission 75p

EXETER UNIVERSITY RAG BALL '72

FRIDAY, MARCH 3rd 8.30 p.m.-3 a.m.

EDGAR BROUGHTON BAND STONE THE CROWS

STUD • FOCUS

GASWORKS • DISCOS • SUPPORT GROUP
GREAT WESTERN LIGHTSHOW
FIRE EATING STRIPPERS

80p ADVANCE

EXETER 77911, EXT. 235

IMPLOSION

ROUNDHOUSE, CHALK FARM

SUNDAY, 5th MARCH, 3.30-11.00

ASHTON GARDNER

DYKE & CO.

DORIS TROY

IGGY STOOGES

DEMICK & ARMSTRONG

NECTAR

D.J. ANDY DUNKLEY

LIGHTING — DAVE COHEN

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THE BEST CLUB IN LONDON
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Tuesday
DISCOTHEQUE WITH
FUNKY RECORDS
LADIES' FREE NIGHT

Wednesday
DISCOTHEQUE WITH
FUNKY RECORDS
LADIES' FREE NIGHT

Thursday
DISCOTHEQUE WITH
FUNKY RECORDS
LADIES' FREE NIGHT

Friday
NANCY AND THE
CATS BAND

Saturday
From America
The Fabulous
BEN E. KING SHOW

Sunday
DISCOTHEQUE WITH
FUNKY RECORDS
COUNT SUCKLE
SOUND SYSTEM
Records from U.S.A. and JA
LADIES' FREE NIGHT

Club open 6 nights a week
Please apply for membership
Licensed Bar

RAILWAY HOTEL ★ WEALDSTONE ★

The funkling best early show
in town!

EVERY FRIDAY BARON RAY ROADSHOW

Tues. & Wed. imports, pre-releases

We have our own power supply

RAILWAY HOTEL ★ WEALDSTONE ★

HUNTER'S CLUB HORN HOTEL, BRAINTREE

Sunday, March 5th

B.B. BLUNDER SWASTIKA

SIRIUS

ALAN PULLINGER Y/C
HIGH STREET, SOUTHgate, N.14

Friday, March 3rd, 9 p.m.

MORGAN + CATHEDRAL Power for the People

ST. ALBANS COLLEGE OF
FURTHER EDUCATION +
HERTS. COLLEGE OF BUILDING

RAG BALL

CHICKEN SHACK

Pretty Things

+ PUGA-HO

LIGHTS ★ BAR

SAT., 11th MARCH, 7.30

60p S.U. Mens. only, 70p Guests
and 70p all tickets at the door.

ST. ALBANS CIVIC CENTRE, HERTS.

Rushgreen College
Dagenham Rd., Romford

RAG QUEEN BALL

CHICKEN SHACK

+ MALAKA

Sat., Mar. 4, 7.30 p.m.

BRISTOL'S NEW ROCK VENUE!	
BOOBS	
Tiffany's, TOP OF BLACK BOY HILL	
BRISTOL	
WED., March 8: PINK FAIRIES	
TUE., March 15: ROY YOUNG BAND	
WED., March 22: PETE BANKS FLASH	
Lic. Bars - Food - SU Cards - No restrictions - Nice Scene	

HEMEL HEMPSTEAD PAVILION

Tel: Hemel Hempstead 4451

SUNDAY, MARCH 5th, 8 p.m.

STRAY

plus

STUD

Lighting by Optikinetics

An Alfaray Associates presentation

5th March, 1972, 8 p.m.

CHELTENHAM TOWN HALL

MUNGO JERRY

+ JERICHO

City University Entertainments, Northampton SU EC1
01 253 7191, 01 253 7192



Friday, March 3rd

ROCK 'N' ROLL ALL STARS

SHAG CONNER & THE CARROT CRUNCHERS

HARRY STRUTHER'S HOT RHYTHM ORK.

City University Entertainments, Northampton SU EC1
01 253 7191, 01 253 7192



Tuesday, March 7th

CITY ROCK FOR LEPROSY EVERY TUESDAY 8pm-15p

Tuesday, March 7th

THUNDERCLAP INCOMPARABLE + GINGER

FUN & GAMES INC.

Presents a community benefit with

MC5

THIRD EAR BAND

PINK FAIRIES

Andy Dunkley, Clear Lights

Magic Mike

SEYMORE HALL

Seymour Place, W.1

Fri., 3rd March

7.00-11.30 Adm. 50p

BUFFALO CONCERT PRODUCTIONS IN ASSOCIATION WITH EQUATOR PRESENT

Jeff Beck Group & Heaven on tour

March

Wed. 1st MANCHESTER University
 Thurs. 2nd SHEFFIELD University
 Friday 3rd LONDON School of Printing
 Sat. 4th BRISTOL Polytechnic
 Wed. 8th SUSSEX University
 Fri. 10th LANCASTER University
 Sat. 11th LEEDS University
 Tues. 14th SOUTHAMPTON University
 Thurs. 16th LIVERPOOL University
 Fri. 17th SOUTHSEA
 Sat. 18th WALTHAM Polytechnic
 Sun. 19th ROUNDHOUSE

IN CASE OF POWER CUTS GENERATORS WILL BE USED

JEFF BECK LP — Rough & Ready — Epic
 HEAVEN Single — Hangin' On — CBS Records



the music people



WESTFIELD COLLEGE
 KIDDERPORE AVENUE, N.W.3
 presents

CHARITY RAG BALL
 9 p.m.-6 a.m. FRIDAY, MARCH 3rd
 Top of the bill

TIM HARDIN

and the others are

STACKRIDGE HOUSESHAKERS WRITING ON THE WALL KEITH CHRISTMAS GNOME SWEET GNOME and MUSIC

Bar till 4 - Food - P.A. and Lights by Heavy Light
 Tube: Finchley Road and Golders Green
 Enquiries 435 6593

FALCON ROCHESTER WAY ELTHAM, S.E.9
 Next to Falconwood B.R. Station

FRIDAY, MARCH 3rd

U.F.O. D.J. PHILLIPE
 Next week: PINK FAIRIES
 Licensed Bar

LONDON'S NEWEST ROCK VENUE

SUPERTRAMP ARMADA
 8-12 midnight - Only 50s - Lic. Bar - Discotheque - Restaurant
 NUSC, THE RAINBOW ROOM, OPP. MANOR HOUSE TUBE, N.4

AUDIENCE

sincerely apologise to all those who turned up to see them at Glasgow and Dundee last week. Their non-appearance was due to Howard Werth sustaining a back injury.

Tickets available for

HUMBLE PIE
 T. REX
 JETHRO TULL
 ALICE COOPER
 CAPT. BEEFHEART
 CHUCK BERRY
 BO DIDDLEY
 TONY BENNETT

from
 LONDON THEATRE BOOKINGS
 96 Shaftesbury Ave., W.1
 Tel. 01-437 1166

FUSION ORCHESTRA
 WOULD LIKE TO THANK THE AUDIENCE & MANAGEMENT AT CHELSEA VILLAGE, BOURNEMOUTH, FOR THEIR LATE ARRIVAL (DUE TO A TYRE BLOW-OUT) ON TUES., FEB. 22, GLAD YOU ENJOYED THE SET AND THANKS FOR BEING SO PATIENT.

BARNES GREEN VILLAGE HORSHAM

Friday, March 3rd
FRUUPP

"LUNCH"
 will be served by
AUDIENCE
 at 1 H.M.V. — 363 Oxford Street
 at 1 o'clock on Monday 6th-Friday
 10th March

BROMLEY TECHNICAL COLLEGE
 ROOKERY LANE, BROMLEY

SATURDAY, MARCH 4th

VAN DER GRAAF GENERATOR

+ KAHN

Bar - Sounds - Tickets 50p on door

For Students, Guests and Friends

WAKE ARMS

EPPING ROAD

Sunday, March 5th

MAN

Doors will be open at 6 p.m. in case of power cuts
 2 BARS

MON., MARCH 6th

ALAN STUART OCTET

featuring

WILLY GARNETT MARTIN DREW

HENRY LOWTHER ETC., ETC., ETC.

MERLIN'S CAVE MARGERY ST., W.1

837 2097

Bar till 11 p.m.

LONDON APOLLO CLUB

375 High Road, N.W.10 01-459 7842

SATURDAY, 4th MARCH

THE DRIFTERS

Watford College

Rag Ball presents Friday, March 3rd
GRIMM'S ROADSHOW
 (Scafell, Adrian Henry, Brian Patten, Zoot Money, Neil Innes, Mike Giles)
 Admission 75p — Please come early

Watford College

GRAND RAG BALL!

Barclay James Harvest
 ★
Genesis
 ZEUS

Saturday, March 4th-7.30-Admission 75p

SPATS + BAR

WATFORD COLLEGE OF TECHNOLOGY,
 HEMPSTEAD ROAD, WATFORDPS. Bowsie-Wowsie invites you to a review on
 Thursday 2nd March

KINGSTON POLYTECHNIC FESTIVAL

Penrhyn Road, Kingston

Saturday, 4th March

FESTIVAL BALL
FAME & PRICE

+ JUDE

Wednesday, 8th March — Ex-Soft Machine Evening

KEVIN AYERS
 + ROBERT WYATT'S MATCHING MOLE

Thursday, 9th March —

Gordon Giltrap + Juliet Lawson Johnston

Saturday, 11th March —

Surprise Guest

(un-named due to "Rainbow" Performance)

+ McCloskey's Apocalypse

Tuesday, 14th March —

GRIMM'S

+ SURPRISES

Many other events! Please send S.A.E. for full programme

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- March 11: Eastbourne Coll. of Ed.
- March 12: Eastbourne Coll. of Ed.
- March 13: Exeter University
- March 14: Kingston Poly. Arts Fest.
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- March 16: Hull University
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- March 24: Polytechnic of Central London
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RICK NELSON

RICK NELSON at London's Royal Albert Hall on Monday night. Going up and down as one of the more curious events of the year. Curious because it seemed unlikely that Nelson would want to have had the place (and he did more than that) and curious because it's impossible to ascertain how he actually went down.

It wasn't a well concert, even if witnessed from the Albert and it certainly got no way to being the best. One had the feeling there were more people there to catch a glimpse of the old teen star than to listen to him. His new numbers met with only moderate feedback, coming from the audience he showed to present his old bag of songs. That was fairly inevitable as there were about 15 minutes of appearance by "Mary Lou," before the clog-looking, ageless Nelson had time to plug in.

Well, now comes the honesty. What we got was an extremely amiable guy who obviously knocked out by playing the Albert — presenting little more than set pieces and his version of what you might call contemporary rock and roll. "She Belongs To Me" cracked most of the audience. English band version while "Jumpin' Jack Flash" may well be Nelson's "favourite rock tune" but it was a bit of a bore on Monday evening. His Stone Canyon Band did little to show that they'd been with us for two years, merely adding some pretty lifeless attempts to rock and at times displayed some miserable empty breaks. Yawn.

But our polite British audience were the politest, by Nelson's polite attitude at check hysteria. That didn't come off and there was a somewhat embarrassing attempt at a first encore. Some sort of state tried to rouse the listeners into yelling when they were quite capable of making up their own minds as to what they wanted to hear. And they did although one senses that even Chico's ladies giving a "Good Cup" was an encore to the Albert. Snide, Nelson's finest number, was Chuck Berry's "Talkin' 'bout You" but I'll guess that'll be only talking about Rick Nelson in the months to come. Maybe we should send Cliff Richard over in case he's available. — ROY HOLLINGWORTH.

GEORGE MELLY

GEORGE MELLY is unmistakably a man of parts. The parts he has on display at the ICA's Gallery Theatre this Saturday was the exuberant and much improved jazz-blues singer and extrovert shown. Aspiring with the Fawkes, Chilton Footwear, who besides contributing some fine quirkily jazz-fusion, excelled all-embracing accompaniment to the wide-ranging vocals. George performed a first set which included "I Ain't Got No Business What I Do" (dedicated to Malcolm the Muggerman), "There'll Be Some Change Made" with a flowing sprang solo, "Waterloo" and "Down In The Dumps" (an old Bessie Smith number but, as Melly pointed out, all Bessie's numbers are chan man") (with no front line and very solid piano from Stan Greig). Final "Cake Walkin' Babies" was punctuated by "George Melly, Comedienne with Novelty Accompaniment".

Melly was never limited by the need of too many stylistic labels. Some songs he camps up outrageously, some are done in reasonably restrained blues, others in broad dramatic gestures, while others, such as his celebrated interpretation of the Frankie and Johnny, "I'm a Man" (which he falls into the audience after being shot), are wholly theatrical projections with Melly playing the role.

Jazz purists may haulk at his giddiest exploits, but there can be no doubt that he grips the audience, sort of like a mate fan" by the throat, or possibly elsewhere, and perhaps shakes him into an awareness of the music he's singing.

During the second half, trumpeter John Chilton and reedman Fawkes were joined by the likes of hornist Steve Herd. After a robust, hand set they supported Melly in "Butter And Egg Man," "You're A Viper," "Easy," "Bed Blues" and a very hairy song named "Shave 'Em Dry," among others. All unexpurgated "All The Girls Go Wild" and an entertainment which veered between good music and comedy and probably made some new friends for jazz. — MAX JONES.

CAUGHT IN THE ACTRICK NELSON
memories**CHICO HAMILTON****THE BEST**

thing about Chico

Hamilton's Quartet,

which opened a season at Ronnie Scott's Club, London, on Monday night, is its banality.

The basic heart of any band, but Victor Gaskin takes on an even larger task and becomes the soul and link of the ensemble.

His sound is enormous, and

not just the amplification system. The way his tone comes through the microphone, even Wilbur Ware. His agility is stupendous, based on an understanding that the bass is measured, not for him are long forays into the upper reaches. His higher flights are used as effects rather than the sonorous arco and plucking walking figures, and he even proves himself capable of some fine solos.

Hamilton himself looks like Pancho Villa 20 years after the revolution — grimacing, inclining to fan and posturing at the drums. Gaskin, however, still plays pretty well (there's no doubt that he can swing, and so forth, but his solos are played strictly for effect, and his aim is not always sure).

The other members are young: atheist Mark Cohen and guitarists Alan Abrahams and both well into the jazz/rock thing, and together sound like a junior Mahavishnu Orchestra, though with a more solid base.

The McLaughlin spin-off uses electronic devices quite a lot, but is more endurable when he plays straight into the mike, though the flurries don't add up to a lot.

The overall tone of the music is modern, though the odd phenomenon as one might expect. If you go and see them, the only abiding memory afterwards will be Gaskin's considerable ability.

Blossom Dearie is opposite them, and does her thing with Daryl Runswick on bass guitar and Trevor Tomlinson on drums. Anne Roberts, seated on the right side with her family, enjoyed it a lot. — RICHARD WILLIAMS

INCREDIBLES**A**

PEARANCES

can give some

precious clues about

music. A preliminary scan over an audience is a good starting point. There was one amateur guy at the Festival Hall on Monday night who had been looking me at home on the streets of Tangiers. A wave of high boots, cloaks and spats was skipping unashamed round about. The people who had summoned this gathering were obviously accepted masters of apparel. They were called the Incredible String Band.

The task of analysing the ISB

approaches vocational style.

Sometimes the music seems strained by the effort to be

different and unpredictable, sometimes their standards of performance are incompetent, but always there is an imaginative touch that sucks us through. It's a touch that occurs at moments counters the lack of expression in Robin Williamson's fiddle playing, and the immediate criticism of delays on stage, almost compensates for the childishness which they occur. It's a touch that defuses the tension of the moment, imagination out purpose, unsculptured rock.

Apart from this basic flaw and almost in spite of the band's extraordinary sight and sound, they did have worthwhile ideas and satisfying songs, and some excellent compositions, including one by Malcolm le Maistre.

They were adventurous in the variety of instrumentation they did exploit the combinations possible with their line-up of Robin Williamson, Mike Henry, Licky McKeechnie and Malcolm le Maistre. — ANDREW MEANS

LOU CHRISTIE

YET another refugee from the rigours of the American music business, Lou Christie is currently on a short tour of Britain. And if the audience at the Gaiety Theatre, Lancs, are anything to go by, she's still as assured of a steady income even if it is not getting the hits of a few years ago.

Lou, who is based in London with her English beauty queen wife, obviously played up to the club audience. At the Gaiety she was a bit of a diva, going for more and even managed to tame the local darts team who'd descended the comedy act on her. She's a bit of a diva, worked hard and uses a fantastic amount of energy, bounding about the stage and pounding away on the piano. Her voice has incredible range and power and he seems to be able to sing any piece in any key. From the most downbeat "Over The Rainbow," she had their toes tapping with "Don't Under The Apple Tree" and brought a touch of glamour to the band.

The band here has a tantalising taste of Carl Sibley's new singer. Although suffering from laryngitis, Carole had the audience revelling in sentimentality with "I Know Who You Are." She started his act with "Love The One You With" together with his two girl singers, Shirley and Tamara. They made quite a good job of it.

He seems to favour Gershwin and Cooke songs and is writing some material with Roger Cooke. Of course, he did "Lightning Strikes," the number he is famous for, a hit for him in 1965. He sang "Every Trick In The Book" another of his hits. And also "Hello Dolly" and "Tapestry" Hotwon classics. — PENNY BOSWORTH

DAVY GRAHAM

A FULL house at The Triangle, Edinburgh on a Friday night, for Davy Graham — and for the lights to go out. But the anticipated power cuts never happened and we were treated to an unexpected emphasis on the acoustic Mr Graham's versatility.

There was an instrumental, then something nomadic with "I'm A Free Born Man Of The Travelling People"; on to a vocal in "Evening Night". When "The Sun Goes Down" was sandwiched between an Elizabethan number, called "The King Finds His Way", surprise was "One Note Samba", one of the most formidable tests of Graham's technique.

Duffy Power's "Mary Opened The Door" wrapped up the set while the South Scotland Bleeding Board's clemency persisted.

I'm repeating these titles because when I buttonholed Graham after the show, he said a word — although his music said a lot for itself. Indeed, you might say it was Davy, not the audience, who was the star of the show. Only the quality and breadth of his music made this omission forgivable. — JOHN GIBSON

CARE/PREVOST

A STRANGE dark well that is the stage of the Little Theatre Club, London, can draw the incautious visitor over the edge and tumbling down into the maelstrom of terrible sanity. Listening to a drummer and a tenor saxophonist, hell-bent on accompaniment, their parts rarely exciting on Johnny Dankworth's "Clearway," in three times two.

from p.11

like an advertising jingle for the sunny Med, and perfectly echoes the second line which mentions motoring into Cannes, he was applauded with increasing strength for each of the solo sections.

The night made up for everything that was missing in Dublin, Cork, and Derry. And there is any reason for bands going to Ireland, apart from the fact that they need them, it is the great audience at Queen's.

The gig in Queens was the best of the four days, both in the playing and with the audience. They reacted completely to Stackridge's music, and for the first time were hip enough to understand and appreciate the subtleties of Motta's flute solo in "Slack". Each time the band came back in, like on the double whistle piece that sounds just

like an injection of cocaine. Last time I underwent an injection of cocaine, strange, disembodied heads grinded and laughed as I lay very wide awake through a tape echo until on that occasion a tooth was being extracted. Last week, pleasure was being extracted from probing an ear drum. Lou Gare (tenor) and Eddie Prevost (drums and violin bow), two members of the band.

Of the two musicians, Prevost seemed the most important, creating moods, holding this band together, nonstop, hands trailing them across the drums with loving sensitivity, gently reverently resounding cymbals and hi-hat, scarily daring to breathe, ears the electrically charged atmosphere being disturbed, hands striking cymbal with a violin bow, sending a ringing swell sounds outward.

Gare breathes and honks, not using his voice but his rapid technique is obviously available which he declines to use, but punctuates and bleeds as he paces about the stage between them, unity of intention and spirit emerges, all the more baffling in their apparent lack of spoken or visual communication.

The musicians continued to probe their instruments, undisturbed by the noise, were joined by pianist, and a songwriter who added further brilliance to the roiling oblivion. Here is a powerfully effective band.

It's a powerfully effective band.

No, on the contrary.

Money is a freedom, but one that doesn't serve . . . it's one that tyrannises."

Where would you be if you were poor?

I would be in one place, I would have become familiar with that place, and I would have nourished that place with good songs. Before I had money I stayed in one place. And I had a good time.

Do you agree money can produce laziness?

In my case it doesn't have to produce laziness. I'm already very lazy. It can aggravate that situation though.

"Money makes you lazy and stupid. But I was lazy and stupid before I had any. Oh, having money also makes you arrogant, and conscious of your luxury."

Doesn't it also produce a "following" of friends who tend to follow people who are famous — and have money?

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TWO GIRL SINGERS for band forming. Dylan, Stones etc material. Must be versatile and reliable no beginners. — Dominic 778 9983.

EX-DRIVE BAND available for residency. 4 or 5 piece. — 366 3081.

HOWARD BAKER bands, cabaret, Grinsteadwood Gardens, Tiford. — 01-550 4028.

JOHNNY JOSEPH Band (Radio 1's Joseph's Colours) available for occasional functions — Phone 01-653 5017.

LOU PRAGHER'S PRESENTATION — 39 Glenwood Gardens, Hove. — 01-804 0045.

NEILIE DICKIE Trio. — 01-647 4319.

NEW EUREKA JAZZBAND — Want 2nd trumpet. — 01-707 22004.

ORGAN/DRUMS seek regular residence. — 01-882 1093 or 998 4434.

ORGAN DUO, trip. — 452-4252.

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VERSATILE QUARTET require residency. North London. — 363 778 9983.

VERSATILE TRIO, Piano, bass, drums, vocals + harmonica. — 01-254 6487. 01-249 1192.

WANTED for band, professional keyboard player/drummer. — 01-734 9466.

YOUNG **SINGER** for band forming. — 01-804 0207 (6 p.m.-9 p.m.) Paul Charles

WANTED Drummer, doubling vocals. Must be good reader back Cabaret and John organic artist. — 01-804 0207. All particulars to: Billy Forrest, 80 London Road, Sutton Coldfield, Warwickshire.

WANTED Drummer. Must be good reader to back cabaret to join organist for 17 week residential hotel, Guernsey. All particulars to: Billy Forrest, 80 London Road, Sutton Coldfield, Warwickshire.

WANTED name band, professional keyboard player/drummer and local manager. Tel. 10 a.m.-6 p.m. 01-734 9466.

YOUNG **SINGER** for band forming. — 01-804 0207. Summer session. — 01-804 0207.

YOUNG **TALENTED** lead rhythm guitarist, vocalist, age 17 to 20 for original commercial group. — Box 341.

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3660, 3670, 3680, 3690, 3700, 3710, 3720, 3730, 3740, 3750, 3760, 3770, 3780, 3790, 3800, 3810, 3820, 3830, 3840, 3850, 3860, 3870, 3880, 3890, 3900, 3910, 3920, 3930, 3940, 3950, 3960, 3970, 3980, 3990, 4000, 4010, 4020, 4030, 4040, 4050, 4060, 4070, 4080, 4090, 4100, 4110, 4120, 4130, 4140, 4150, 4160, 4170, 4180, 4190, 4200, 4210, 4220, 4230, 4240, 4250, 4260, 4270, 4280, 4290, 4300, 4310, 4320, 4330, 4340, 4350, 4360, 4370, 4380, 4390, 4400, 4410, 4420, 4430, 4440, 4450, 4460, 4470, 4480, 4490, 4500, 4510, 4520, 4530, 4540, 4550, 4560, 4570, 4580, 4590, 4600, 4610, 4620, 4630, 4640, 4650, 4660, 4670, 4680, 4690, 4700, 4710, 4720, 4730, 4740, 4750, 4760, 4770, 4780, 4790, 4800, 4810, 4820, 4830, 4840, 4850, 4860, 4870, 4880, 4890, 4900, 4910, 4920, 4930, 4940, 4950, 4960, 4970, 4980, 4990, 5000, 5010, 5020, 5030, 5040, 5050, 5060, 5070, 5080, 5090, 5100, 5110, 5120, 5130, 5140, 5150, 5160, 5170, 5180, 5190, 5200, 5210, 5220, 5230, 5240, 5250, 5260, 5270, 5280, 5290, 5300, 5310, 5320, 5330, 5340, 5350, 5360, 5370, 5380, 5390, 5400, 5410, 5420, 5430, 5440, 5450, 5460, 5470, 5480, 5490, 5500, 5510, 5520, 5530, 5540, 5550, 5560, 5570, 5580, 5590, 5600, 5610, 5620, 5630, 5640, 5650, 5660, 5670, 5680, 5690, 5700, 5710, 5720, 5730, 5740, 5750, 5760, 5770, 5780, 5790, 5800, 5810, 5820, 5830, 5840, 5850, 5860, 5870, 5880, 5890, 5900, 5910, 5920, 5930, 5940, 5950, 5960, 5970, 5980, 5990, 6000, 6010, 6020, 6030, 6040, 6050, 6060, 6070, 6080, 6090, 6100, 6110, 6120, 6130, 6140, 6150, 6160, 6170, 6180, 6190, 6200, 6210, 6220, 6230, 6240, 6250, 6260, 6270, 6280, 6290, 6300, 6310, 6320, 6330, 6340, 6350, 6360, 6370, 6380, 6390, 6400, 6410, 6420, 6430, 6440, 6450, 6460, 6470, 6480, 6490, 6500, 6510, 6520, 6530, 6540, 6550, 6560, 6570, 6580, 6590, 6600, 6610, 6620, 6630, 6640, 6650, 6660, 6670, 6680, 6690, 6700, 6710, 6720, 6730, 6740, 6750, 6760, 6770, 6780, 6790, 6800, 6810, 6820, 6830, 6840, 6850, 6860, 6870, 6880, 6890, 6900, 6910, 6920, 6930, 6940, 6950, 6960, 6970, 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FENDER Telecaster, new, blonde	E190	BURNS Sono-Sonic, new	E40
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Stratocaster, blue, new	E190	Fender Bass, 2000, new	E270
L/H Tele, maple neck	E190	Fender Bass, 2000, new	E270
Zemaitis, Stratocaster, blonde	E190	Fender Bass, 2000, new	E270
Gretsch 6120, maple	E190	Fender Bass, 2000, new	E270
Zemaitis, Les Paul Custom	E205	Fender Bass, 2000, new	E270
Burns, Rock Solid, new	E205	Fender Bass, 2000, new	E270
Vox V.G.B. mini cond.	E205	Fender Bass, 2000, new	E270
Hayman 2000, new	E205	Fender Bass, 2000, new	E270
Fender Stratocaster, S/H with 2 humbuckers plus switch	E185	Fender Bass, 2000, new	E270
Fender Esquire, with telec.	E185	Fender Bass, 2000, new	E270
Fender Telecaster, new, blonde	E190	Fender Bass, 2000, new	E270
Fender Münzmaster, white, new	E190	Fender Bass, 2000, new	E270
Fender Newporter, as new	E90	Fender Bass, 2000, new	E270
EPIONE 125T, new	E190	Fender Bass, 2000, new	E270
YAMAHA Y.R.200, black, willow,	E180	Fender Bass, 2000, new	E270
HAYMAN 3030 Solid, new	E180	Fender Bass, 2000, new	E270
NED CALLAN Solid, new	E105	Fender Bass, 2000, new	E270
YAMAHA Solid, 3/p, new	E105	Fender Bass, 2000, new	E270
GRETsch Solid, S/H	E85	Fender Bass, 2000, new	E270
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GIBSON 15W, 8 ohm, 400W, 200W, 100W, 60W, 40W, 20W, 10W, 5W, 2W, 1W, 0.5W

GIBSON 10W, 8 ohm, 400W, 200W, 100W, 60W, 40W, 20W, 10W, 5W, 2W, 1W, 0.5W

GIBSON 5W, 8 ohm, 400W, 200W, 100W, 60W, 40W, 20W, 10W, 5W, 2W, 1W, 0.5W

GIBSON 2W, 8 ohm, 400W, 200W, 100W, 60W, 40W, 20W, 10W, 5W, 2W, 1W, 0.5W

GIBSON 1W, 8 ohm, 400W, 200W, 100W, 60W, 40W, 20W, 10W, 5W, 2W, 1W, 0.5W

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GIBSON 0.2W, 8 ohm, 400W, 200W, 100W, 60W, 40W, 20W, 10W, 5W, 2W, 1W, 0.5W

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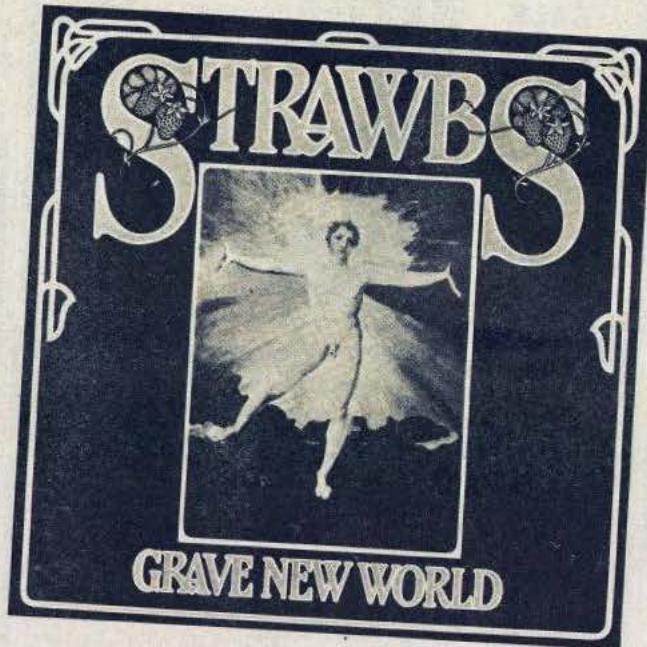
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