

MUSIC IS THE MESSAGE

SOUNDS

DECEMBER 19, 1970

ONE SHILLING (5 np)

**BLOOD
SWEAT &
TEARS**

**PETE
BROWN**

**ROCK
BROTHERS**

**ROD
STEWART**

VOICE BEHIND
THE FACES

**CONTEMPORARY
SONGWRITERS**

Start of a new series

STAR LINE-UP FOR BBC NEW YEAR SHOW

LIVINGSTON TAYLOR, the Who, Cat Stevens, Elton John, Kinks and CCS with Alexis Korner and Peter Thorrup are among the people booked to appear on a special BBC1 pop show on New Year's Eve. The show, produced by Stanley Dorfman, will run for nearly an hour, just before the special New Year Show at midnight. The Who are expected to play three numbers, two of them from their new EP.

Also on the show will be Georgie Fame, Blue Mink, Sue and Sunny, Labi Siffre, Alan Price, Lulu and Pans People.

PURPLE RAGE

GERMAN FANS of Deep Purple stormed the stage at Ludenscheid during the group's two week tour, and wrecked £2,000 worth of equipment.

The group was playing as a quartet because lead guitarist Richie Blackmore has been taken ill and flown to London for specialist treatment. A crowd of youngsters rushed the stage as the group left, snatching up hammers and crowbars, and wrecking the organ PA system and three speaker cabinets.

Deep Purple's concert in Kassel was cancelled and they awaited the arrival of new equipment from London, but things were back to normal at the weekend when Richie rejoined the group for a concert in Wurzburg and Stuttgart. Security men, police and soldiers were on standby to deal with rioters.

The group arrived back on Sunday feeling somewhat disconsolate. Vocalist Ian Gillan was suffering from tonsillitis and organist Jon Lord had a recurrence of his back trouble.

WHO BILL

THE WHO'S bill for their special charity concert appearance at London's Roundhouse on December 20 has now been set.

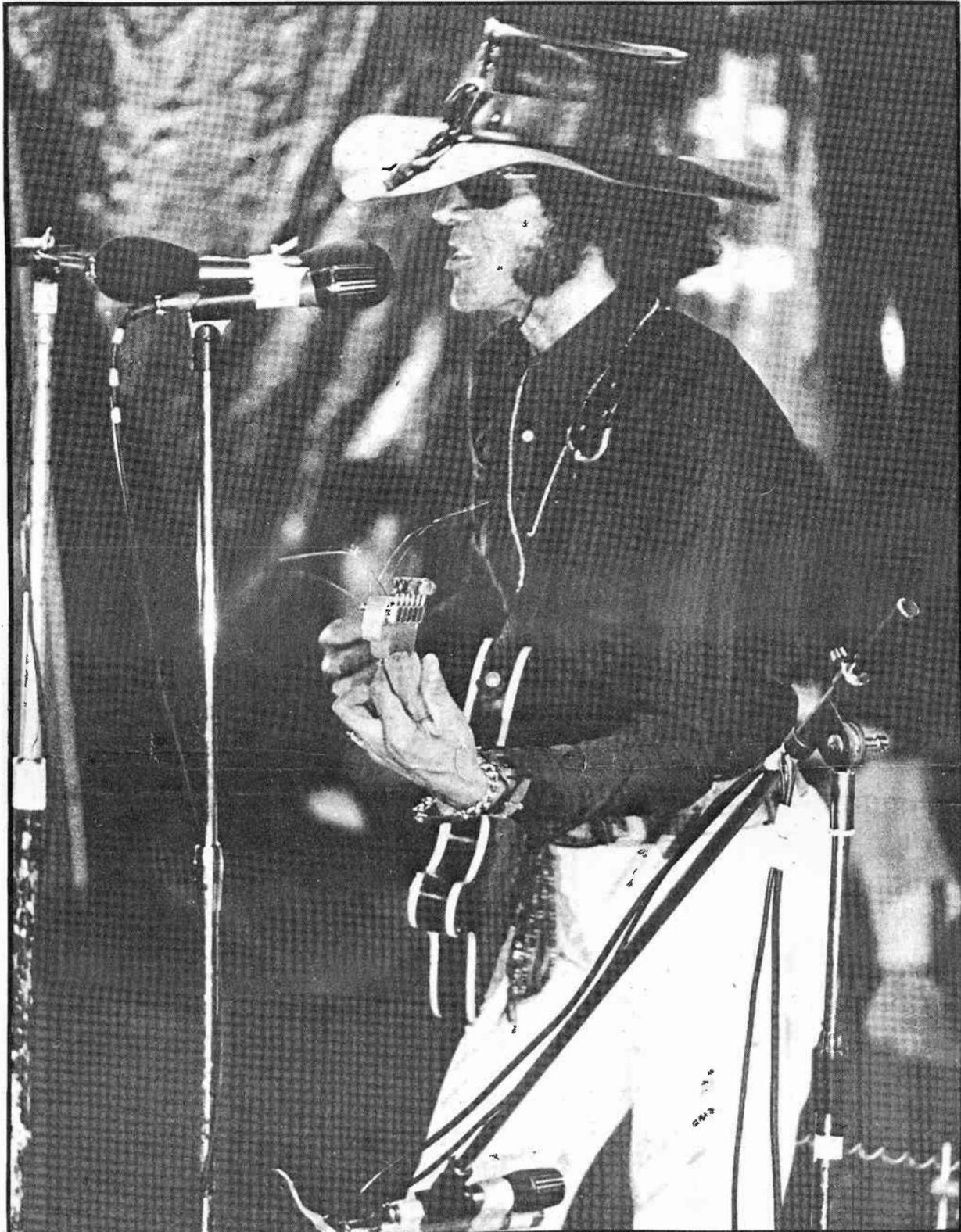
The concert, in aid of Old Age Pensioners and underprivileged children and organised by Implosion, will be the first live British appearance by Elton John since his return from America. Also on the bill are Patto and the Chalk Farm District Salvation Army Band led by Major Thomas.

Concert starts at 3 p.m.

SOLO IAN?

IAN MATTHEWS who left Southern Comfort recently to form his own group, now looks as though he may embark on a solo career. A spokesman for the management said: "He will probably have a group for working on stage, but his first project is going to be an album with the best musicians he can get."

"It's a similar situation to



● ALEXIS KORNER: appearing on the BBC New Year show

the way he started out before, and this seems to be the pattern with Ian." But as yet no recording contract has been signed.

ROGERS

KENNY-ROGERS and the First Edition open their British tour at Sutton Coldfield on January 8, followed by Golden Shot TV 10, the Fiesta Sheffield 11-17, Fiesta Stockton 18-24, Revolution London 26, Rebecca's Birmingham 28, Up The Junction Crewe 29, and Scene Two Scarborough 30.

BENTON

BROOK BENTON has recorded Elton John's "Your

Song" for a single and Cilla Black has recorded it for an album. The track appeared on the second Elton John album, and now DJM plan to issue it as a single in this country in the new year. The Hollies next single is to be "Country Comfort" — another Elton John/Bernie Taupin song which appears on the "Tumbleweed Connection" album.

JAN DUKES

MIDLANDS GROUP, Jan Dukes De Gray have been signed to Transatlantic Records. The group previously recorded on the Decca Nova label. They will be recording an album for Transatlantic in the near future.

FREE SET FOR U.S. TOUR

FREE HAVE been set for an American tour in January which will take in eighteen cities. The tour ends on January 25 with a concert at the Carnegie Hall, New York.

Following the American trip, Free are scheduled for a mammoth British tour, and dates already set are: Victoria Hall, Stoke, February 5, Liverpool Stadium 6, Fairfield Hall, Croydon 7, Oxford Town Hall 8, Plymouth Guild Hall 11, Hull City Hall 13, Sunderland Empire 14, Greens Playhouse 15, Music Hall, Aberdeen 16, Portsmouth Guild Hall 18, Colston Hall, Bristol 19, Nelson Imperial Ballroom 20, Guildford Civic Hall 21, Brighton



● FREE: scheduled for a mammoth British tour.

Regent Theatre 22, Leicester De Montfort Hall 23, Birmingham Town Hall 24, Sheffield Oval Hall 26, New-

Hartley's new band to tour

THE FIRST British tour of the newly reorganised Keef Hartley Band has been fixed for January after which the band leave for their second American tour in February 1971.

British appearances are as follows, Royal Albert Hall 21, Birmingham Town Hall 22, Reading University 23, Greyhound, Croydon 24, Portsmouth Guild Hall 26, Manchester Free Trade Hall 29, Colston Hall, Bristol 30, and Dome, Brighton February 1, Winter Gardens, Weston Super Mare 3, Southampton University 6.

SUPERSTAR

PLANS FOR a stage version of the "Jesus Christ — Superstar" rock opera in Los Angeles are nearing completion. Robert Stigwood flew to LA at the weekend to finalise negotiations. Bids for the film rights have also been made — one from a star who wants the rights on the understanding that he can play Christ.

The record of the opera, interspersed with comments from Tim Rice and Andrew Lloyd Webber who wrote it, is to broadcast in two special shows on the Pope's own radio station, Radio Vatican and a 45 minute TV special about "Jesus Christ — Superstar" is being made. Compare will be Robbie Dale, a former pirate disc jockey.

COLLIER

GRAHAM COLLIER'S band had a highly successful two night recording session at London's Torrington last week. The band, featuring trumpet player Harry Beckett in cracking form, recorded a new album at the pub because Graham likes the sound and atmosphere.

castle City Hall 27, Bradford St. George's Hall 28, Lyceum Ballroom, London, March 7.



December 19, 1970

RUSSELL TO TOUR HERE IN FEBRUARY

SOUNDS

 Aldwych House, 81 Aldwych
 London WC2B4HL. 01-242
 8621.

EDITORIAL
DIRECTOR

Jack Hutton

ADVERTISEMENT
DIRECTOR

Peter Wilkinson

EDITOR

 Billy Walker
 (01-405 2863)

FEATURES EDITOR

 Royston Eldridge
 (01-405 2424)

NEWS EDITOR

 Jerry Gilbert
 (01-405 2329)

EDITORIAL

 Penny Valentine
 01-405 2873

 Ray Telford
 (01-405 2374)

Steve Peacock

SPECIAL
CONTRIBUTORS

Bob Dawbarn

Michael Walters

Alan Walsh

 Kathy Orloff
 (in Los Angeles)

 Jane Welch
 (in New York)

Neil Munro

PHOTOGRAPHER

David Redom

ADVERTISEMENT
MANAGER

 Alan Donaldson
 (01-405 3047)

ADVERTISEMENT
REPRESENTATIVE

 Andrew Sheehan
 (01-242 1940)

Nico and John Cale may play concerts

NICO AND John Cale, both former members of the Velvet Underground, are at present in Paris and there are plans for them to play British concert dates.

Nothing definite has been settled, said a spokesman for Werewolf agency on Monday, but it is possible that they will play at an Implosion concert at London's Roundhouse on January 17 with Pink Floyd and Quiver. Other dates are in the air.

CHEAP YES

AT THE insistence of Yes; prices at four venues during the groups British concert tour with America's Iron Butterfly will be fixed at 10/-. The dates affected by this decision will be Newcastle City Hall on January 14, Bristol Colston Hall 17, Birmingham Town Hall 19, and Southampton Guild Hall 21.

A spokesman for the group said this week: "Yes feel that seat prices have

LEON RUSSELL will make his first British concert tour in February opening on February 2 at London's Royal Albert Hall. Russell, who will do at least ten British dates before going on to the Continent, will be accompanied by the Grease Band, Juicy Lucy and Freddie King. SOUNDS understands that British musician friends of Russell's may also play with him on stage at the Albert Hall.

One other date so far set for Russell is topping the bill at the Lanchester Arts Festival — of which Andre Previn and Elton John have already been set for appearances — in mid-February.

The Grease Band's appearance on February 2 with Russell is their first British concert date since they split with Joe Cocker. The band will tour America for two months from February 5 with the Faces and Savoy Brown.

PETER GREEN

PETER GREEN, former guitarist with Fleetwood Mac, is anxious to start playing and recording again with Warner Reprise. A spokesman for the company said this week: "He is definitely getting a band together of British musicians, and from now on it won't just be Peter Green and Friends."

DRUM BATTLE

THE DRUM battle between Ginger Baker and Elvin Jones has been re-scheduled for February 1 next year. The

battle was postponed from earlier this month because of difficulties with the Musicians Union work permit, will now take place at London's Lyceum Ballroom.

Baker's quoted as saying: "Elvin went back to New York when the last date for the battle was pulled out. I have sent him a cable about the new gig, and he will be coming over a few days before."

POWER CUT

POWER FAILURE in Manchester ruled out Saturday's proposed charity concert for the East Pakistan Relief Fund. It was to have featured Georgie Fame, Alan Price and Julie Driscoll.

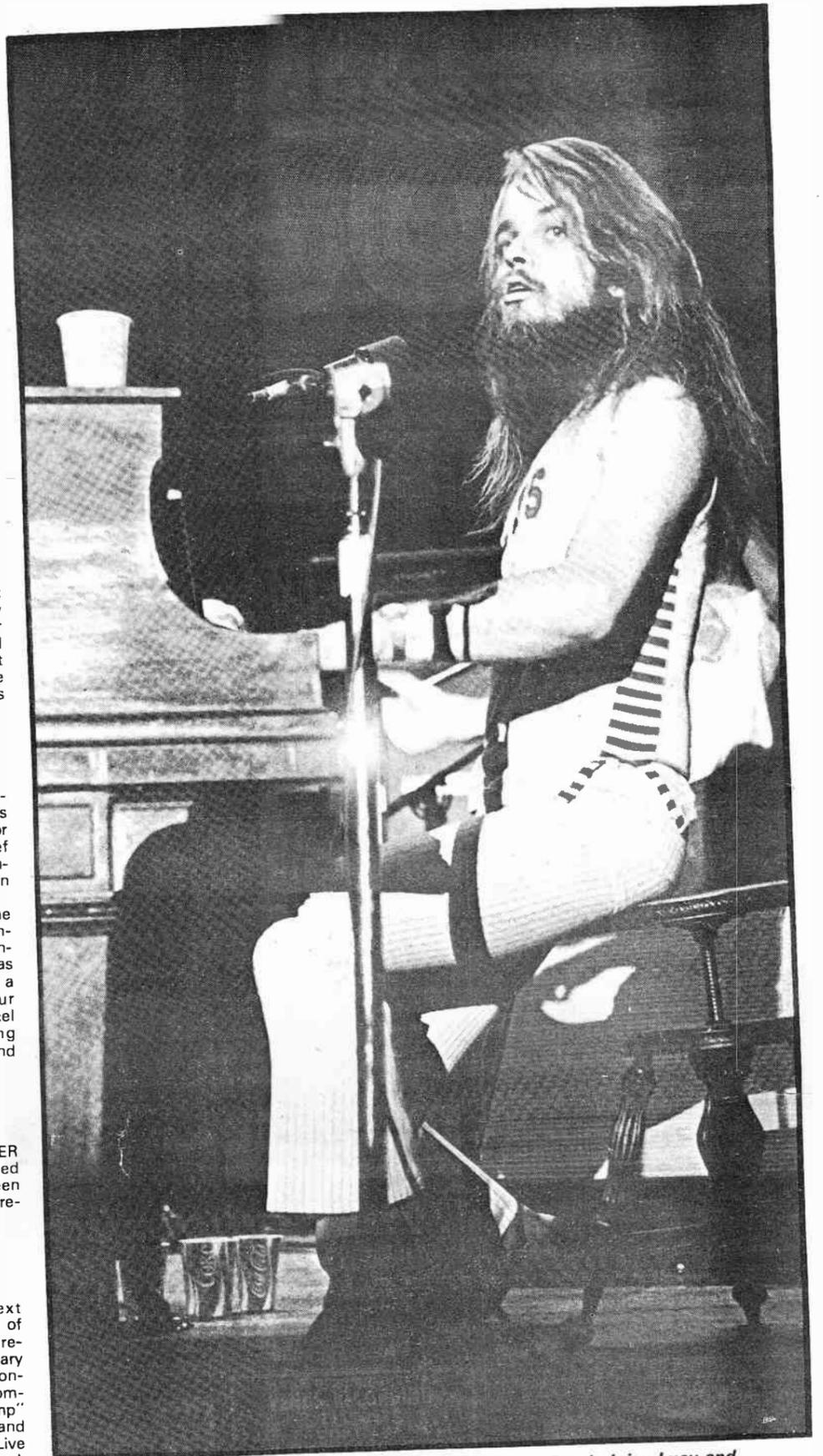
Said a spokesman for the Robert Stigwood Organisation: "This is all very unfortunate — not only was this concert affected but a large proportion of our artists have had to cancel engagements, including Ginger Baker's Air Force and Atomic Rooster."

CREEDENCE

CREEDENCE CLEARWATER Revival's sixth album entitled "Pendulum" has now been definitely scheduled for release on January 8.

MUNGO

MUNGO JERRY'S next single will be in the form of a three track maxi-single, released by Dawn on January 15. The first side will contain two Ray Dorset compositions — "Baby Jump" and "Follow Me Down", and the other side will be "Live From Hollywood". This week the group were making a promotional film for TV.



● LEON RUSSELL: will be accompanied by the Grease Band, Juicy Lucy and Freddie King.

SAVOY BROWN SPLIT AFTER AMERICAN TOUR

SAVOY BROWN are to break up on their return from America next week — and then reform early in the New Year.

The band return from their fifth US tour on Sunday, and Kim Simmonds, their leader and founder member will disband the current personnel.

After Christmas he will audition new musicians and will immediately begin recording Savoy Brown's seventh album, which will be released in the US to coincide with their sixth tour, which begins on February 5. Simmonds, lead guitarist, producer and songwriter for the group, says: "It was inevitable as I wished to broaden the musical scope of the band, and I found the present format too restricting."

The present line up features Roger Earl (drums), Tone Stevens (bass) and Lonesome Dave (rhythm guitar, vocal). The new line-up will feature drums, bass, rhythm guitar and for the first time, organ.

ELP FILM

EMERSON LAKE and Palmer's appearance at London's Lyceum Ballroom

on Wednesday was tele recorded and talks are going on at present with BBC producer Stanley Dorfmann for the showing of the concert sometime in the early months of next year.

It was revealed this week that ELP's concert was completely sold out in advance, the only other group achieving such ticket sales being Rolling Stones at their Lyceum concert last year.

ELP's debut album "Emerson Lake and Palmer" is Island's fastest seller to date.

COCHISE SPLIT

JOHN WILSON, drummer with Cochise, is to leave the group as soon as a replacement can be found. The reason for his leaving was said to be because of musical differences.

Wilson will now be joining Quiver but he will appear on the Cochise second album which is due for release in February.

Meanwhile Quiver play

the Lyceum with Family (December 20) and two days before they appear again with Family at the Victoria Hall, Hanley.

LP DELAY

A FEW of the latest album releases from the Island label have had to be delayed a week. A spokesman for Island records said on Monday that among the affected albums were Free's "Highway" and Crimson's "Lizard".

The reasons for the delay were stated to be through a one day strike by printers working on the album sleeve and through inconveniences caused through the power dispute.

THIRD EAR

THIRD EAR Band were being filmed this week for a

scene in the Roman Polanski film of Macbeth, for which they are writing and performing the score. They appear as a band of court minstrels in the banqueting scene.

BRIDGET

BRIDGET ST. John is now working on a new album, produced by Ron Geesin, who has also done some arrangements. Roy Harper has just finished his new album at EMI's Abbey Road Studio.

TOM RUSH

TOM RUSH has recorded a song written by Gilbert O'Sullivan. The song — "Come To See Me Yesterday In The Merry Month: Cf..." — will be on the new Tom Rush album "Wrong End Of The Rainbow", due for release in February.

BEST SELLING 3★ ALBUMS

- | | |
|---|--|
| 1 (2) EASY LISTENING , Various Artists, Polydor | 16 (17) WORLD OF MANTOVANI Vol. 2 , Mantovani, Decca |
| 2 (1) TWELVE SONGS OF CHRISTMAS , Jim Reeves, RCA International | 17 (22) ORCHESTRA AND CHORUS , Henry Mancini, RCA |
| 3 (4) ANDY WILLIAMS' GREATEST HITS , Andy Williams, CBS | 18 (8) EMERSON, LAKE AND PALMER , Emerson, Lake and Palmer, Island |
| 4 (3) LED ZEPPELIN III , Led Zeppelin, Atlantic | 19 (—) FRANK SINATRA'S GREATEST HITS , Frank Sinatra, Reprise |
| 5 (7) ELVIS' CHRISTMAS ALBUM , Elvis Presley, RCA International | 20 (—) BIMBO , Jim Reeves, RCA Camden |
| 6 (9) BRIDGE OVER TROUBLED WATER , Simon and Garfunkel, CBS | 21 (—) ANDY WILLIAMS SHOW , Andy Williams, CBS |
| 7 (5) TOTAL SOUND , Various Artists, Studio 2 | 22 (15) ORIGINAL GOLDEN HITS Vol. 1 , Johnny Cash and Tennessee Two, Sun |
| 8 (6) MOTOWN CHARTBUSTERS Vol 4 , Various Artists, Tamla Motown | 23 (24) WORLD OF MANTOVANI , Mantovani, Decca |
| 9 (11) JIM REEVES' GOLDEN RECORDS , Jim Reeves, RCA International | 24 (10) NEW MORNING , Bob Dylan, CBS |
| 10 (14) THIS GUY'S IN LOVE WITH YOU , Herb Alpert, A&M | 25 (—) SOMETHING , Shirley Bassey, United Artists |
| 11 (12) LED ZEPPELIN II , Led Zeppelin, Atlantic | 26 (—) WORLD OF CHRISTMAS , Choir of King's College, Cambridge, Argo |
| 12 (—) SOUND OF MUSIC , Soundtrack, RCA Victor | 27 (20) CAN'T HELP FALLING IN LOVE , Andy Williams, CBS |
| 13 (23) WORLD OF VAL DOONICAN , Val Doonican, Decca | 28 (—) ALMOST IN LOVE , Elvis Presley, RCA International |
| 14 (—) HOT HITS No. 3 , Various Artists, MFP | 29 (—) LET IT BE , Beatles, Apple |
| 15 (—) JOHNNY CASH AT SAN QUENTIN , Johnny Cash, CBS | 30 (25) HOT HITS No. 2 , Various Artists, MFP |

Supplied by: **British Market Research Bureau/Record Retailer**

BEST SELLING 3★ SINGLES

- | | |
|--|---|
| 1 (1) I HEAR YOU KNOCKING , Dave Edmunds, MAM | 16 (16) WHOLE LOTTA LOVE , C.C.S., RAK |
| 2 (6) WHEN I'M DEAD AND GONE , McGuiness Flint, Capitol | 17 (8) WOODSTOCK , Matthews Southern Comfort, UNI |
| 3 (3) CRACKLIN' ROSIE , Neil Diamond, UNI | 18 (10) IT'S WONDERFUL , Jimmy Ruffin, Tamla Motown |
| 4 (4) YOU'VE GOT ME DANGLING ON A STRING , Chairman of the Board, Invictus | 19 (29) GRANDAD , Clive Dunn, Columbia |
| 5 (17) IT'S ONLY MAKE BELIEVE , Glen Campbell, Capitol | 20 (18) SAN BERNADINO , Christie, CBS |
| 6 (2) VOODOO CHILD , Jimi Hendrix Experience, Track | 21 (25) BLAME IT ON THE PONY EXPRESS , Johnny Johnson and Bandwagon, Bell |
| 7 (5) RIDE A WHITE SWAN , T. Rex, Fly | 22 (12) WAR , Edwin Starr, Tamla Motown |
| 8 (15) HOME LOVIN' MAN , Andy Williams, CBS | 23 (20) IN MY CHAIR , Status Quo, Pye |
| 9 (9) I'VE LOST YOU , Elvis Presley, RCA | 24 (21) PATCHES , Clarence Carter, Atlantic |
| 10 (7) INDIAN RESERVATION , Don Fardon, Young Blood | 25 (19) RUBY TUESDAY , Melanie, Buddah |
| 11 (13) MY PRAYER , Gerry Munroe, Chapter One | 26 (—) APEMAN , Kinks, Pye |
| 12 (27) NOTHING RHYMED , Gilbert O'Sullivan, MAM | 27 (23) IT'S A SHAME , Motown Spinners, Tamla Motown |
| 13 (14) I'LL BE THERE , Jackson Five, Tamla Motown | 28 (—) YOU'RE READY NOW , Frankie Valli, Phillips |
| 14 (11) JULIE DO YA LOVE ME , White Plains, Deram | 29 (—) SNOWBIRD , Anne Murray, Capitol |
| 15 (24) LADY BARBARA , Herman's Hermits, RAK | 30 (—) MY WAY , Frank Sinatra, Reprise |

AMERICA'S 3★ BEST SELLING ALBUMS

- (1) **ABRAXAS**, Santana, **Columbia**
- (5) **GREATEST HITS**, Sly and the Family Stone, **Epic**
- (2) **LED ZEPPELIN III**, Led Zeppelin, **Atlantic**
- (7) **STEPHEN STILLS**, Stephen Stills, **Atlantic**
- (—) **ALL THINGS MUST PASS**, George Harrison, **Apple**
- (3) **CLOSE TO YOU**, Carpenters, **A&M**
- (8) **LIVE ALBUM**, Grand Funk Railroad, **Capitol**
- (8) **THIRD ALBUM**, Jackson 5, **Motown**
- (10) **JESUS CHRIST SUPERSTAR**, Various Artists, **Decca**
- (4) **SWEET BABY JAMES**, James Taylor, **Warner Bros.**
- (11) **FAMILY ALBUM**, Partridge Family, **Bell**
- (14) **TO BE CONTINUED**, Isaac Hayes, **Enterprise**
- (15) **TAP ROOT MANUSCRIPT**, Neil Diamond, **UNI**
- (12) **COSMO'S FACTORY**, Creedence Clearwater Revival, **Fantasy**
- (16) **CHICAGO**, Chicago, **Columbia**
- (18) **LAYLA**, Derek and the Dominos, **Atco**
- (13) **AFTER THE GOLDRUSH**, Neil Young, **Reprise**
- (9) **NEW MORNING**, Bob Dylan, **Columbia**
- (22) **STEPPENWOLF 7**, Steppenwolf, **ABC/Dunhill**
- (19) **GET YER YA YA'S OUT**, Rolling Stones, **London**
- (—) **NATURALLY**, Three Dog Night, **Dunhill**
- (24) **GOLD**, Neil Diamond, **UNI**
- (25) **ELTON JOHN**, Elton John, **UNI**
- (—) **BLACK SABBATH**, Black Sabbath, **Warner Bros.**
- (17) **WOODSTOCK**, Soundtrack, **Cotillion**
- (28) **CURTIS**, Curtis Mayfield, **Curton**
- (29) **WHALES AND NIGHTINGALES**, Judy Collins, **Elektra**
- (—) **NO DICE**, Badfinger, **Apple**
- (—) **WORST OF**, Jefferson Airplane, **RCA Victor**
- (20) **SHARE THE LAND**, Guess Who, **RCA Victor**

Supplied by: **BILLBOARD**

AMERICA'S 3★ BEST SELLING SINGLES

- (1) **TEARS OF A CLOWN**, Smokey Robinson and Miracles, **Tamla**
- (6) **MY SWEET LORD/ISN'T IT A PITY**, George Harrison, **Apple**
- (4) **ONE LESS BELL TO ANSWER**, Fifth Dimension, **Bell**
- (2) **IT HINK I LOVE YOU**, Partridge Family, **Bell**
- (7) **BLACK MAGIC WOMAN**, Santana, **Columbia**
- (20) **KNOCK THREE TIMES**, Dawn, **Bell**
- (12) **STONED LOVE**, Supremes, **Motown**
- (9) **DOES ANYBODY REALLY KNOW WHAT TIME IT IS?**, Chicago, **Columbia**
- (3) **GYPSY WOMAN**, Brian Hyland, **UNI**
- (8) **NO MATTER WHAT**, Badfinger, **Apple**
- (10) **SHARE THE LAND**, Guess Who, **RCA Victor**
- (11) **WE'VE ONLY JUST BEGUN**, Carpenters, **A&M**
- (13) **5-10-15-20 (25-30 Years of Love)**, Presidents, **Sussex**
- (5) **I'LL BETHERE**, Jackson 5, **Motown**
- (22) **DOMINO**, Van Morrison, **Warner Bros.**
- (16) **HEAVEN HELP US ALL**, Stevie Wonder, **Tamla**
- (19) **BE MY BABY**, Andy Kim, **Steed**
- (18) **AFTER MIDNIGHT**, Eric Clapton, **Atco**
- (23) **FOR THE GOOD TIMES**, Ray Price, **Columbia**
- (21) **HE AIN'T HEAVY HE'S MY BROTHER**, Neil Diamond, **UNI**
- (15) **FIRE AND RAIN**, James Taylor, **Warner Bros.**
- (17) **MONTEGO BAY**, Bobby Bloom, **MGM**
- (28) **ONE MAN BAND**, Three Dog Night, **Dunhill**
- (14) **YOU DON'T HAVE TO SAY YOU LOVE ME/PATCH IT UP**, Elvis Presley, **RCA Victor**
- (29) **PAY TO THE PIPER**, Chairman of the Board, **Invictus**
- (—) **CAN'T STOP LOVING YOU**, Tom Jones, **Parrot**
- (30) **STONEY END**, Barbra Streisand, **Columbia**
- (—) **GROOVE ME**, King Floyd, **Chimneyville**
- (—) **IT'S IMPOSSIBLE**, Perry Como, **RCA**
- (—) **RIVER DEEP MOUNTAIN HIGH**, Supremes/Four Tops, **Motown**

Supplied by: **BILLBOARD**

RADIO LUXEMBOURG



KID JENSEN'S 'DIMENSION'

NIGHTLY ON RADIO LUXEMBOURG

208 HOT HEAVY 20

TOP TWENTY WEEK COMMENCING SUNDAY, DECEMBER 13, 1970

This Week	Last Week	Artist	Label
1	2	Anyway	Family Reprise
2	8	Looking In	Savoy Brown Decca
3	4	Tea for the Tillerman	Cat Stevens Island
3	6	Country Home	Bronco Island
4	13	Air Conditioning	Curved Air W.B.
5	1	Emerson, Lake and Palmer	E.L.P. Island
6	9	Daughter of Time	Colosseum Vertigo
7	5	After the Gold Rush	Neil Young Reprise
8	3	New Morning	Bob Dylan CBS
9	10	All Things Must Pass	George Harrison Apple
10	12	Abraxas	Santana CBS
11	15	Burnin' Red Ivanhoe	Burnin' Red Ivanhoe W.B.
12	14	End of the Game	Peter Green Reprise
13	17	Jesus Christ Superstar	Various Artists MCA
14	19	U.S.A. Union	John Mayall Polydor
15	17	Washington Country	Arlo Guthrie Reprise
16	7	Steve Miller 5	Steve Miller Band Capitol
17	—	Chunga's Revenge	Frank Zappa Reprise
18	—	Later That Same Year	Matthew's Southern Comfort MCA
19	20	Lindisfarne	Lindisfarne Charisma
20	—	Feel It	Elvin Bishop CBS Fillmore
Hardrock Heavyweight			
—	—	Watt	Ten Years After Deram



PAUL BURNETT'S TOP 30

SUNDAY ON 208

TOP THIRTY FOR WEEK COMMENCING SUNDAY, DECEMBER 13, 1970

This Week	Last Week	Artist	Label
1	15	Nothing Rhymed	Gilbert O'Sullivan Mam
2	9	It's Only Make Believe	Glen Campbell Capitol
3	1	When I'm Dead and Gone	McGuinness Flint Capitol
4	5	Home Lovin' Man	Andy Williams CBS
5	8	(Blame It) on the Pony Express	Johnny Johnson & Bandwagon Bell
6	6	I'll Be There	Jackson Five Tamla
7	20	Grandad	Clive Dunn Columbia
8	2	Julie, Do Ya Love Me	White Plains Deram
9	22	Apeman	The Kinks Pye
10	17	Lady Barbara	Peter Noone & Hermans Hermits RAK
11	10	It's a Shame	Motown Spinners Tamla
12	3	You've Got Me Dangling on a String	Chairmen of the Board Invictus
13	4	I Hear You Knocking	Dave Edmunds Mam
14	—	You're Ready Now	Frankie Valli Phillips
15	19	We've Only Just Begun	Carpenters A&M
16	—	Black Skin, Blue-Eyed Boys	The Equals President
17	23	Amazing Grace	Judy Collins Elektra
18	11	Ride a White Swan	T. Rex Fly
19	13	My Prayer	Gerry Monroe Chapter 1
20	30	Candida	Dawn Bell
21	26	Lonely Days	Bee Gees Polydor
22	29	Heaven Help Us All	Stevie Wonder Tamla
23	14	Cracklin' Rose	Neil Diamond Uni
24	28	Tears in the Morning	Beach Boys Stateside
25	7	I've Lost You	Elvis Presley RCA
26	—	It Don't Matter to Me	Bread Elektra
27	16	Baby, I Won't Let You Down	Pickettywitch Pye
28	27	More Good Old Rock 'N Roll	Dave Clark Five Columbia
29	—	Tutti Frutti	Fairweather RCA
30	—	Push Bike	The Mixtures Polydor

The mechanics of Van Der Graaf

PETER HAMMILL, vocalist with Van Der Graaf Generator, has written a historical synopsis of his band in which he talks of its development as if it were some machine.

"The apparatus was invented in 1968 after the chance combination of two units at Manchester University. After preliminary trials on various test beds in that area and a few changes in components, Van Der Graaf Mk. 1 was unveiled to the general public in the closing month of that year.

"However, certain bugs inherent in back-up logistics, led to a withdrawal from public service in the summer of '69. For a period the individual components were used in different configurations both individually and in conjunction with others."

The "apparatus" was re-assembled towards the end of last year when Van Der Graaf released an album that received unstinted praise. And, as anyone knows who has listened to that first album or has seen them on stage since, Van Der Graaf are by no means mechanical. They have a controlled looseness coupled with a high technical ability which ranks among the very best of the bands who've come to prominence during the last two years.

The "components", as Peter called them, have changed during Van Der Graaf's existence. Sax and flute player Dave Jackson is the most recent addition and the last person to leave was Nic Potter although he appears on some tracks on the group's new album titled



DAVID REDDM

● **PETER HAMMILL: "Lyrics are important because I believe in the medium as a whole".**

BY ROYSTON ELDRIDGE

"H to He Who Am The Only One".

"Nic left in the middle of the album," Peter explained this week. "He's a rocker at heart, Nic, and as it got more complex he began to feel more and more alienated from the music, but not from the people because we all still see each other."

"He decided that he wanted to leave, but stayed on for a month as we were half way through the album. On stage now Hugh plays

bass pedals on the organ."

Hammill, who is responsible for most of the group's material, is much happier with the new album which is now available in the shops.

"I'm happier with it for a number of reasons. The first one was done within two or three months of us getting together as a band and although there was empathy, there wasn't the level of empathy that there is now. And I think this new album comes out as a much more

controlled thing because of the time we had to do it."

Some of the tracks on the new album are the result of ideas that Hammill had over a year ago. It has taken him some time to complete them because of the attention he pays to lyrics.

"Lyrics are so important," he says, "because I believe in the medium as a whole. I believe it is the most potent we have at our disposal as regards change. I think the changes will take a long time — I don't believe you can expect changes quickly, I don't think there'll be many changes in my lifetime — but there's a song on the next album which concerns saving our children's children's children and that's important."

□ □ □

The lyrics of Van Der Graaf's music, and the inventiveness with which they play it, has meant a steady rather than overnight rise to popularity for the group. But they are getting through to an increasingly larger audience both here and on the continent where they are regarded in high esteem. The new album should reach more heads because that is the area that his particular "apparatus" is aiming at.

EQUIPMENT

Hugh Banton: Hammond organ and pedals, Hiwatt amplification

Guy Evans: Hayman drums

Dave Jackson: Yamaha tenor, Selmer alto, bugs and devices, Gemeinhardt flute, Hiwatt amplification.

Peter Hammill: Yamaha FG-300 acoustic, Hohner Pianet.

● All use WEM p.a. system.

NEXT WEEK IN SOUNDS

ELTON JOHN

in the Talk-In

John Renbourn

FREE

Principal Edwards

MIKE COOPER

Ashton, Gardner and Dyke

and much more

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ADDRESS:

in sets from Simms-Watts.

Such microphones are expensive, partly because they need a power pack and transformer, but you really need only one power pack for a number of mikes. The kits therefore come with either two or four microphones, in a travelling case, with a single power pack.

Watch Yamaha drum outfits

ANOTHER DRUM range worth watching is that by Yamaha, also available from Selmer.

Yamaha were in the music business long before they started on motor bikes, and Britain was their first overseas customer, buying harmoniums back in the last century.

The new Yamaha drum kits are however bang up to date including student and professional outfits, at prices from £122 up.

IF YOU are thinking of stealing a guitar, make sure (a) that it's not a prototype, and (b) that if you try and sell it, you choose a shop that is not owned by the same people.

Two Hayman guitars were stolen from "Sound City" in Shaftesbury Avenue last week, and offered a little while afterwards to "Modern Sound" in Charing Cross Road.

GORDON WOOLF

Trade News

and quality, which means also that the prices are high.

Typical of the range is the "1210A" 100-watt amplifier console, with six channels, each fully variable even to reverb timbre, and there is a built-in bank of feedback filter switches to compensate for hall acoustics. Electrical safety devices are also built in.

Sonydyne organ tone cabinets

LING DYNAMIC Systems are also now making and distributing "sondyne" organ tone cabinets, which were among the first to provide for the musician's need for high power with rotating speaker tremolo.

Zeta amp's built-in lights

PSYCHEDELIC LIGHT units in themselves are not necessarily expensive, but for the group that is just starting, they can be an unmanageable burden over the costs of basic amplification equipment.

What then of an amplifier with built-in light panel? There is one, at less than £50, in the "Zenta" range. It is a 15-watt transistorised unit with built in speakers, above which is fitted the light panel. Also in the "Zenta" range is an "Exciter" unit, a pedal with siren, surf and hurricane sounds.

Selmer and the pedal tom-tom

A TOM-TOM with a pedal that you can play like orchestral tympani is just one of the unique ideas in the Meazzi range of drums from Italy now available from Selmer.

Apart from the "Multi-Sound" floor tom tom, there is the full "President Performance" kit and a range of "Rapid" accessories.

Simms-Watts' condenser mikes

FOR THOSE who can "put their money where their mouth is" (in the words of the slogan being used to advertise them), come condenser microphones

A FORTUNATE few saw the Freeman synthesiser in its prototype form last August and an early model is being used by organist Alan Haven, who has featured it on his latest record. It is not a synthesiser in the Moog class, but it is a practical working musical instrument for live use.

The five-octave keyboard produces a wide range of string sounds, and it is fully polyphonic, enabling a single musician to produce an effective string backing, or bowed instrument solos. It will soon be marketed by a new company, Audio Synthesisers Ltd., formed by David Burrows and John Gummer, who are the team behind the Harrow and Watford Organ Centres, "Sondyne" organ tone cabinets, City Electronic organ servicing, and, with the Jackson brothers (sons of Jack Jackson), "Ad Rhythm" records.

The synthesiser is being made by Ling Dynamic Systems, the new British company at Royston in Hertfordshire which is now marketing the high-quality Altec Lansing amplification gear.

Altec Lansing hit Britain

ALTEC LANSING equipment is new to the UK but has been a top name in the States for 40 years. The accent is on both versatility

Will BS & T ever return to Britain?

FOR a group that has contributed so much to the development of rock music in the past few years, Blood, Sweat and Tears have lately met with a somewhat mixed reaction that is hard to understand.

Initially their music was acclaimed for its presentation within complex arrangements but this very factor is today regarded by a fickle and changing audience as a fault. They are currently accused of being clinical in their approach and execution to such an extent that they are "cold".

Whether they are "cold" or not is a matter of individual choice and musical taste

BY ROYSTON ELDRIDGE

but, whichever way the pendulum of public opinion swings, their music still commands an interest and importance that his hard to ignore.

The group are in the recording studios this week working on their fourth and, undoubtedly, their most important album as it success is crucial to their careers. Bobby Colomby, drummer and co-producer of their last album, spoke from New York this week about the new album and other changes that have taken place within Blood, Sweat and Tears.

"We should be in the studio for a month and half to two months and after that it's up to CBS how quickly the album comes out. I'm



● BOBBY COLOMBY: "I can't be a musician and a politician in the studio"

not sure if I'll be producing the album... I'm hesitant, it's very hard for me, there's a tremendous amount of pressure.

"I have to play at the same time and I can't be a musician and a politician in the studio but I may end up doing it. We have a number of people in mind who could produce the album but we haven't heard enough of them... so many producers get credit and all they've

done is just organise and yet they end up getting the laurels which is ridiculous."

"Blood Sweat and Tears 3", the group's last album, consisted in the main of their arrangements of other people's material like Keith Richard and Mick Jagger's "Sympathy For The Devil", Traffic's "40,000 Headmen" and "Lonesome Suzie" from the Band's "Big Pink" album. I asked Colomby if there would be more original

material on the new album?

"We've written a great deal of the songs ourselves although we still have to get the arrangements for them. But if our own material doesn't feel right, then we won't use them. There's a problem in doing songs that are famous in that there was so much criticism and people got so angry last time, I can't understand why that should be, I can't understand why they should be

angry if we're trying something. Criticism really hurts especially when it's unfounded and based on gossip and on who said what."

Colomby confirmed reports that Jerry Hyman, who played trombone, bass trombone and recorder with the group from the beginning, has now left. The group have already found a replacement.

"Jerry quit about a month ago for personal reasons but we're still extremely friendly. We've got someone else in who's going to help the band a lot. He's a fantastic tuba player and I think we'll be able to do some very nice things with him in the band. His name is Dave Bergeron — he played here in the city and has done a lot of studio work as well as playing with Clarke-Terry's group and Doc Severenson.

"I knew him as a musician through other people but as a person and a player, he's great."

The criticism that Blood, Sweat and Tears received after their London debut from certain sections of the press hurt the group and Colomby wasn't sure when or if the group would be returning.

"Possibly never... we really tried hard and on Friday night at the Albert Hall, I was so happy. I wasn't so happy with the performance but we met a lot of very, very nice people and we had a great time."

"But then after we left and I read some of the things that people said... I just felt a lot of hate, a lot of anger and I can't understand why it should be. It doesn't do anything except make a lot of money for the person who wrote it."

10/- off the price of Gold, Led, Harrison and Hendrix!

The Amazon's oily waters lay sluggish under the clammy tropical heat. Lord Amplewath's noble brow creased with hideous effort as his strong but slender frame dipped and remorselessly dipped the heavy oar into the silent depths supporting his frail native craft. That crude barque, once a proud member of the river-girt forests on either side, was now so waterlogged that its bulk could scarcely be cajoled into motion.

But then, without warning, the bows lifted and spume boiled from the stern. With a sound not unlike to a high-pitched whine, the boat fled downriver, its noble captain's arms a blur of movement. Parakeets fell off their branches in complete astonishment. Lord Amplewath has his head screwed on. He doesn't want to miss the amazing 10-25% reductions on everything from Virgin Records.

If the effete young nobleman hadn't been such a freak, he'd have filled in the coupon below.

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Led Zepplin III/Led Zepplin	47/6	37/6
Atom Heart Mother/Pink Floyd	45/-	40/-
Anyways R. Galt/Strawbs	43/9	38/9
Anyways Family	43/9	38/9
Ummagumma/Pink Floyd	57/6	50/-
Deja Vu/Crosby, Stills, Nash & Young	47/6	42/6
Ladies of the Canyon/Joni Mitchell	40/8	34/11
Hot Rats/Frank Zappa	40/8	34/11
Mad Shadows/Mott the Hoople	39/11	34/11
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VIRGIN CLASSICS

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Electric Ladyland/Jimi Hendrix	85/-	75/-
Forever Changes/Love	42/6	37/6
Nice/Nice	39/11	37/6
Sergeant Pepper/The Beatles	39/11	37/6
Strictly Personal/Captain Beefheart	39/11	34/11
What we did on our holidays/Fairport Convention	39/11	37/6

VIRGIN SOUNDS A-Z

Record	Retail Price	Our Price
Absolutely Live/Doors	69/10	61/10
Airforce II/Airforce	42/6	37/6
All Conditioning/Curved Air	43/9	38/9
Alone Together/Dave Mason	52/6	48/6
As Long As Vibe/Brews/Nice	39/11	34/11
Astral Weeks/Van Morrison	40/8	34/11
Bakerloo/Bakerloo	45/-	40/-
Blind Faith/Blind Faith	42/6	37/6
Bend of Gympies/Jimi Hendrix	42/6	37/6
Bottle of N.W.S./Keef Hartley	39/11	34/11
Beggars Opera/Beggars Opera	42/6	37/6
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Closer to Home/Grand Funk Railroad	39/11	34/11
Crosby, Stills, Nash & Young/Double (January)	75/10	69/10
Cricklewood Green/Ten Years After	39/11	34/11
Cruel Sister/Rectangle	44/9	38/9
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Every Which Way/Brian Davison	35/11	34/11
Even Song/Amazon/Bianchi	39/11	34/11
Expecting to Fly/Buffalo Springfield	19/10	17/6
Exuma/Exuma	42/6	37/6
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Family Entertainment/Family	40/8	34/11
Fire & Water/Free	39/11	34/11
First Album/Fog	39/11	34/11
1st Album/Livingstone Taylor	40/8	34/11
5 Bridges Suite/The Nice	39/11	34/11
Full Cream/Cream	19/10	17/6
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Gasoline Alley/Rod Stewart	42/6	37/6
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Holy Magic/Graham Bond (Baker and Clapton)	42/6	37/6
Hollywood Dream/Thunderclap Newman	42/6	37/6
In a Silent Way/Miles Davis	39/11	34/11
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Later that same year/Matthews Southern Comfort	39/11	34/11
Led Zepplin I/Led Zepplin	42/6	37/6
Led Zepplin II/Led Zepplin	42/6	37/6
Led Zepplin III/Led Zepplin	42/6	37/6
Leftover Wine/Melanie	42/6	37/6
Little Richard/Little Richard Double	39/11	34/11
Live Dead/Grateful Dead	72/5	62/5
Live Nov. '70/Traffic	39/11	34/11
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Marrying Maiden/39/11 34/11	39/11	34/11
Maybe Now/Black Widow	39/11	34/11
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Led Zepplin II/Led Zepplin	42/6	37/6
Leftover Wine/Melanie	42/6	37/6
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Time is Near/Keef Hartley	39/11	34/11
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Tom Rush/Tom Rush	42/6	37/6
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All John Mayall	39/11	34/11
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SAMPLERS

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CONTEMPORARY SONGWRITERS

THE best love song that's been written since Tim Hardin's "Hang Onto A Dream", I would be given to suggest, is Bernie Taupin and Elton John's "Your Song". In particular it's a showcase of Taupin's lyric content; full of frailty and human uncertainty in his own standing within a situation: "If I was a sculptor, but then again no. Or a man who makes potions in a travelling show. I know it's not much, but it's the best I can do — my gift is my song and this one's for you".*

□ □ □

Bernie Taupin has been a lyric writer for five years. It might be more correct to say that Bernie Taupin has been a poet for five years. Ostensibly he has never actually been a published poet, but if his songs were ever put out in book form it would suffice as well, and certainly they are first laid down as lyrical poems before they are handed over to Elton to end up as songs. Not since Lennon and McCartney have two writers so finally laid to rest the image of two souls with one

No.1 Bernie Taupin

mind slaving over the burning midnight oil to produce material together.

Their writing takes on the unusual form of Taupin's lyrics being written first and then posted off to John to write melodies to. And it is this incredible trust that comes through quite often in his lyrics. Gus Dudgeon, who works consistently with both Taupin and John, says the partnership is unique within today's music: "Anyone that can hand their lyrics over knowing that someone else will write a melody to them that is exactly what they would have done themselves if only they could write music — then that's really special."

□ □ □

Taupin's success as a lyricist has naturally come to light through Elton's success as an artist. They are both inter-dependent and complementary to each other.

Although Taupin rarely follows a lyrical thought through an entire album all his songs have their basis in love, and all have an innate warmth for his fellow man. So that love — although it may not be the main factor that becomes obvious on a first listen — seeps along behind all his lyrics. Either emotional love for a person as in "Need You To Turn To", humane love for old age on "Talking Old Soldiers", child love and

mystery on "The Great Discovery".

And although anger, bitterness or social conscience may come over pretty heavily on the John albums — "60 Years On", "Where To Now St. Peter", and "Burn Down The Mission" ("Look to the east to see where the fat stock hide. Behind four walls of stone the rich man sleeps") — the anger is spit out in Elton's presentation to Taupin's originally rather gentle said insistence.

Taupin is a man affected by a myriad things, some seemingly small that he manages to make tremendously important. He is a man only made angry by the ultimate betrayal of man to man in time of war, of woman to man in time of love. In "Take Me To The Pilot", he gets close to real despair "I am dented and spent with high treason".

□ □ □

He is affected by the Lincolnshire environment he grew up in so that the tapestry of country life often creeps into his material and the work of the elements, the sensuousness of smell and contact with earth provide the atmosphere for his lyric story. "Country Comfort", "Amoreena" and "First Episode At Heinton" all contain these settings so that the aroma of freshly mown hay, home brewed cider and the texture of rough hewn

stone creep up from the song.

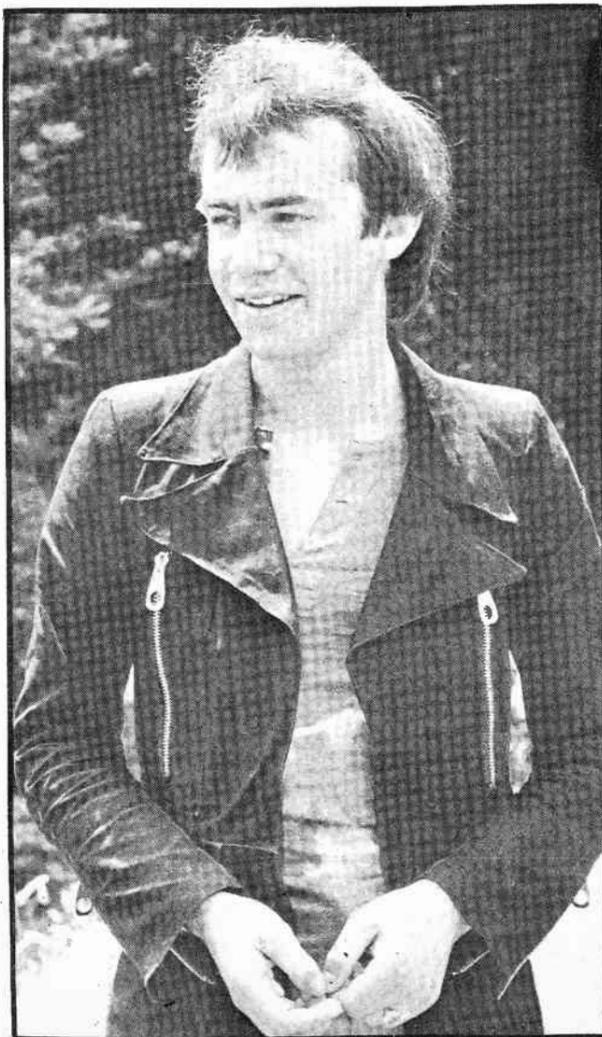
He is also obviously fascinated by the dramatic content of America and its history. It is all the more startling to realise that when Taupin wrote sagas like "Mission", "Son Of Your Father", "Ballad Of A Well Known Gun", and "My Father's Gun", he had never been closer to America than watching "High Noon" from the stalls. But his awareness and capture of mood is perfectly drawn within well balanced pockets — "There's two men lying dead as nails on an East Virginia farm. For charity's an argument that only leads to harm".

□ □ □

And in the final analysis Bernie Taupin is a gentle man who will, in this tense and frantic time, draw your eye and mind to things you may have dismissed as too small and insignificant to notice. He will say "Look this is me and it may be you too. I'm not trying to knock you over the head into submission, I just want you to notice". And in the end it makes you feel a whole lot better.

*All lyrics Bernie Taupin copyright 1970, Dick James Music Ltd.

penny valentine



● BERNIE TAUPIN: a man affected by a myriad things.

The age of atlantic is the age of value 19/10

DELANEY & BONNIE - Comin' Home (with ERIC CLAPTON)
MCS5 - Tonight
ALLMAN BROTHERS BAND - Black Hearted Woman
YES - Survival
COLD BLOOD - In A Good Woman
LED ZEPPELIN - Whole Lotta Love
IRON BUTTERFLY - Termination
DADA - Last Time
LED ZEPPELIN - Communication Breakdown
DR. JOHN - Wash Mama Wash
VANILLA FUDGE - Need Love
BUFFALO SPRINGFIELD - Broken Arrow

CLAPTON
 YES
 DR. JOHN
 MCS5
 ALLMAN
 Cold Blood

Compiled by Janet Martin
 Manufactured by
 Slater & Hamichi/Custay
 Polydor Records Ltd.

CAMPUS

THIS WEEK sees the first instalment in a two-part series on the College versus Agent controversy. Few people that I have talked to on the University scene have had unqualified praise, even for the Agent they use regularly, and most of their comments have been pretty strong. In this survey, I hope to present both sides of the argument. Next week we shall be hearing from Wilf Wright of Chrysalis; this week Keith Edwards of College Entertainments puts the case for the students.

□ □ □

When I visited Keith at his office in Archer Street, the power had been cut and the staff were preparing the hand-outs for College Ents' newest project by candle-light. This project is, simply, College Ents' venture into personal management, in the form of three groups: Wild Wally, Jellybread and Sweet Slag. These are aimed specifically at the college market, and the prices being asked for them are, as Keith puts it, "reasonable". He is prepared to offer any one of them, or all three, for the cost of travelling expenses, plus a percentage of the gate. I asked Keith why College Ents had waited so long before signing on their own artists.

"We didn't have the resources before. It was simply a question of waiting for the right opportunity. But this is not a particular new departure for us: we have been putting on our 'Speakeasies' for the past three years. Groups such as Wild Wally, Fairfield Parlour and Genesis have made their first public debuts at these gigs."

I asked Keith if he could say what, basically, was the attitude of College Entertainments towards the Universities, and what he thought of some of the agencies which had come under the hammer from social secs.

□ □ □

"Our aim is to help the colleges in any way possible. We handle, either directly or indirectly, about two thirds of the total college bookings in the country. What a lot of people don't realise is that College Ents offers a much bigger service to the universities than merely booking groups. If we are asked, we can help with posters, security, catering — anything that the Social Sec needs assistance over. Everyone who is at College Ents has been a Social Secretary in his time, and we understand the problems of the job. The Social Sec is a student and he does not always have the time to devote to these matters."

What form, exactly, do these services take? I asked Keith. He told me that they



● **KEITH MOON:** when the Who appeared in Norwich they were excellent, both on-stage and off.

were entirely free and that, if necessary, College Ents was prepared to take over the entire organisation of an event. "With regard to security and so forth, though, we can put the Social Sec on to a number of reliable people who can supply his needs. We take no commission for this, and we don't force the Social Sec to take our assistance — it's just there if he wants it."

"We at College Ents are sick of the hype and the way colleges are pushed around. The way things are going, the whole college scene is going to fall apart before long. The colleges were the catalyst for a lot of the groups that are now very big; they helped to start the whole progressive music scene in Britain. But the attitude of a lot of the big management agencies is that the colleges exist for their benefit. If it goes on like this, the whole progressive music scene is going to fall flat, and it will be the fault of these agencies. Colleges now have gigs once a month instead of every week, because they cannot afford the inflated prices that are being asked. They are switching to pop groups, because they're not so expensive. Who loses? The college loses. The group loses. Even the agent loses, since sooner or later he's going to price his group out of existence. Whose fault is it?"

□ □ □

I raised the point of the big Northern universities, which can afford higher prices. "How many of these are there? The groups can play these if they like, and make big money for a few months. But after that it's nothing: it's not just the groups. I know of one group which is a very big international group, going out for thousands of pounds, but they told me they really wished they could go out on

College Entertainments venture into personal management

BY NEIL MUNRO

the road again. They've been priced right out of the market." Why can't they arrange their own dates if they're so keen? "Because they're under contract to the Agency. They can't do that, so they don't do any work in this country at all."

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What about the point which many agents make, I asked Keith. A lot of agents say that they're prepared to give good service to social Secs who trust them with their accounts, and who don't immediately start ringing round or checking on the quotes they get. Is it not fair that an agent should devote his best attention to a regular customer?

"I don't blame any social secretary who doesn't trust me, or any agent. But a lot of agents cannot be trusted, whereas College Ents can, because first and foremost we have the interests of the

colleges at heart. We have to make money — we're in the business just like everybody else. But we don't set out to make as much as other people. We take a fair profit so we can live and that's all."

"We're more patient as well. Not enough agents understand that a social sec is not a professional businessman like a booker is, and they should be more patient. We accept the fact that social secs will ring round, and we help them. If the booker gets nasty it helps no-one. Take X for instance (Keith named a booker in one of the biggest London management agencies) — he gets unpleasant whenever someone does this sort of thing to him. He wouldn't have his big-name groups to fall back on. Moreover, a big management agency pushes its own groups and virtually forces them on a student promoter. We have no axe

to grind: — we'll naturally push our own acts because if they weren't good we wouldn't have signed them up, but if the promoter isn't interested, we won't get nasty about it. We'll put him in touch with a few recent promoters, who will tell him what the group is like, and from then on it's all up to him. We're not trying to hype our groups — we signed them on because they're good and are better value than any group at a comparable price. We're confident that they will be booked, but if they're not, we'll get any other group from any other agency at the lowest possible price. We're perfectly frank with anyone who deals with us."

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A point that has often been made to me, and in the days when I was a social secretary it was made to me by every booker in London that I met, is that it pays to deal with a big agency because they are far more likely to have good contacts in the business than a small agency or one which does

not have top-line groups which can be used in bargaining. What did Keith think about this?

"Not much. This favour thing could work but it doesn't. If it does, it will never work in favour of the students. When agents do favours for one another it involves putting one of their groups into another's club, or suchlike. There'll be very few favours — real favours that is — coming the college's way."

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I asked Keith if he had any closing thoughts. The only thing he thought we hadn't covered fully was the idea which had been mentioned to me by a number of people, but which has never seemed to get under way. Keith would like to see the social secs of a particular area form some sort of Union which would enable several colleges to work together. By doing this, they could co-operate on block bookings and could improve communications. The only possible result, Keith believes, would be lower prices and fewer hypes. In principle, Keith would favour the policy of boycotting groups whose prices are too high, but the practical difficulties which this would present make such a highly desirable move totally out of the question.

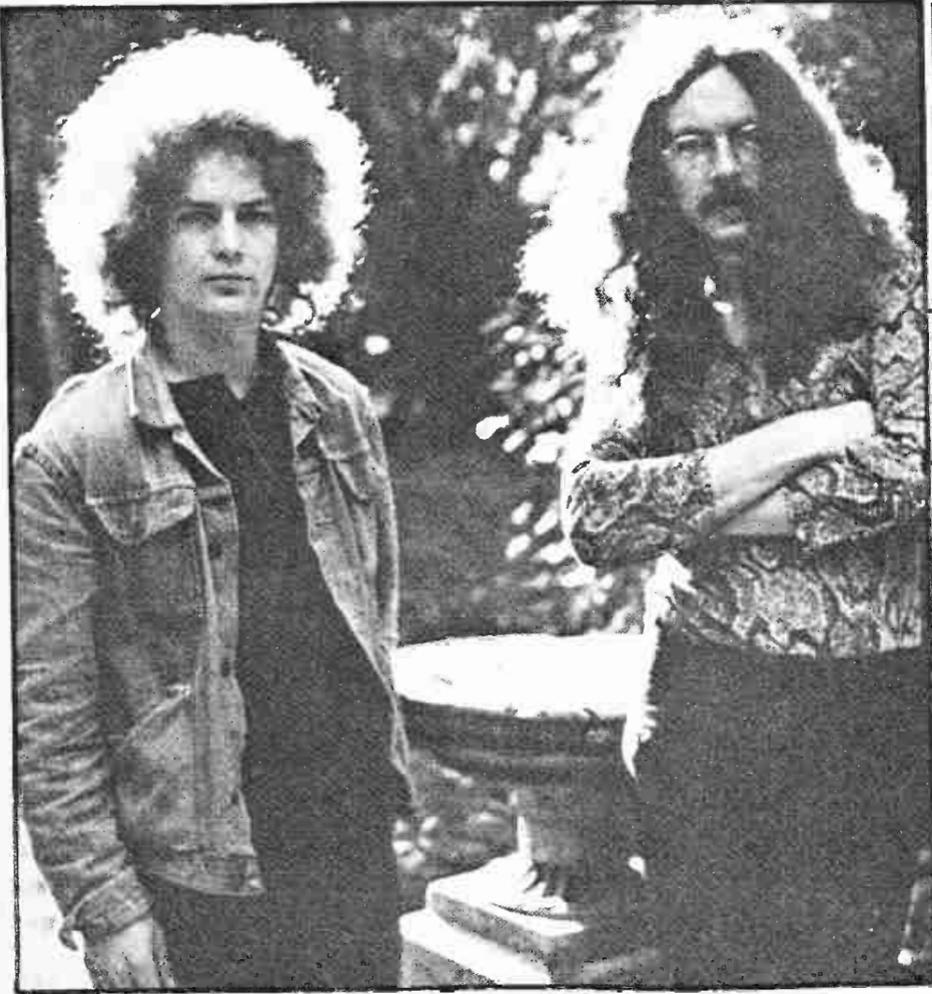
Our final point was about the groups that College Entertainments themselves now handle. What if they should become big? Would their prices go up and, if so, by how much?

"Of course our prices would rise — this is only fair to the group. But the price would go up gradually, and we would ask the social secretary what, in his opinion, he thought was a fair price to pay. We would not do what Y (a big London agency) have done with Z (a group who suddenly became very popular) — Z was going out for £100 and then they started attracting a lot of attention. Immediately, their asking price shot up to £400. All right, agreed that some increase was necessary. But we would have upped the price to £200 or thereabouts — not a sudden increase to four times their existing price. This basically is the difference between us and the big management agencies."

"If I was asked to sum up the basic philosophy behind College Entertainments — in other words, to say how it is different from these other Agencies — I would say that we exist to provide a service to the colleges, and that we therefore do what the others should do but don't. The Colleges don't exist for the benefit of the Agents — if anything, it should be the other way round."

JANE BEEKEN, of the University of East Anglia, has written to me in connection with a point that was misunderstood in my article on university (Survey article No. 9). I wrote: "she has had considerable difficulty in putting on the Who in particular." Jane has asked me to point out that she was not slating the group; but was merely saying that anyone thinking of staging them should ensure that the group's requirements as regards size of stage and an adequate power supply must be met. The difficulties were therefore at her end rather than at the group's, and she has asked me to state that when the Who did appear, on December 5, in Norwich, they were excellent, both on-stage and off, and a good time was had by all. Jane ends her letter:

"I would like to thank via Sounds 'The Who' themselves for their performance."



● **MEDICINE HEAD:** on stage, the music is often heavily slanted towards a primitive kind of rock and roll.

Medicine Head the minstrels

BY STEVE PEACOCK

I CAN'T think of a group better suited to the ideals of the John Peel/Clive Selwood Dandelion label than Medicine Head. They play music that is very simple, open, loving and honest, and it is music that reflects the way they live and the sort of people they are.

John Fiddler plays guitars, bass drum, hi-hat cymbal, and sings for the group, while Peter Hope-Evans plays harmonica, jews harp, and claves (little wooden blocks). It is an unusual line-up, and one that works well as a vehicle for their songs, creating a fresh and simple environment in which singer and songs live and breathe. But it is not just their music that makes them so different from most of the people you find floating around in the plastic glitter of superhype and egomania that seems to be the basic ingredient of the pop world, or whatever you like to call it.

They live far away from all that on a farm in a village called Ingestre, near Stafford, play music because that is what they love to do — "It may sound corny, but it came to the point when there just wasn't anything else we could do", said John — and generally have more of an air of wandering minstrels than pop musicians.

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When they started out, just over a year ago, they used to do everything themselves — no roadies, no agents, no managers, no hype: "It was almost a home industry for us," said John. But as they started to get more work that arrangement lost its point: "It all got a bit much for us, and I was get-

ting very tired doing everything" — so they signed management and agency contracts and were once again free to live their music.

John and Peter were friends for several years before Medicine Head, and the group just kind of happened out of their friendship. They used to drive around asking to play at clubs for free, and would then get booked back. In this way they have built up quite a following in clubs and colleges, and they are now working an average of three or four gigs a week all over the country. Which is another reason why living in Staffordshire is convenient: "It is such a nice place to go home to, and also it is right in the middle of the country and as we do as much work in the North as in the South it's the best place to be — especially as we now have an office in London as well."

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On live gigs, Medicine Head manage to attract a great deal of warmth from their audience, but they do this by giving a lot. They have what is sometimes called "stage presence" — which in this case means that they have the attitude that they are there to play for people, not at them, to involve the audience in the music, and to provide the catalyst for the release of frustrations: "I am very happy, and I'm doing what I want to do," said John, "but a lot of people spend their lives doing things that are alien to them — working in factories, putting threads on screws or something — and they get frustrated. When they come to see us, they want to forget all that, and we have to help them."

On stage, the music is often heavily slanted towards a primitive kind of rock and roll, John beating out chunking chords, kicking away at his drum, and singing his head off with joy while Peter wails away with some beautiful harmonica work. To see that, and the way the audience responds — nodding and foot-tapping and smiling — is a real pleasure after endless nights of the groin-twitching, groupie-rousing bands that appear to be a popular phenomenon.

The good-time rock and roll aspect of the group is the one that usually comes over strongest on gigs, but John's tender, lyrical love songs work in a different and equally important way. They come into their own more on the first album ("New Bottles, Old Medicine" Dandelion 63757) which despite a rather muddy sound in places, has a beautiful feel to it. It is only a subjective opinion, but I think John Fiddler and Peter Hope-Evans write some of the most perceptive, and unashamedly loving songs that I've heard from contemporary British writers.

"I get a strange feeling sometimes when I write," said John. "It's a kind of spiritual thing, where the songs feel as if they are gifts to me, for me to give to other people. It's almost as if I am merely a vehicle for the songs."

Medicine Head, with their real desire to communicate with people on a real level through their music, and their complete disregard of all the hypes and hustles that ensnare so many bands, belong in the fast-disappearing tradition of musicians who play for enjoyment's sake — theirs and their audience's. It is a tradition we should cherish.



ROUNDHOUSE DEC 21

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EMIL DEAN ZOGHBY
Interpreted by GASS

LANCE LeGAULT
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ORIGINAL LIVE CAST RECORDING

Album Number 2383 035



HE AIN'T HEAVY, HE'S MY BROTHER

"A MAN'S a man, in that respect most of them are alike." Ultimately we are all brothers. That twisted angel recognition is thrashing round in all of us, but in others it shoves its wings out in right angles and pushes toward the spotlight. The need for individual attention and expression within a family is often a delicate and competitive situation.

Turning to our current saviour: music, the battle of survival between brothers is still tough.

In the old days, art was considered a family affair. They had a troupe — the old Vaudeville, born-in-the-trunk days. From the Lyman trunk has come three brothers: Frankie, Louis and Timmy and about 15 years of great music.

The name Lyman stood for the perfect innocence and pain of the teenager, of the new wave which was toppling country corn and Frank Sinatra. Louis formed the Teen Chords in 1953, though Frankie had more commercial success with the Teenagers in 1956.

Frankie tore up with "I'm Not A Juvenile Delinquent" and "Why Do Fools Fall In Love?" but also voiced the Fifties pain of passion vs. morals and all the crisis of youth. Sadly, Frankie left us much too young himself, and Louis has been in seclusion.

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Timmy, however, is still rocking in much the same style as his fabulous brothers. In the nostalgic Seventies, where unfortunate parodies of Fifties rock are rocking the charts, it's good to know an honest extension of the real thing is still around. Timmy is the true successor of the older Lymans, the Students ("So Young") and Little Anthony and the Imperials ("Tears On My Pillow") and should be hitting full force soon.

The Everly Brothers have kept together over a decade, fusing their talents into wax with great hits like "Bird Dog", "Wake Up Little Susie", and "All I Have To Do Is Dream". They still work out together, still exude that same clean healthy love between guys that every Gay Power might envy.

Though unrelated, the Righteous Brothers held that same kind of charm, championing brotherly love in their stage act and lyrics. They were the hottest "brother" routine of the mid-Sixties: As "brothers" they took over the charts with their phony R&B exhibited in such overproduced greats as "Unchained Melody" and "You Lost That Loving Feeling".

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The Beach Boys have stuck it out over the years with three brothers, Carl, Dennis and Brian. They have grown in stature parallel to the Beatles: from jive little speedo car tunes to one of the finest produced albums around, "Pet Sounds". Though Brian seems to be the powerhouse behind their energetic output, they have worked well over the years keeping their image clear of jealousy and scummy surf.

The power behind the Creedence Clearwater Revival is unquestionably John Fogerty. His older brother Tim (rhythm guitar), Stuart Cook (bass), and Doug Clifford (drums) subordinate themselves around John but they treat each other as equals; they're like four brothers.

John always knew what he wanted; he is one of



● ABOVE, the Everly Brothers; left, the Allman Brothers; right, Johnny and Edgar Winter.

Patti Smith writes about brothers in rock

those people who recognizes his own magic but also the kind who can pull it out of others. Twelve years ago he wanted to make rock and roll records, he wanted a band; the others weren't so sure and Tom was torn between his job and family and his musical ability (he could play only one string on the guitar). But John was shooting straight for it; felt his brother could do it and knew Stu and Doug could.

John had always had a strong vision of what he wanted, and he needs people who can roll with him; needs engineers who can play ball with him. His "brothers" work perfectly because they revolve around John's control of everything from singing to press and bookings. They all share the load in production, press, bookings and sound set-ups because they can do it quicker, more efficiently and with complete honesty.

They play and work as a GROUP, not four soloists off and on stage. They've accepted John as their leader because, as John says: "There's gotta be one voice otherwise you just ... you never get anywhere."

Tom is as articulate as John, with strong personal views but he usually sits back and lets John do the talking. He often rises in defence of John or punctuates one of John's views but is considerate of the fact that much of the personality spotlight is focused John's way. None of Creedence seems to mind, perhaps be-

cause John's energy-charged fantasies made Creedence a gold record reality.

Possibly the freshest example of brothers creating together in musical harmony are Duane and Greg Allman. Duane is flexible enough to work with anyone from Aretha Franklin to Derek and the Dominos. Yet he has always taken time out to jam with his younger brother Greg; rehearsing for the pure love of it. They thrashed around for months and formed the Allman Brothers after finding just how well their talents complemented each other.

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Duane is known for the flashy brilliance of his slide guitar, the same kind of electric fireworks his musical "brother" Johnny Winter exhibits. Greg plays organ, writes and sings most of their material. Greg has a kind of Gothic face but a gusty white-blue voice; a choir boy singing the blues. They work fine together, which is evident in their new album, "Idlewild South", a fine example of Duane's effortless blues, Greg's growing position as a song writer ("Midnight Rider" and "Don't Keep Me Waiting") and their ability to pool their talents collectively.

Sly and the Family Stone move collectively too, move for the right of every man. Sly has said: "I want everybody to understand my songs." Sly has said: "Everybody is a star", and inter-

changes well with his family. His brother Freddie and sister Rosie are a strong part of the Family Stone.

Freddie studied music at San Francisco City College, then thrashed around on his own — had his own group and composed that great old R&B. He joined Sly in about '68, holds lead guitar which meshes well with Sly's songs and seems pretty happy working with his brother. He sticks to his guitar now and leaves the composing up to Sly, saying: "Sly is always 50 songs ahead of the group; they're stored up in his head."

Stored up in the Chambers Family are four heavy rocking brothers. Willie, George, Lester and Joe have been truckin' together for years ... sliding by the Mississippi River, farming together, deep sea fishing, harmonizing in little churches — singing the gospel — to the acclaim they share today.

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In '68 they met Brian Keenan, a fine drummer who became a full time brother.

The Chambers Brothers have received a lot of heavy criticism for their seemingly white-rooted dance rhythms, but nonetheless their first album, "The Time Has Come", got them a gold record and a long life on the charts. The irony of their sound lies in the fickleness of public taste.

Whether or not one is knocked out by Chamber

music, their loving relationship over the years is pretty admirable. They've lived together for years because they feel if they spread out they'll spread their music out — as Lester says on the things he loves: "It's always music and my brothers. I don't think anything can come between us."

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Often conflicting personalities and goals shoot brothers in different directions, but in the case of Chris and Mick Jagger, it's without malice. Jagger boys are like the moon: they change, they have different phases. Blond, soft-spoken Chris seeks privacy, which is impossible to find near his flamboyant brother.

Having Mick for a brother chokes the privacy so sacred to him and casts a premeditated eye on Chris's musical possibilities, but Mick has sympathy for his brother's interests.

Michael McGear shares with his brother Paul McCartney his sense of humour and love for his family, but his music has taken him in a more theatrical direction. Last year, his group Scaffold, had a fair amount of success at New York's Bitter End.

His arrival in New York coincided with Paul's "death", which made it even harder. "Sure, I've come to town just to tell everyone me brother's not dead, I mean, he's me brother I should know." He made no

attempt to hide the fact that he was Paul's brother ("Sure, I've heard of him, he's a famous Beatle and me mother's son") but fell silent and sultry if pushed too far with questions like: "How does it feel to have Paul for a brother?"

Johnny and Edgar Winter offer a huge spectrum of musical possibilities. Johnny is a charming tyrant, and a slave to his conception of music and performing. To those who can work within his scope he is more than generous. However, Edgar just isn't what he's looking for in his form of expression; Edgar can't be manipulated into Johnny's image, he's got his own ideas.

Johnny has said: "I needed a band where everyone thought the same way I did but really had some ideas of their own, too. I tried with Edgar but I don't think it worked. Our music pulls against each other. Edgar is a technician, technically he's the best."

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But Johnny's feelings haven't worked against Edgar. He's given Edgar plenty of exposure on stage, so much so, that often the public cries out for Edgar's classic rendition of "Tobacco Road." In spite of any musical or personal conflicts they have, Johnny always calls Edgar to the stage without resentment.

Happiness in the form of audience gratification is exactly what Rick Derringer and his brother Randy were striving for in 1965. The brothers were the powerhouse behind the McCoys and "Hang On Sloopy" had kids rocking for months.

However, they couldn't make it emotionally. Rick, like Johnny, loves his brother but seeks the freedom family ties and familiarity can't give. It's magically ironic that Rick could find escape and new freedom with Johnny Winter. Johnny and Rick share an airier flamboyant brotherhood free from their blood brothers.

Rick has an undisguised admiration for Randy (a fine drummer and song writer) but working with him caused too much inner pressure: "Brothers always feel strong obligations toward each other, but at the same time they want to go to the other side of the spectrum."

"We liked working with each other but sometimes we'd feel stifled, we always wondered what we could do alone — separately. I feel freer now, working without him. I have a lot more confidence in myself. Like song writing. I couldn't write when we were together; I'd read lyrics I'd write and his were, well, more lucid, more contained ... he's a great writer."

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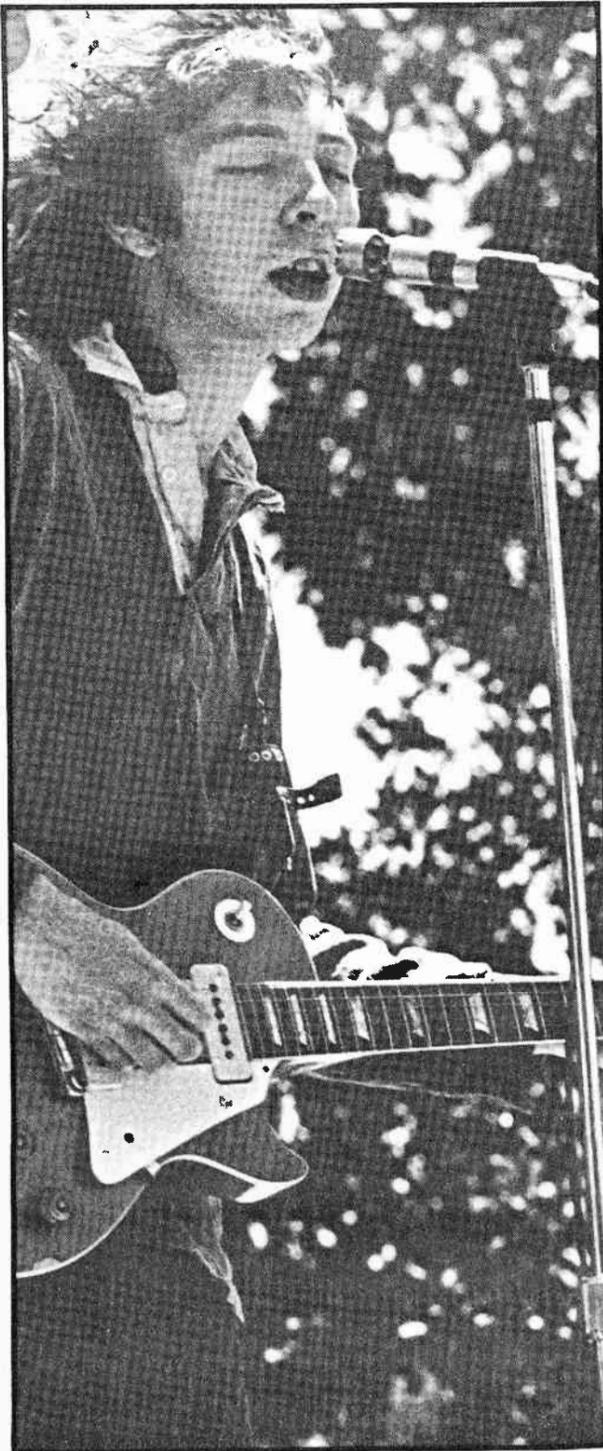
The strong individual directions of the Winter brothers will more or less take care of the sceptic public who question the need for two white wonders.

However, a more sensitive ear is needed for Livingston Taylor. The younger brother of James Taylor (he'll be 20 on November 21) sounds remarkably like sweet baby J. In a world where we are spun by television and quick information we are liable to overlook him as just a younger James Taylor.

They both seem to have that easy, lazy grace, though Liv seems to have gone through less stress than his brother. His songs are more idealistic and rural, reflecting family life and his youth.

And coming on Capricorn Records (a real brother label ... they have Liv and the Allman Brothers) is a third Taylor — Alex.

RICHARD-FAIRPORTS' ANCHOR MAN



● RICHARD THOMPSON: "It's not easy to adapt to instrumental dance music."

WHEN FAIRPORT Convention embarked upon their empiric change from American oriented rock music to English country dance music, it was so startling that it looked as though the "Liege and Lief" album would be filed away exclusively under "special projects."

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But instead Fairports have used this as a springboard for greater things, and when they return to America next month it will be British music they are putting on display.

Throughout their changes in personnel and musical styles over the years, the group's survival has rested largely with Richard Thompson, the anchor man throughout, and a brilliant adaptable guitarist.

Single him out from the group and you find you are suddenly dealing with a sensitive, almost tactile creature who is only too willing to dismiss the attention focused on him with a self-effacing shrug or nervous laugh.

It is easy to talk about guitarists being under-rated but not always easy to see why. But the fact is that you can watch an entire Fairport Convention set and scarcely notice Thompson's presence; yet all the while Dave Swarbrick is leading rapid jig and reel medleys through the respective tempo changes on fiddle, Richard Thompson is matching him on guitar.

Consequently, most of the respect comes from the folk quarter — and ceilidh bands like the High Level Ranters with whom he has frequently jammed. Richard, in

turn, claims: "Tommy Gilfellon of the Ranters is the only guitarist I can take anything from, so I tend to take from the pipes as much I can".

But Richard is well aware of his failing on stage: "Whereas Swarb's one fault is that he plays to the audience rather than the band sometimes, he could criticise me for simply playing to myself. The thing is I'm not a performing musician, I'm a sit at home and play musician, and I accept that even in the event of me playing well I won't get appreciated. "I'd like to be appreciated in the future sometime by one of the Alan Lomaxes, but the fact is that I don't project, and I don't expect to get recognised."

"The reason I play down a lot is because I've got too subtle a turn of mind for my own good", Richard decided after due consideration. "Subtlety's alright by I seem to go to an extreme — a bad extreme, and I don't expect everyone to be with me on that. On the other hand I can play aggressively sometimes."

"On Fairports' records I've never played well, and I just can't play well in the studios. I stopped doing session work a year ago, but there were a couple of people I wanted to work with like Gary Farr and Marc Ellington, so I've played on their albums — but it's a really frustrating thing, and unless I'm enjoying myself I get really nervous in the studios."

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The group will be taking a well earned Christmas break before setting forth to the States. When they toured earlier in the year they had to curtail their visit after only three weeks because of Dave Swarbrick's illness. Not only that but a terrible anachronism caused confusion when their albums were issued — featuring various past bands — particularly when their very first Polydor album was released in America recently.

The situation is even worse on the continent. "Because a lot of our stuff is word oriented or country dance oriented it's disastrous, so we generally just nip across and then come back home again."

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"We're in the process of recording another album, which will be released by the time we get back from America. There will be some of my songs and some more traditional stuff, but we're not really sure yet. We had a lot of sound trouble with the last one mainly due to confusion over the Dolby system, and hang ups all down the line. The original English pressing was very bad", Richard pointed out.

This time the Fairports will be spending a couple of months in the States, and some of them may spend Christmas over there.

At the moment they are living together at Bishop's Stortford, but aim to move nearer London. "We've been working so hard this last couple of months and we're beginning to get on each other's nerves, as a result of being in close proximity continually. It's really like a family structure — it's that close; but it's a good job we're having a holiday."

"We'll probably all get places in an area with one central place, because if you're together for gigs and rehearsals and a fair amount

by JERRY GILBERT

of social life, then that's truly enough. If you're together all the time you find it can narrow your horizons".

Richard admitted: "It's not easy to adapt to instrumental dance music — and I still can't do it basically. You really have to play fiddle scales and pipe scales, and it gets very hairy. On stage it's only every other jig or reel that I have a go at."

"I don't want to be a good flat picker because I'm not into that kind of sound, and when I play I try to use a lot of left hand effects — and sound like a pipe or a fiddle. I intend to start using some effects but I haven't really got round to working on them yet".

Richard confessed that the change in Fairports' approach reflects the way he wanted to move. "At the time I was jaded with the music scene in general. It wasn't that Fairports were getting into a rut, but we always had a monstrous frustration about relying on American music. We just wanted to switch the emphasis and we've been performing English music for a while now. The idea was to make a concept album with "Liege and Lief" — to produce a record of English music and see what happened after that."

"We didn't need to do any more thinking — just playing, and as far as I was concerned I'd always been interested in that kind of music as well as other forms; but previously I'd always thought it had been impossible to play the music electrically — and that had been the big off putting thing".

There is no doubt that

Tyger Hutchings was the main instigator of Fairports' veering towards English music, and Richard emphasised that Tyger is very much a pioneer. "After 'Liege and Lief' he wanted to add people to the band to make it an eight or nine piece, but not everyone agreed with that. Everything that's happening in English folk music at the moment seems to be the result of him, but he probably won't get any recognition for probably 20 years".

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Richard spoke about the changing face of the folk scene but added that he really disliked the environment in general. "The folk scene is being completely abused and most of the performers in the south where I live are singing rubbish; in the north that isn't so".

Another side of Richard Thompson which is still underplayed is his songwriting ability. His vivid imagination is eclipsed in the detached little world he presents on the back of the "Full House" sleeve. But songs like "Walk Awhile", "Sloth", "Doctor of Physick", and "Crazy Man Michael" are all of the highest standard, and should gain him the recognition he deserves — particularly in view of the fact that Shirley Collins is doing "Poor Will And The Jolly Hangman", and others are featuring "Crazy Man Michael" — a fact that he finds very flattering.

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But despite the unlikely people who crop up on "Full House" like a Lewis Carroll fantasy, Richard insists that there was never intended to be a unifying theme. "In any case, the sleeve came afterwards", he chuckled.

DR. STRANGELY Strange are a band of many changes. There are many colours to their music, but always behind whatever they are doing lies a deep-rooted feeling for the romantic folklore of Ireland, the country that give birth to the band.

I first saw them in Dublin — Tim Booth's Sandymount home — where he, Ivan Pawle, Tim Goulding and Linus were practising in the front room. The house was littered with musical instruments — drums, guitars, whistles, a harmonium, and percussive devices of many kinds — and an atmosphere of gentle, musical, vaguely insane happiness hung over the place. Later, we all went down to a bar in the centre of the city where they were to play among the laughter, chatter, beards and Guinness bottles. At first it seemed a strange environment for their blend of traditional folk tunes and mad flights of fantasy, but when they played the music fitted perfectly the time and place. It was all part of the unreal, romantic magic that pervades the parts of Ireland that I love.

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"Kip Of The Serenes", their first album, captured the mood of that time. Tim Goulding with his wheezing harmonium and other keyboards, stretched up to high notes in his visionary songs; Tim Booth altogether harsher, closer to the



Strange family

ground, played open chords on his guitar, but still shooting off at strange tangents; Ivan, gentle and sensitive, picked at his guitar as he intoned beautiful songs full of deep respect for the myths and mysteries of the past; and Linus blew whistles, banged things, rattled things and tinkled bells, joining in with the singing. It was an album of pure happiness, music of great joy.

Tim, Ivan, and the other Tim came over to England — leaving Linus behind. They played at colleges and little clubs, and started their second album "Heavy Petting" which turned out much more varied in it's sounds, but equally joyous in feel. Friends like Gary Moore from Skid Row and Dave

Mattacks from Fairport helped give their music a more solid, less chaotic form, but the spirit of fantasy and happiness, the intangible, very Irish atmosphere still surrounded everything they did.

Strangely Strange now play electric instruments, they have a drummer called Neil Wood who comes from the Midlands, amplifiers and a proper van — the faithful Gosport Lil, a little car who used to carry them around with Tim's harmonium strapped to her roof, proved unequal to the task. They have become more like a group, less like a family of wandering players, and their music has probably become easier for audiences to relate to.

I'm glad they are beginning to win wider acceptance, and to lose the nervousness that used to mar their performances at times. But I am more glad that they have been able to make the change without losing the spirit of their early days. Things change, and so does the music of Strangely Strange, and I have a feeling that — having come to terms with electric instruments and stage performances — they will move on towards a real blend of original ideas and traditional influences. The further development of Dr. Strangely Strange will be interesting to watch. STEVE PEACOCK

• "Kip Of The Serenes" (Island ILPS 9106).

• "Heavy Petting" (Vertigo 6360 099).

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Music is my way of life

IN 1960, the Jewish Chronicle wrote about Pete Brown at a poetry reading: "I was vaguely reminded of Stanley Holloway's Alfred Doolittle", said their reporter. The same year, the News Chronicle freaked at the sight of 1,000 unwashed in Hampstead and described Pete as a "genuine beatnik."

This was the time Pete Brown was touring the country giving poetry readings. He was one of the first to start relating poetry and jazz, reading with Michael Horowitz. Kicked out of school in 1955, he hitched around and "ended up living in a tent in Devon, working in a winery."

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He heard about the supposed poetry-reading circuit in the States — "though later I discovered it wasn't really as big as I thought; they just did a few big readings" — and he set about creating his own reading circuit around the country. It worked pretty well and he found he could just about make a living by it. Then he started experimenting with the jazz and poetry idea. He read with various pick up bands, using musicians like Johnny McLaughlin, Dick Heckstall Smith, Jeff Clyne, Graham Bond... "I did that for a long time, too long really. I wanted to get further into music but I was scared. I'm really sorry that I didn't get into music before, but perhaps it was fated that it didn't happen until 1968."

It did almost happen earlier, several times. Pete was reading with a band called "New Departures" (after Horowitz's magazine) which Dick Heckstall and Graham Bond were in, and he almost joined the Bond Organisation. Then they broke up. Then he got the chance to make some demos with a band that included Dick, John McLaughlin, and Danny Thompson: "But people wouldn't accept the music — they rejected the band as a load of old jazz has-beens."

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In the light of what has happened recently with jazz musicians working within the pop world, it would seem that somebody made a rather foolish mistake there, but that band was perhaps a little ahead of its time.

Pete speaks with great respect of Graham Bond: "It was Graham who made me sing originally," he said. "I owe more to Graham than to anybody else, and so does the English music scene. Without him, there'd only have been the influence of Alexis — there'd have been

no Cream, no Airforce, no Colosseum, just the blues thing."

By 1968, Pete had overcome his fear of singing, had been doing a lot of songwriting and was ready to start his own band.

"Playing with the Battered Ornaments was my musical apprenticeship really. I was singing very badly, but we managed to do a few good gigs." They were also probably the first band in Britain to incorporate the freer kind of jazz into a rock context, and one of the first to base their music on African rhythms: "That all goes back to Graham as well."

After the Ornaments, came the first Piblokto band: "I had some bread from the songs I wrote with Cream, so I had these auditions and picked out the people. The musicians I picked were really good, but somehow the band never really gelled."

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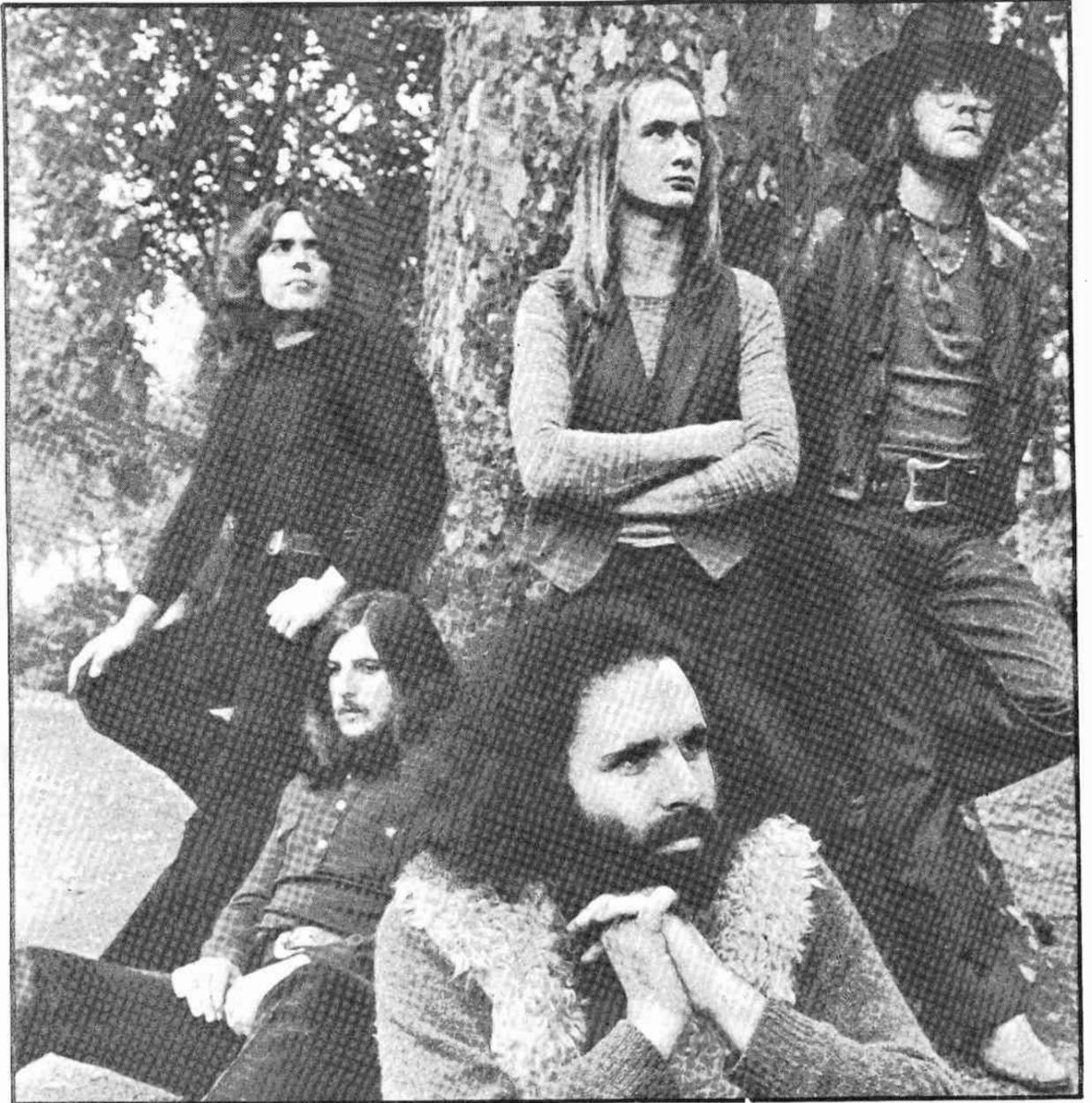
Four months ago, all but Steve Glover, the bass player left, and Pete recruited Phil Ryan (keyboards) John "Pugwash" Weathers (drums) — both from the Eyes of Blue — and a guitarist called Brian Breeze who once made the charts with an amazing leopard-skin-clad band called the Untamed. Pete is really enthusiastic about the new Piblokto, says it is the best band he's ever had:

It was Jack Bruce who first weaned Pete on to the idea of writing lyrics for songs, and with Jack he wrote a lot of songs for Cream, including "SW-LABR" (She was like a Bearded Rainbow) "Sunshine of your love", "White Room", "Politician" and others, and of course he wrote the words for Jack's "Songs for a Tailor" album.

Songwriting, says Pete, is a completely different area from writing poetry. "The best songs write themselves, they come out of the music," he said. "It is very rare that I write the words then let the music come later, though "White Room" started life as a poem, which Jack asked me to adapt."

But although the writing of Pete Brown is important — his poetry and his songs — and it is what has done most to get him known, he is basically a performer. Going on the road first reading and now as a musician is really his way of life, and he hopes he can keep on doing it.

"If I had to sit in a back room writing poetry now I'd probably be a suicide case within a year. I don't much care where we play, as long as I can go out and play my music, and I want to stay doing that for another 20 years". —STEVE PEACOCK



● PETE BROWN AND PIBLOKTO: "Songwriting is a completely different area from writing poetry."

HENRY LOWTHER ON ACHIEVING SATISFACTION

HENRY LOWTHER is a musician who is capable of deep and reflective thought and it is a point which so noticeably impresses you during conversation with him.

His refreshingly acute and aware way of thinking puts misunderstanding people and like situations, which face artists such as himself, into their proper perspective.

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He terms himself "first, a musician and secondly a jazz musician", the impression is that he has arrived at the definition after years of trial and struggle against the inevitable problems which confront him and prevent him from realising his ideal music.

Henry has worked intermittently over the past four years or so in pop and jazz but now he says that it is only in jazz that he sees himself achieving the musical satisfaction he is after. His past ventures in pop, the first being with Manfred Mann, which he says is the only gig he has compromised on because he needed the money, has afforded him a vital taste of rock music.

"After that I didn't feel inclined to compromise in any way," said Henry. "With John Mayall and The Keef Hartley Band it wasn't a question of compromising. I was satisfied because I was satisfied with both bands for the period of time I played with them and I was playing because I wanted to find out all about that scene."

Recently Deram released

Henry's "Child Song" album, which is his first ever recording under his own name and also is the first recording venture of any note that he has undertaken since leaving the Hartley Band in the early months of this year. Was he satisfied with the results?

"I was very satisfied with it. It almost makes me feel guilty to say that because I suppose an artist should never be entirely satisfied, but, let's say I'm not ashamed of it."

"It was recorded within three days and I pieced it together from the sessions, choosing the separate numbers. After that I got the idea of making the album into a complete entity."

Despite "Child Song's" excellent reviews, Henry reports that it isn't selling too well.

"My intentions were to keep the band I had on "Child Song" and make it a permanent thing but nothing came of the idea. We found that the promoters didn't want to know. They wanted to put us in pop clubs but they said the band was too close to jazz and we played to primarily jazz audiences."

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The state of British jazz, and particularly the very restricted outlets for its musicians, is a much discussed point. Henry finds it hard to conceal his frustration and depression, especially when he says he cannot envisage a change for the better.

Henry: "The British jazz scene has always been bad whether economically or in an appreciative sense. Really there are some amazing jazz musicians in Britain like



● HENRY LOWTHER

Kenny Wheeler who is one of the greatest in the world but there's so little appreciation for people like him in Britain."

Had he ever considered following in the wake of other British jazz names to seek satisfaction on the continent?

"From what I can gather the situation isn't really all that much better on the continent although I suppose John Surman went there initially because there was more work, but now I hear he wants to come back."

"Because the jazz clubs in Britain are so badly supported, I hope to be able to build up a jazz scene in the universities. I feel jazz has always been the true underground music in this country. When applied to rock music "underground" is inaccurate."

Another thing why I'm so depressed is that there doesn't seem to be anything fresh happening. Even the higher thought of British rock groups are not coming up with fresh music. It seems that most of it revolves around sounds and not musical ideas. Jazz is the only consistent musical lan-

guage because pop is such a hybrid combination.

Henry's future plans are uncertain to say the least although he talks vaguely of a second album which would have basically the same personnel as that on "Child Song" but with additions. Writing for his band is another carrot Henry is dangling in front of himself. He says he has written a few pieces but wants to get more involved in writing in the future as soon as he finds his medium, which is a situation he finds difficult to reach at present.

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Although having no fixed or permanent band at the moment, Henry should not be dormant for long. As he himself says, his ambition is to get a band who will stay long enough together to achieve something fresh in jazz. There are few more capable of such an undertaking. — RAY TELFORD.



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RECORD SHOPS

ONE OF the most widely experienced men on the British jazz scene, pianist Howard Riley has been adding a new dimension to his musical travels these days. The Electricians' Union permitting, any performance by his trio now is likely to include a venture into the land of electronics.

Howard himself still plays a standard piano, but drummer Tony Oxley is liable to turn up with a frame cluttered with weird and wonderful devices all wired for sound, while bassist Barry Guy has added an amplifier and a foot pedal which allow him to experiment with sounds.

It all presents quite a different experience from the music on the latest album "The Day Will Come", which Howard still feels very happy with, but he admits that things have changed. "There is a new sound spectrum which we can call upon, and which gives us a much wider range. As I see it, we're seeking a judicious balance between the instrumental sounds traditionally associated with music and electronic sounds.

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"It helps to win acceptance of sounds which move towards electronic music because people can see them being produced on stage by the musicians, and aren't just presented with a prepared tape playing on the stand. They can see that the sounds are being made in a musical context, and aren't just sounds for their own sake. Now we can concentrate either on stuff which is accepted in the musical tradition, or electronic sounds, or we can combine both if we choose.

"Personally I feel that it is important to let my music and outlook evolve through playing, but I am very interested in using the spirit of jazz with techniques drawn from anywhere — even from pop, although I haven't found anything sufficiently stimulating in pop to use any of those techniques yet.

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"What I play with the trio is still to my mind jazz — simply because most of the musicians I admire on the jazz scene in this country have come like me from a background that is essentially jazz. The first stimulus to make my own music 12 or 13 years ago was jazz. I had been playing piano since the age of 6, and I could read at an early stage, but it took jazz really to get me started for myself.

"The other sides of music came later, which seems to be a fairly common experience with musicians working in the same sort of

New spectrum in the days to come

by MICHAEL WALTERS

area as me. I went up to Bangor to study English originally, but at the end of the first year I switched over to music. University stimulated a wider interest, and I went on from there, getting an M.A. in music from Bangor, and then a Master of Music at Indiana as the result of a music fellowship in the States for a year in 1966-67.

"When I returned from America, I came down to London to live and play, and I began to study for a Ph.D. at York externally. The actual period of study finished some time ago, and I am waiting to learn the result now.

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"All along, though, my development in improvised music was entirely separate from my formal studies. I was taught straight music in the traditional manner, with very few references to jazz. York is one of the exceptions, but the average university still isn't aware of the existence of jazz.

"But the formal studies did contribute to my development, because I took the elements I wanted from them, for what I wanted to do personally. A formal training has a lot of value, because it teaches you disciplines, and makes you realise what goes on in different types of music. I've gone through all of the formal disciplines, and I choose to play the way I do because this is my personal way."

"With this formal frame of reference, Howard has clear views on the way in which free music should work for him. "Free to me means free of outmoded or pointless restrictions on creating music. Why should anyone stick to any particular form? But what it doesn't mean is a lack of discipline, because there is a discipline in the

better types of free music, even if it may not be apparent on first hearing.

"The discipline in free music for me comes from a natural evolution, which is unforced. There comes a time when you question more conventional forms, and you let this develop quite slowly.

"There are two things needed in music — feeling and technique. Feeling is by far the most important, because that is what music is in the end. The trick is that you have got to have the technique to express the feeling, and if you have an excess of one you're in trouble.

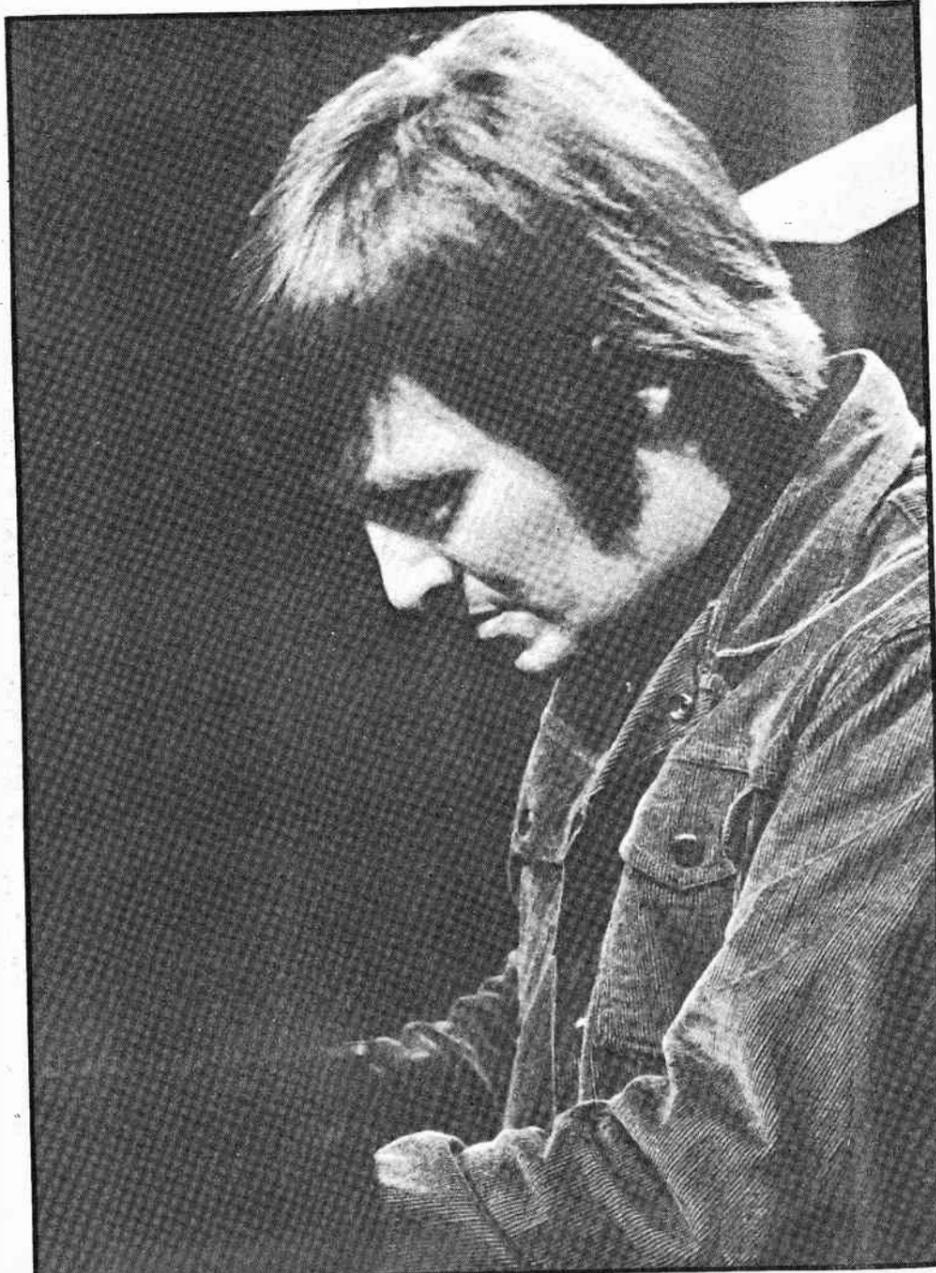
"Letting the music develop gradually, you become aware of greater possibilities, and realise that in certain forms you are not expressing enough — so you begin to move into other areas.

"Now with the trio, the framework is minimal, and there is hardly a composition at all now, perhaps just a snatch of melody or a rhythm. Others just go all the way, purely on intuition, and I can accept that as a valid approach, and respect it. But it is not for me at present. I find I can express a lot more with my current framework.

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"But there are two sides to my musical personality, in playing and in composition. There is not so much that needs to be written in jazz these days — the players are thinking in a way which needs less details. And there is a problem of notating sounds, one which has always been there. How did Duke put Bubber Miley's sound on paper?

"The problem is greater now, because there is so much wider a variety of sounds available. I couldn't



● HOWARD RILEY: "The term 'free music' has done a lot of harm".

even begin to notate the sounds open to the trio.

"In the straight field, I have had my 'Textures' for string quartet performed at the 1970 Cheltenham Festival, and 'Three Fragments' for flute and piano at the Purcell Room in October, and this represents another facet of my musical personality. There are certain compositional ideas which I can only express in straight music. But even in this, there are problems in getting the right players, and it could be in the end that those I should write for will come from the ranks of the Derek Baileys of this world."

There seems almost implicit in some of Howard's remarks the idea of some sort of logical progression which leads musicians working in his area ultimately to total spontaneous improvisation, but he questions this at

present. "As a musician, I can't foresee which way I will develop, otherwise I'd already be there. And although it might seem logical, I don't accept that the totally free scene is necessarily the next step on. I don't think that any approach in any kind of music is intrinsically better or worse than any others. The trick is to get any musician at any time in the approach that is right for him at that particular stage.

"It works beautifully for Bill Evans to play ballads, just as it is right for Evan Parker and Derek Bailey to play in an essentially intuitive situation as on that Incus album. In effect, to say otherwise is narrow-minded.

"In the trio, we have played totally free at times, and it has been good sometimes. But for me, at this stage, it is not as satisfying

as my present approach. And it is possibly quite important to give the audience some points of reference.

"I want to create music that is essentially the trio's. It is very desirable to me that the music should be self-contained and identifiable. In hard reality, this makes putting depts in very difficult, and means that we may have to cancel gigs if the right men aren't available, but the rewards are that we get a music that is really our own.

"It is no good if I can't get Tony or Paul Lytton. The music is very wide-open, and all that dictates whether anyone fits in is his ability to create at that sort of level. Paul changes the trio, but he does fit in, and has played some very good things.

"One of the determining factors for this music is simply musicality. It is one of the bees in my bonnet that in a way the term free music has done a lot of harm. I am against taking superficialities of anything and just using them. It is easy to parade these elements from free music, and the popularisers are often acclaimed by audiences and critics alike — which is a sad reflection on critics who will often plug the popularisers.

"What I'm looking for, and hope musicians in general will strive for, is depth and a naturalness with it, something which is achieved at the musician's own pace and comes out naturally. But I'm really against the superficial gimmicks.

"The only thing that will bring music together, taking in pop, jazz, rock, classical and everything, is musicality. By that I mean that people should be able to express their feelings with lucidity and without technical problems.

"Rules may not exist in the normal sense in freer music, but to get to that stage of intuition where the players are really relating to each other, then you have to go through a period where disciplines are examined very carefully. You have got to know bad to know good."

Blood, fire and Albert

"IT'S NOT about notes any more. It's about feelings!" That simple, straight-forward quotation from Albert Ayler said almost all that there was to say about the new wave in jazz. The music said the rest.

Listen to almost anything recorded by Albert Ayler, and the message will get across if you are there to receive it. The primitive possessed of a staggering strength in a world of music where too many minds were cluttered with a need for complexity for its own sake, Ayler ignored the empty intellectual rules, and simply played his music.

From the earliest recordings in 1963 and 1964 down to the last release to reach England and cut in August, 1969, the power of the man is in every note he plays. Fat, heavy, wavering, emotional tenor, hitting hard and direct with a song so simple and basic that far too many have been unable to hear it.

"I want to play songs like I used to sing when I was real small!" he said. "Folk melodies that all the people would un-

derstand. I'd use these melodies as a start and have different simple melodies going in and out of a piece. From simple melody to complicated textures to simplicity again and then back to the more dense, the more complex sounds.

"I believe when I talk with somebody I must communicate to them . . . I must communicate with their spirit that comes within the soul and the heart . . . Never try to figure out what happens, because you would never get the true message.

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One of the great individual voices in the new music, Ayler can be found communicating directly and honestly on two Fontana re-issues which hit the shops earlier this year "Spiritual Unity", and "Ghosts".

His more recent sets have not been issued over here, but are available on Impulse imports. Going back to them to help collect these thoughts, it was sad to meet such

joyous music again on the occasion of their creator's death. "Love Cry" and "Albert Ayler in Greenwich Village" both contain some magnificently strong, passionate music. It must have been of this period, that someone, in "Downbeat" I think it was, suggested that the music sounded like a Salvation Army band on L.S.D. I don't know if it was meant as a compliment, but the blood and fire are there, with joy as well.

He comes with a rather different message on the last two sets "New Grass" and "Music Is The Healing Force Of The Universe", and there are heavy rock 'n' roll influences on both.

But whatever his direction, he was one of the few voices who had to be heard — one of the few who at any time might have had the authority to achieve something remarkable if the spirit moved him. His achievements already ranked high. The loss of what else he might have done is enormous. — MICHAEL WALTERS.



● ALBERT AYLER: hitting hard and direct with a song so simple and basic that many were unable to bear it.

THE SOUNDS TALK-IN

ROD STEWART



CAN WE go back to the beginning. You started singing with Long John Baldry, how long ago was that and how did it come about?

It would be six years ago this Christmas and I was playing with a band called Jimmy Powell and his Five Dimensions. I was just playing harmonica, I wasn't really allowed to sing as such. We used to play in the Ken Colyer Jazz Club and when the Stones left to go on that first Bo Diddley tour we took their place over and Baldry came down to see the band. I mean he probably came down to see Jimmy Powell and he saw me there. Cyril had just died. Cyril Davies had just died, and he was probably looking for a harmonica player but anyway we started. (I did sing one number that night actually, a slow blues) and he said do you want to join the band and that was six years ago — January the tenth, yeah. And then we started, we kept on as the Cyril Davies All Stars, no it was called the Long John Baldry All Stars after Cyril had died and then we went on to the Hoochie Coochie men.

Who else was in the group at that time?

Oh, some incredible musicians. There was Jeff Bradford who played guitar, Cliff Barton who's now passed away unfortunately; some very very good musicians. Then in the original Hoochie Coochie men there was like two of the Humphrey Lyttleton jazz band, Ian Ahmet and what was the other guy's name, the bass player, we had a string bass player, and then

FEATURE BY



ROYSTON ELDRIDGE

there was the Clyde Valley Stompers drummer. It was like a second nature to them playing blues. They played it so well, a great band.

How long did it last?

It must have lasted a good year — a year and a half I'd say, and then we went into the Steam Packet after a couple of months break. The Steam Packet was Julie and... well, you know who it was.

What sort of numbers were you doing with Baldry? Was it all blues?

De blues. We were one of the first to be doing it and they were doing it a long time before I was really. They were all sort of old guys, Humphrey Lyttleton's team. It was a good band, we were doing like "Mojo Working" and all the regular numbers. It was a good band, when I look back on it I'd like to see where the band would be now if it had stayed together as a band, which is impossible. It stayed together six years and not many groups have done that.

How did the Steam Packet come about?

After the Hoochie Coochie men had folded John and I knew we were going to stay together and get something else on. We'd been asked by Georgio Gomelsky who'd just taken over the Yardbirds if we wanted to play with Brian Auger. It was his brainstorm actually, it was an early super-group. It was just going to be John, myself and Brian, and then Brian said why don't we have a girl singer, a chick singer, because the soul bit was

getting like well popular, so Julie came along. She was working as the Yardbirds fan club secretary at the time and she wanted a break so she joined the band. And that stayed together, it was very successful, for about two years, two and a half years, about.

Did you cut many records in that time?

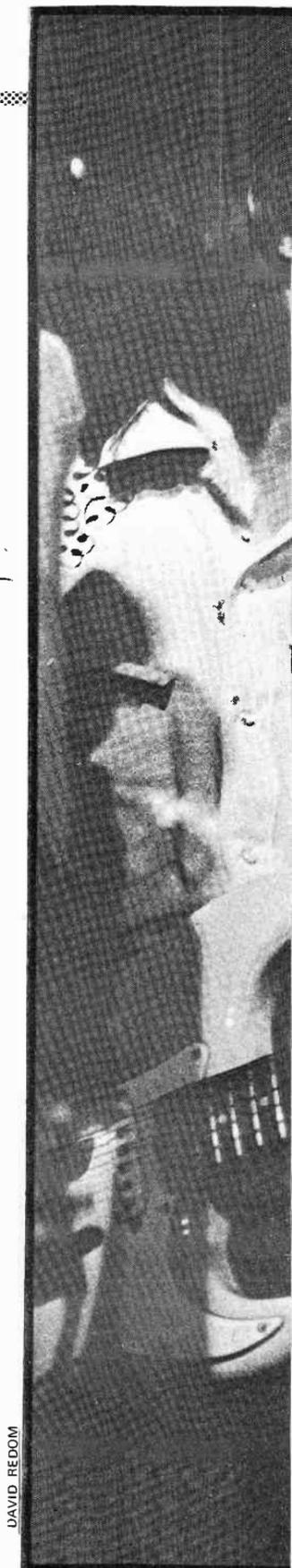
As the Steam Packet we didn't cut any. Because we were all on different labels. Julie was on Columbia, Brian was on Columbia, Baldry was on Pye and I was on Immediate, so the whole thing never got together really. We even blew a tour of the States which is weird. We had a chance to go over there with Eric Burdon, second on the bill to Eric Burdon, but Baldry blew it because he said: "Oh, my American audiences aren't ready for me yet." Silly sod, he hasn't even been there yet. We should have cut some records, it would have been good, we should have made an album, you know, it would have been a classic. We really worked hard, we earned good money too, really good money. It was a band that was built purely on reputation and live shows. We did a big string of Ready Steady Go's, as well, which was good... "Ready Steady Go". Did you see our Top Of The Pops the other night, it was just like Ready Steady Go used to be, really live.

Were you doing a lot of blues with the Steam Packet?

No we were doing all the Impressions things — quite well for the time, I mean everyone was doing that at that time really. It was like an apprenticeship for what I'm doing now.

When you first started who did you particularly admire?

When I first started? Nobody in the blues field really — I didn't know that much about the blues as such. I was listening to guys like Jack Elliott, Ramblin' Jack Elliott, and Guthrie and Dylan when he first came out. That's what I used to listen to because I never really considered myself as being a blues singer. It was John who introduced me to the blues via — oh who was the first guy — Broonzy and Joe Williams. My personal favourite at the time was Jimmy Reed, you know, there's something about Jimmy Reed that we could do with back in the music scene now. Free have got something like Jimmy Reed used to have, that monotony, you know, but not quite so much because he had three chords and he



DAVID REDDM

● ROD STEWART (right) on

used all of them. Free are really a band that knock me out today... in fact I'm going to be writing some songs with Kossoff, the guitar player, for the new album because he's got thousands of riffs and things and chord sequences and he says he doesn't get a look in with his own band because Paul Rodger and Fraser, they write all the songs. So I said I've got thousands of lyrics, you know, so why don't we get together. When they come back — I think they go to Sweden this week — we're going to get together and turn out some things for me album, me new album.

After the Steam Packet, you joined Jeff Beck. Was there much of a gap in between?

Not really... I should imagine about six months of doing nothing, wondering what I was going to do, spending all the money I earned with the Steam Packet, we did earn ever such a lot of bread. I can't actually remember the day when I met Jeff, I think it must have been down the Cromwellian... no it was via Ronnie Wood, that's right because Ronnie had already... no, no, no. At the beginning the original Jeff

Portsmouth

THE TWO best bets for a night out in Portsmouth are the South Parade Pier and the Tricorn Club.

Promotions at the Pier by the Portsmouth Polytechnic Students' Union and independent promoters Crimson, have proved very successful drawing crowds of over 2,000.

Both promoters have concerts planned in the New Year and admission prices will vary from 8s. to 10s. depending on the groups appearing.

The Pier offers several good bars and many fans enjoy a night out there because of the friendly atmosphere.

At the Tricorn Club there's invariably a capacity attendance on the several nights during the week when live groups and record sessions are held.

On Thursday, December 17, Egypt, a popular city group, are appearing and the following night there is an appearance by the soul band The Delroy Williams Show.

On Monday, December 21, Sy are appearing. This group is managed by Dave Cash and has a new record out soon on the Bell label.

...

Prices of admission to the club vary depending on the night. On Friday it is 10s. for members and 12s. 6d. for guests while on other nights the price drops to 6s. 6d. for members with an extra charge made for guests.

On Sunday night the charge is 5s. 6d. for members with an extra charge for guests. Concession tickets are issued for this, enabling members to get in for 5s.

On all these nights the price of admission increases after 10 p.m. — B.D.

sounds around

Your weekly pull-out guide to the music scene

Mothers— home to top bands

Birmingham

BIRMINGHAM, not so long ago bereft of good clubs and night spots, can now match most other cities. A typical threesome, all leaders in their field, are Mothers, Rebecca's and the Opposite Lock.

...

Progressive and contemporary music is synonymous with Mothers at High Street, Erdington, five miles out of town. Admission is 5s. up and most of today's top groups began their careers there. Examples: Pink Floyd,

Canned Heat, Steppenwolf and the Who.

The big "pure" jazz names usually appear at some time or another at the enterprising Opposite Lock club in Gas Street. Count Basie, Earl Hines, Maynard Ferguson and Salena Jones are just four. Non-members pay 10s. (men) and 5s. (women).

Rebecca's (Severn Street) looks after the middle-of-the-road pop scene. McGuinness Flint, Don Fardon and Harmony Grass are there in the near future. Admission is 12s. and 10s. For blues, folk and contemporary, try Henry's Blueshouse at the Crown in Hill Street. The last three named are all in the city centre. — B.J.



• DAVE GILMOUR: Pink Floyd are one of the many groups to work at Mothers

Leeds

Paul Mountain is the progressive pioneer of industrial West Riding. While other clubs flounder from disinterest or bad management, his in Halifax grows strong week by week.

Clarence Club is situated in Crown Street, Halifax, and turned to heavy music eight months ago after a history of Trad jazz and disco. Now Paul books groups of the quality of Goliath (this Friday), Supertramp (Saturday), Duster Bennett (Christmas Eve) and Barclay James Harvest (Boxing Day).

Clarence members come from as far away as Manchester, Leeds, Huddersfield and Bradford — showing the paucity of the scene in these places — and his only source of competition is from universities and colleges. Entrance ranges from 6s. on Friday to 12s. for a big name band on Saturday, these being the club's only two nights. There is a drinks licence until 2 a.m. and capacity is 200.

...

Others are at last stepping warily on to the Mountain path. In Bradford, the Gorgon Club at the Tavern in the Town books regional groups for Mondays while nearby, in Shipley, Medusa functions on Tuesdays (soon to be Fridays) in Butterfields Social Club with mainstay band Spiral Highway often on show.

But while progressive clubs continue to struggle, folk springs up at pub after pub — what better way to make money on flat nights? Among the top places are the Topic, Bradford, Toby's Folk at Yeadon, the George Hotel at Cleckheaton and the Three Nuns, Mirfield. — L.H.

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Portsmouth
EGYPT

UPSTAIRS
AT RONNIE'S
47 Frith St., W.1
GASS

ST. ALBANS
SCHOOL OF ART
HIGH BROOM

BULL'S HEAD
Barnes Bridge, S.W.3
ALAN HAVEN

KENSINGTON
Russell Gardens,
Holland Rd., W.14
DAVE SHEPHERD
STAN GREIG
QUINTET

TALLY HO
9 Fortress Rd.,
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NEW TUXEDO
JAZZ BAND

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SATISFACTION
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CHRISTIE with the
BILL LE SAGE TRIO

BUMPERS
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Coventry St., W.1
CLOUDS

TRICORN CLUB
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DELROY WILLIAMS' SHOW

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33-37 Wardour St., W.1
BRAMSTOKER
BAND OF MENTAL
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Progs. 7.00 & 9.00 p.m.

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LIVE SOUNDS

ELP don't justify that grand image

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Square on Friday — an unlikely venue for bands at the best of times — I was expecting an evening of Principal Edwards Magic Theatre. The first thing that happened was that I got hit in the face by a runaway balloon, and the next was that I got flattened against a wall by a small band of rather drunken hoorays who were heading for one of the many bars in the building; this in fact proved to be one of the main features of the evening, and it happened every time I ventured into the corridor.

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Understandably, they were not exactly bubbling with enthusiasm at the prospect of playing at a thick fog of slightly hostile apathy but they played their music well. It would be unfair to write too much about a performance that was purely music, without the lights and dancers and under such impossible conditions. Suffice to say that they played well and those few of us who did want to listen enjoyed what they did. — STEVE PEACOCK.

Skid Row

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On paper Skid Row sound as though they could be one of a thousand groups all of

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In fact, dynamics are one of the strong points of the band. There is rather more light and shade in their work than is the case with many bands. — ALAN WALSH.

● CARL PA musicians

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NORTH LONDON'S PREMIER JAZZ PUB THE TALLY HO 9 FORTRESS ROAD, KENTISH TOWN, LONDON, N.W.5. Tel. 01-485 1210 Mon.-Sat. 8.30-11.0 Sun. 12 noon-2.0 8-10.30	WEST LONDON'S PREMIER JAZZ PUB THE KENSINGTON RUSSELL GARDENS, HOLLAND ROAD, LONDON, W.14. Tel. 603 3245 Mon.-Sat. 8.30-11.0 Sun. 12 noon-2.0 8.0-10.30	THE MANDRAKE CLUB 4 MEARD STREET, SOHO, W.1. Folk. 8.30-11.30 Jazz. 11.30-1.30 a.m. Membership Club Bar and Meals
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FRIDAYS ADDISON CENTRE BEDFORD ROAD KEMPSTON, BEDFORD
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+ DANDO SHAFT
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GREYHOUND PARKLANE CROYDON
SUNDAY, DECEMBER 20
EAST OF EDEN STATUS QUO
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Fri., Dec. 18, 8 p.m.
11 PORTLAND PLACE, LONDON, W.1.
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MOGUL THRASH + DISTANT JIM
11 Portland Place, London, W.1.
JOE HARRIOTT + ED FAULTLESS TRIO

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LIVE SOUNDS



LMER: he and Keith Emerson and Greg Lake must be three of the most technically-minded in pop.

RADIO REVIEW

BY STEVE PEACOCK

OVER THE two weeks that they had been on the air I'd been rapidly getting more and more bored with the antics of Dave Cash and Tommy Vance as they prattled their way through nightly shows on the new station Monte Carlo International (midnight to 3 a.m., 205 metres, medium wave). But at two o'clock on last Friday night's programme I finally gave up trying to be fair and giving them the benefit of the doubt.

□ □ □

Mr. Cash was talking about the new John Lennon album, when another voice (I can only presume it that of Mr. Vance) broke in to say that he'd been trying to "get into the Two Virgins" album for two days. And the only criticism I can make of the whole album, giggled the voice, "is that it is the biggest load of garbage I ever heard in my life".

□ □ □

It is fair enough to criticise music, and I admit that "Two Virgins" could be a little hard to take, but to dismiss any music as "garbage" without qualification is insensitive, and irresponsible. By my

standards, and I don't think I'm alone, disc jockeys have a certain amount of responsibilities, and should have some respect for music — whatever their tastes happen to be.

□ □ □

Luxembourg's Kid Jensen "Dimensions" show, which supposedly caters for us "underground" fans, has apparently increased its audience by around thirty per cent since last year, according to a survey the station have recently had made. I am very happy to hear that because although I don't care for Kid Jensen's presentation, he does play some nice records and, compared with what happens on Luxembourg earlier in the evening, "Dimensions" is excellent.

□ □ □

There is very little air time available to lesser known bands on Radio 1, unless they are bands with names like Bitter Suite or Sons And Lovers who are prepared to play endless versions of other people's songs, in which case they get a week of Terry Wogan shows. It was good then, to hear John Peel's "Sunday Show" (Radio 1, Sunday,

7 p.m., producer Jeff Griffin) featuring Delivery and Formerly Fat Harry. Both bands played good sets and more than justified their air time with music that proved once again that you don't have to be a big name to produce interesting music — often it is the other way around.

Until recently, the dreaded Radio 1's whistle has prevented me from listening to Pete Drummond's show (Sunday, 8 p.m., producer Keith Stewart) but now I have moved closer to the transmitter — or whatever affects these things — the whistle has dimmed somewhat.

□ □ □

Happily, Pete Drummond's taste in music and mine coincide a lot of the time, so I enjoy his programmes, and though he sometimes tends to go on a bit in between records you get used to that, and the music amply compensates for any irritation. He also has an endearing habit of apologising when he fades out a record half way through, which is something most DJs wouldn't even think of doing. Between seven and nine on Sundays is one of the few times that two hours of good music can be guaranteed on Radio 1.

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JOHN & TONY SMITH

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SATURDAY

KENSINGTON
Russell Gdns.,
Holland Rd., W.14
JOHN WILLIAMS' TRIO

TALLY HO
9 Fortress Rd.,
Kentish Town, N.W.5
PHIL SEAMAN
BRIAN LEMON
KENNY BALDOCK

SUNDAY

GREYHOUND
Park Lane, Croydon
EAST OF EDEN
STATUS QUO

BULL'S HEAD
Barnes Bridge, S.W.3
Morning: **GUEST with the BILL LE SAGE TRIO**
Evening: **GUEST with the BILL LE SAGE TRIO**

BUMPERS
Corner House,
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Closed

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TALLY HO
9 Fortress Rd.,
Kentish Town, N.W.5
Morning and night
TALLY HO ALL-STARS
BIG BAND

KENSINGTON
Russell Gardens,
Holland Rd., W.14
Morning: **TONY LEE TRIO**
and Guests
Evening: **FAT JOHN**
COX BOSSA 4

LYCEUM
Strand W.C.2
FAMILY
+QUIVER.

COUNTRY CLUB
210a Haverstock Hill, N.W.3.
LOUIS MAHOLO'S 21-PIECE
BIG BAND featuring **JOHN**
SURMAN

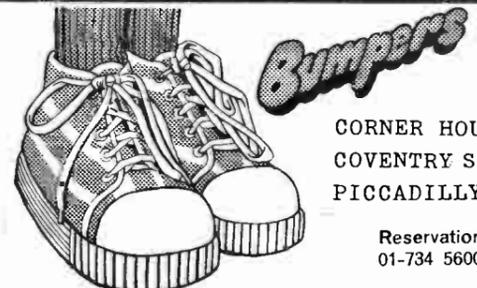
MONDAY

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Barnes Bridge, S.W.3
MIKE CARR, TONY
CROMBIE
RONNIE SCOTT TRIO

ROYAL ALBERT HALL
7.30 p.m.
STRAWBS
HARDIN & YORK
AL STEWART

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THEY BITE

TRICORN CLUB
Tricorn Centre,
Market Way, Portsmouth
SKY



CORNER HOUSE
COVENTRY STREET
PICCADILLY W1

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TUESDAY 15th
RATTLES

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DADA

★
THURSDAY 17th

T.2

★
FRIDAY 18th

CLOUDS

SATURDAY 19th
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TUESDAY 22nd

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The Gin Mill GOLDAMING

ONE OF the most atmospheric provincial clubs is undoubtedly the Gin Mill at Godalming, Surrey, which meets every Sunday at the Angel Hotel.

Over the past three years the club has built up an extremely good reputation under the management of Peter Newberry, who is always on the look out for exciting new bands to put before the 200 or so people who faithfully turn up at the club every week, regardless of who is playing.

The Gin Mill is situated in the centre of Godalming, which is an hour's drive out of London, just off the A3 past Guildford, and five minutes' walk from the railway station.

The club started out as a blues club, and early artists to appear there were Chicken Shack, Fleetwood Mac, Duster Bennett, and Jethro Tull, who came down for a fee of £25.

In the early days the club

SOUNDS around

Your weekly pull-out guide to the music scene

radio

JOHN PEEL'S Sound of the 70s, Wednesday 6.00 p.m. features Blodwyn Pig and Stuart Henry's Sound of the 70s 6.00 p.m. features the Famous Jug Band and Pentangle.

Scene and Heard Saturday, 1.31 p.m., Top Gear Saturday 3.00 p.m., Mike Raven's R & 3 show Saturday, 6.00 p.m. and Country Meets Folk Saturday, 7.30 p.m., are all programme highlights of the week for contemporary music lovers.

For the jazz enthusiasts the best programmes are on Sunday night, Peter Clayton's Jazznotes 11.01 p.m. and Humphrey Lyttelton's Jazz Club 12.05 p.m.

tv

SLIM WHITMAN, world-famous country music singer, returns to "George IV", the first British country music television series on Friday 9.50 p.m. Also on the bill are Murray Kash and 17-year-old British singer Little Ginny. George Hamilton IV, American country music star — after whom the series is named — presents the programme and is backed by the Liverpool group, the Hillsiders.

Singer/composer, Elton John who recently appeared "In Concert" on BBC-2, is featured in Disco 2 on Saturday 11.00 p.m.

Mac Davis, the young American composer is the latest composer-performer to be featured in BBC-2's "In Concert" series on Monday 10.10 p.m.

On London Weekend Television on Saturday 5.40 p.m. there's the Kenny Everett show "EV".

Southern Clubs

alternated with local and big name groups, but later they brought in recording groups every week. Nowadays they frequently feature two bands of varying status, and try and cover all aspects of contemporary music

Popular artists at the club include Audience, Genesis, Keith Christmas and Duster Bennett, whose second album was recorded live at the club. Lesser known bands who have been well received at the club include Tear Gas and Blitzkreig.

The admission fee is generally 6s., and on rare occasions 7s. 6d. — but never above. And in the remaining weeks of 1970 they have Genesis and Mogul Thrash at the club, followed by Skid Row, Jackson Heights, Rare Bird and Duster Bennett in the new year. — J.G.



• STAN WEBB, CHICKEN SHACK

nearest tube station is Woodside Park (Northern line).

The club runs under the tolerant eye of Torrington gov'nor Alan Bartlett, himself a jazz fan, but the men in charge are draughtsman George Blevings and journalist Dave Rudland.

Thursday nights usually feature one of the leading British jazz groups — Michael Garrick Sextet, Graham Collier Sextet, Alan Skidmore, Mike Westbrook Band, Nucleus, etc.

On Sundays, the club presents bands of the quality of If (one of the best draws at the club), Osibisa, Alan Bown, etc., and also are building a reputation as a showplace for newer groups. It was one of the first clubs to feature Burnin' Red Ivanhoe, for example, and recent visitors have included Carol Grimes and Delivery and Affinity with Linda Hoyle.

The room is acoustically good (Graham Collier recorded a live album there for Philips last week) and prices are reasonable, ranging from six shillings to one pound (in exceptional circumstances). Average entrance is under ten bob. Saloon bar prices apply, if you like a drink. A.W.

The Greyhound CROYDON

EVERY SUNDAY night the banqueting room of the Greyhound pub in Park Lane, Croydon, is transformed into a club which has a reputation for putting on some of the best music to be heard in Britain.

A look at the names booked to appear at the club in January — Stone The Crows (3), Curved Air (10), Edgar Broughton (17), Faces (24) and Elton John (31) — confirms the reputation that promoter Bryan Mason has built for his "Fox" club over the past eighteen months.

The club has a membership of 4,000 and it can hold over a thousand people who regularly turn out to see groups like Mott The Hoople who have built a big following in the Croydon and surrounding area through playing at the Fox.

Mott return to the club on December 27 when there will be an extension to midnight. The club also have an extended session this Sunday (December 20), when East of Eden and Status Quo will be appearing.

Average admission price at the club is ten shillings for members and 12 for non-members. Members also receive a news letter which keeps them up to date on forthcoming attractions.



• CAROL GRIMES

Torrington FINCHLEY

THE TORRINGTON, in the London suburb of North Finchley, is typical of many jazz and progressive music clubs which have operated over the years — it is housed in a pub and presents music on only two nights a week.

Thursday is jazz night,

with the accent on modern jazz and the British avant-garde, while Sunday night is devoted to contemporary pop.

The Torrington is a large, new-ish pub on the junction of North Finchley's High Road and Lodge Lane, parking is fairly easy and the

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NUCLEUS, BRUCE TURNER
NORMA, WINSTONE
JOHN TAYLOR TRIO

KENSINGTON
Russell Gdns., Holland Road, W.14
DENNY OGDEN OCTET

TALLY HO
9 Fortress Rd., Kentish Town, N.W.5
ALAN WEST TRIO

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Strand, W.C.2
Lunchtime Concert
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GUEST with the PHIL SEAMAN TRIO

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December 19, 1970



stage with Faces guitarist Ronnie Wood.

Beck group was going to be that geezer from the Shadows on bass, what's his name, Jet Harris; Viv Prince was going to play drums — what a line-up — and Ronnie Wood was going to play lead guitar and so was Jeff, and I was going to sing. But that all fell apart, it couldn't come off at all. We did have two guitar players to start up with, Ronnie Wood was playing guitar originally with Jeff. Some people have said that the band was never as good as it was then, it was just that it was before its time and no-one wanted to listen to us. That was another band — I learnt ever such a lot from Jeff and I think he probably learnt something from me, really.

■ How long did the band stay together?

Two and a half years and most of that was in America. The scene with the Beck group was that we joined up purely to pass the time away. Jeff didn't know what he wanted to do, and I didn't know what I wanted, Ronnie didn't know, we all just joined up after he'd done that terrible record "Hi Ho Silver Lining", we all joined up after that. Jeff had seen the light of day and

thought "What the hell am I doing, doing this", mind you he came up with "Love Is Blue" after that which was even worse. You know. We were just staying together for the simple reason of just playing together. Until we made that first album, the "Truth" album, and then we went for our first American tour, we had no real expectations of what we were going to do, and that's when we busted the States open. Just after the Cream packed up, we got in there at the right time. We spent most of the time in the States — about a year and a half of it — we did three month tours, two month tours I can't tell you how I did it, I get very homesick.

The thing is with Ronnie. Ronnie first of all got the sack, so did Micky Waller when we doing the second album "Beck-Ola". To this day, I don't know why they got the bullet, I think it was something to do with Nicky Hopkins because Nicky was with the band then. I don't know. But obviously after that Ronnie wasn't happy when we brought him back into the group because Jeff couldn't find anyone as good. We found Tony Newman, who's a great drummer, but we couldn't find anyone who could play bass like Ron, so Beck had to swallow his pride and ask

him to rejoin, which he did. He flew out there but after that Woody was obviously looking for another job so when the Faces thing turned up, when he was asked to join the Faces, he leapt at the chance. That upset me because we were really close, we were writing songs together, so I left as well.

■ Jeff Beck has a reputation of being a hard man to work with?

No, me and Woody could twist him round our little fingers if we wanted to, we were all the ideas behind the two albums, we wrote most of the songs on the two albums if you look, Hopkins as well and Tony Newman. Beck, Beck used to just come on and put the guitar on, his like "evergreens" he used to call them. I'm sure that's why he hasn't got anything together now because he hasn't got anybody to turn to, you know, he's the sort of person who can't take anything on his own shoulders, he doesn't seem to be anyway.

■ What sort of material were you doing while you were with Jeff?

We started out like, the only way I can describe them, is contemporary blues

really. We'd take the old stuff, not like Baldry where we used to take the old numbers and do them exactly the same, note for note apart from the solos, with Jeff we used to take those numbers and change them around and put them more into a soul bag, a funkier bag. We did a variety of things really, did the old Yardbirds things. It was a good band, it really was a good band.

■ When did the group actually break up?

Well it was weird. It never actually broke up. When we came back off the last American tour we knew that Woody was going to leave and Beck didn't know what I was going to do. I never knew what he was going to do because we'd never ask each other. He'd never turn round and say to me are you going to leave or are you going with Woody. And I'd never ask him what he was going to do. It just fell apart, we drifted apart, we never phoned each other up. The original idea was that Jeff and I were going to join the Vanilla Fudge — the bass player and the drummer, Carmine Appice and Tim Bogert — but that folded. It would have been an immaculate group, Christ, it would have been a world class group, but there was differences. They wanted to work seven nights out of the week and Jeff didn't want to know. He said we've got to rehearse in England, I'm not coming over there, they said we're here and we're not coming over there and all that. So I got out of it and joined the Faces. Woody and Kenny had been asking me, Woody had been asking me for a long time "do you want to join, do you want to join" and I was going to listen to their rehearsals. Listening and thinking they're getting better and better, which they were. They were rehearsing over at Stu's studio, the Stones place over at Stepney, and they were getting better and better all the time. So I said yeah, okay.

■ Where did Shotgun Express fit into all this?

That was like... I hate talking about that, a terrible record we made. It was after the Steam Packet, it was like a poor Steam Packet that the Gunnels set up which lasted a very short time. That was Pete Green on guitar, Mick Fleetwood was on drums, Dave Ambrose on bass and Peter Bardens on the organ, and me and Beryl Marsden singing.

■ It sounds like it had the makings of a good group?

Could have been good but it was too close to the Steam Packet and like too sort of aimed at being a second Steam Packet, which it couldn't have been.

■ Did you rehearse a great deal when you joined the Faces?

Rehearsing. Oh, you wouldn't believe how much we rehearsed. I mean to get as far as we have in one year is incredible, you know, to be a headline band in the States now which we are, there aren't many groups that have done that, like Zeppelin, Cocker and the Beck Group, that's the only three I can think of in the last few years that have gone over there with one or two tours and headlined. Ten Years After it took them ages, it took Jethro Tull ages, you know, five or six tours before they could play top of the bill at the Fillmore which we did, we had Black Sabbath on with us.

"When we first started out in this country no-one gave a damn about us"

■ Do you think it was because you and Ron had made a reputation with Beck?

Oh yeah, definitely, but it was also because of the first tour we did. It was a combination of the first tour being so successful — we sort of went in the back door and didn't have a great big publicity hype — and "Gasoline Alley" being such a big album. It's a quarter of a million seller over there.

■ A lot of people thought it was funny that you and Ronnie should join the Small Faces because they had a reputation midway between being a teenybop band and a progressive outfit, a poor man's Who, really?

I think that's a pretty accurate description of what they were doing. They probably wouldn't disagree with that either. They were always one of England's finest bands, I would say even if I hadn't joined the group, I've always dug the Faces. "Ogden's" was a masterpiece, but a bit before its time, "Tommy" got in where "Ogden's" should have scored. I compare them to Free nowadays, they were playing what Free were doing, you know, that tight sort of sound. Free are doing it a lot better.

■ Did you think it would be difficult to make it work?

Yeah. A lot harder. It's only just recently — when we first started out in this country no-one gave a damn about us, only John Peel. John Peel was the only one who stood by us right from the start and now everyone — we're the blue eyed boys now, everybody says how good the band is. That's good, I thought it would take a lot longer.

■ Do you find it hard combining a solo career with that of the Faces?

Yeah. Bloody difficult, it really is. It's getting on top of me now and I've taken on the extra commitment of producing Baldry's new album. Elton John's going to produce one side and I'm going to produce the other side so I'm really up to my neck in it now. We were supposed to be behaving two weeks' holiday after Christmas, but it doesn't look like I'm going to have one. I've got to get my own album together and a few things... it is difficult because I always thought my albums would be a side line but they've been more successful than the band's at the moment. But I think the new group album will be incredible, it'll really, you know, set us up.

■ You've used Ronnie Wood on all your own albums, haven't you?

Yeah. He's brilliant, I can't

say any other word for it. I can't think of anybody else I could use to play bass. There's a load of good guitar players about I could use, there's Paul Kossoff. He's going to play on my new album, but as far as bass players go, you know, I wouldn't know where to look other than Woody. He'll be the only one out of the Faces that I'll use on my new album because we've got to give the band a rest. We're trying to divide the two now, it's like I'm going to do a completely light album, light night-type music, if I can, "Only A Hobo", those type of things, arrange very old folk songs, old contemporary folk songs — I mean the things that were written by Dylan a long time ago, I found another one that's as good as "Only A Hobo" which we're arranging today.

■ When do you cut the next solo album?

In my holidays. I'll take within the next six months I should get it finished, I haven't got no set time, "Gasoline Alley" took two weeks. I just went in, wrote the songs, thought of the numbers to do within two weeks, but this one is going to take a long time because we go back to the States in February. It's difficult because the time we come back from the States the band will want a new album. Somewhere along the line one of them has got to give what we'll probably try and do is either let Mercury to let me go or Warners to let the Faces go or at least get the companies to agree that I should make one album a year and the Small Faces make one, you know, there'll have to settle for that because at the moment we've had three albums out in the last 18 months. We're contacted to do three each, six a year, which is near impossible.

■ You're already working on the Faces second album?

That's nearly finished. That'll come out in February, so if I can get mine to come out in June that'll be just about right.

■ What did you think of the first Faces' album, "First Step"?

It wasn't a good album. There were a couple of good tracks on it, we was all new, you know, me and Woody didn't like to sort of say what we thought much, because we were the new lads and they didn't want to try and tell us, but now we give and take a lot. If anyone doesn't like anything, they speak up. All five of us.

■ What are the immediate plans for the Faces? Are you going back to the States?

February we'll go back for three weeks, come home for a week, then go back for three. We've got Savoy Brown on with us for a tour. I want the new Faces' album to be enormous, because that'll get rid of the Rod Stewart and the Small Faces bit which I'm a bit fed up with and the boys are. We were billed as that all the time; the first tour because they probably thought that I was more well known than the Faces, the second time because "Gasoline Alley" was so big. We need that album to be really enormous and then we'll just be the Faces or the Small Faces as we are in the States. I don't mind being the Small Faces in America but I can't stand it in this country."

MUSIC PEOPLE

LINDA ROTHWELL is a pretty little dark haired girl from Manchester who sings on stage with a gut-siness that belies her five foot one inch. She is vocalist with the inaptly named **Goliath**, a new band that is gradually breaking through after eight months together.

Goliath had a good start. Although they say their music is totally unclassifiable — "I hope that doesn't sound too pretentious but nobody's yet been able to categorise it" — and indeed it's a rather boggling cross between jazz, folk and rock, Goliath have already played with the Moody Blues, Deep Purple and Fotheringay. Rothwell, like the rest of the five-piece band, comes from the Manchester area and started singing semi-pro at 12. Since then she's done the whole slog — through a variety of bands, bases in Germany, clubs and soul bands; "Where I was into the whole Etta James bit and nobody knew what I was up to."

Goliath's first album is out in January and they've already had "Port And Lemon Lady" off it as a single. They still haven't quite found their audience — or their audience them.

Inferno in the blackout

INFERNO'S BENEFIT night for the magazine **Zig Zag** at **Watford Town Hall** last Thursday almost ended before it began. Steamhammer, Duster

Bennett, Arc and Gary Farr were scheduled to appear, but on arrival found the hall had been plunged into darkness by the power failure.

But the audience waited patiently, while Arc's John Turnbull jammed with Gary Farr in the dressing room. When the power was restored the concert began almost an hour late, but Gary Farr soon put the audience in the right frame of mind with a polished, vibrant opening set.

Charisma lose their cake

CHARISMA'S CHRISTMAS party at the **Marquee** last week ended in chaos when the power failed around ten o'clock. Then someone noticed that the lavish Christmas cake, still untouched, was missing, and there were strong rumours that **Keith Moon** was behind the plot to sabotage the cake.

A search party consisting of Charisma's promotion men, Mike Paice and Glen Colson, later recovered the cake "with a few corners knocked off" a few hundred yards up nearby Dean Street.

But although damage amounted to about £100 and the party was unexpectedly curtailed, Charisma boss **Tony Stratton-Smith** was well pleased with the success of the party. Earlier in the evening **Keith Emerson** popped in on his way to the Lyceum where he was appearing, and ten minutes before he was due on with



● **LINDA ROTHWELL**: started singing semi-pro at the age of twelve.

Greg Lake and Carl Palmer, he was still at the party.

Most of the Charisma bands were present — Genesis; Jackson Heights, Every Which Way and Lindisfarne were all out in force, as were Rare Bird, who received a gold disc for their best selling single "Sympathy" from Alan Keen, head of Radio Luxembourg.

Rick waits to join Duster

AMERICAN PIANIST **Rick Wright** arrived in

Britain a month ago, and when his work permit comes through, he aims to play with **Duster Bennett** indefinitely.

"I first met Duster at the Fillmore East when he toured with John Mayall. Someone had already turned me onto his album 'Smiling Like I'm Happy', and I was working with B. B. King at the time, and couldn't believe we were on the same bill as Duster.

"I stayed with B.B. around six months, though he didn't use the road band for his recording sessions. It started working out really nice, and

he was using **Sonny Freeman** on drums and **Wilbert Freeman** on bass as well as his brass men from way back — **John Brunning** on trumpet and **Lewis Hubert** on tenor.

"Up to that point I'd played with members of **Moby Grape** after they split up, and also put together several of my own groups who never really made it. Then I went to see a **Stones** concert at San Francisco and met **B.B. King**. I just asked him if he wanted a piano player and he hired me on the spot — without an audition."

Skid to play for Hell's Angels

JUST BACK from five weeks blasting out clubs and halls across America, **Skid Row** were in jubilant mood, and well pleased with their success over there. They are going back for a longer tour in April.

They did have a bit of trouble with audiences at most gigs — "If no-one tells them you are good they assume you are not," said **Noel Bridgeman**, the drummer — but it usually sorted itself out.

The only bummer of the tour was the **Whisky A Go Go** in LA, — just like the **Speak**, perhaps worse, was the general opinion. "It's a groups graveyard, perhaps a groupies graveyard as well," said bass player **Brush Shields**. "If you are too loud for them to talk over, or if

they can't dance to you, they just don't want to know."

"I never realised before just how good British audiences are," said **Noel**. "The only place over there where they were as good was Boston."

All agreed that America had taught them a lot, and their music is going to change slightly, with more jamming.

Boston, apparently, was the place where they went down best, and when they go back they will play for the **Hell's Angels** in that city. Only three other bands have been asked to play for the Angels, they say — **Janis Joplin**, **Grateful Dead**, and the **Allman Brothers**.

Music through the ages

CMU are very excited about the prospect this week of being the first act to appear at **Cambridge's new Technical Theatre**.

They were on Thursday and Friday doing two completely different sets. The first they describe as "mass media music", the other is a kind of music through the ages stint that was thought out as an illustration for the book "Music of the People".

The book, which traces music from its early medieval routes through to present day, was written by **CMU** leader **Ed Lee**. Mr. Lee, by the way, has decided to choose Friday as a good day to get married while the group are in Cambridge.

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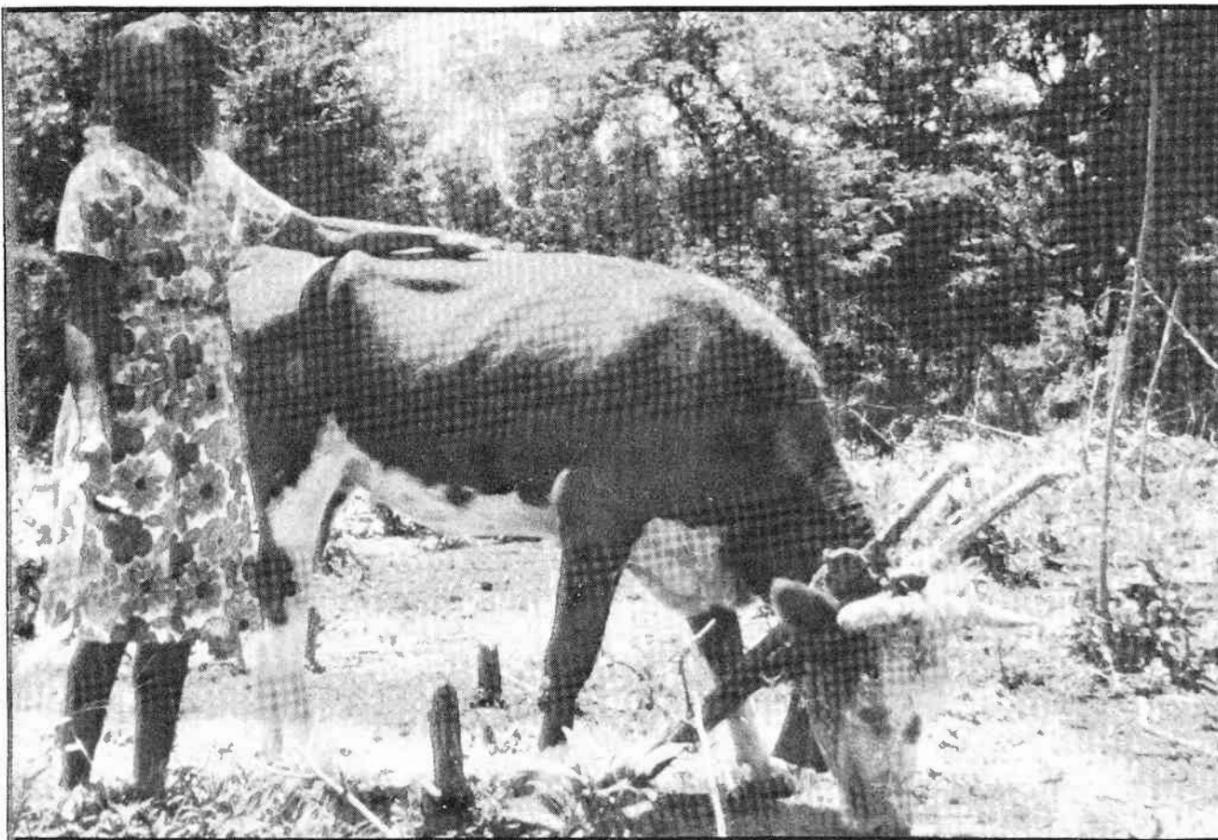
I had arrived in Memphis, Tennessee to record the annual Country Blues Festival which was organised by Bill Barth and his associates of the Memphis Country Blues federation. My stay in Memphis was a pleasant one. I had plenty of opportunities to visit Beale Street and see the sights where many bars had stood and where many still stood. I also visited other parts of the city and one night caught Ironing Board Sam doing a set at Peggy's Patio, one of the top night clubs — for black patrons that is. I was made welcome however. In fact, as I was to discover, any trouble that was going to be dealt was not by the hand of black, but by the hand of white.

Mike Greuner, one of Bill Barth's friends had asked me if I would like to go out to Nesbet, some fifteen miles south of Memphis, to meet Joe Callicott and his family. We made the journey on the main highway into Mississippi and after about twelve miles took a turn-off. It was not signposted that I could see but Mike obviously knew the spot well. The turn-off was a dust road that led around and under the highway back up towards a long line of small wooden shacks — the fabled "one room country shack".

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About one and a half miles from our turn-off we pulled into a lot bounded by the local store. This store sold all the necessities for life in the fields. Kerosene for lamps, meal, beans, rice, liquor in abundance and so on. At first glance it would be hard to tell whether the place was open or closed. The doors have no windows and the windows in the shop itself had long since been barricaded up.

Old worn signs proclaimed Schlitz beer or Iced Nehi or some brand of cigarettes or other. But the four old men seated on the wooden bench in front of the store were only interested in the cups in



● **MRS. JOE CALLICOTT:** Joe's wife was very proud of their cow and insisted on taking me into the yard to show me the beast.

their hands. They were field workers. Either driving tractors (I didn't see any that day however), planters, horders or most likely just bums, out of work, just whiling away the hours, day after day. With the temperature at a constant 90 with a humidity count of 35, I can't say I blame them.

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We enquired of one of the younger men where Joe Callicott was to be found. We knew he was not at home as we had already passed his place and all was quiet, save for their cow in the yard. Our friend informed us he was "yonders a piece, 'bout a mile" with some of his working friends. We drove on until we reached a larger wooden shack (still only one room) set back under a large clump of trees. There were some eight children sitting on the porch eating water melon, whilst three adults were seated in the shade of the close-by trees.

A small, ageing man, wearing blue dungarees and a greying shirt, a straw hat and brown leather sandals sat reclining in an old wicker-work rocking chair. He had a beer can in each hand. This was Joe Callicott. He was very pleased to see Mike again and could hardly conceal his joy and pleasure at meeting someone who had come from a place on the "other side of the water" from a city he had never heard of. I knew now that I was truly in the Deep South.

True, most of these people were aware of the growing demands of civilisation. They owned their own cars, some even had a radio. Television was a very rare commodity nowadays. Some of the store owners would install an old set but most would not even bother with it.

They are undemanding people. This is simply why they have little. They ask little and expect little. Now this is not so of the younger black generation. Most of the black youth nowadays

have the opportunities for education and the chance to move out of the country "backwoods" into the cities. In the days when Callicott was a young man the opportunities were never so abundant. But for all this, Joe has enjoyed his life and would not have wished to change his way of living.

In seventy years a lot passes. Joe had lived to see two major World Wars and his vivid remembrance of the Great War is mirrored in his "War Time Blues", when he sings of Kaiser Bill and the Hun. We stayed with Joe's friends for about an hour and then took him back to his own place, by which time his wife and mother-in-law had returned. It appeared in fact that his wife had only been to a neighbour's place and that his mother-in-law had been asleep when we had called earlier.

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We sat on the old rickety wooden bench on the porch and talked about this and that. Joe's wife was very proud of their cow and insisted on taking me into the yard and showing me the beast. It was yoked and scraggy to say the least. Whether it gave milk or not I shall never know, but in any event it was property to the Callicotts.

Joe walked me to the front of the porch (in full dimensions, the shack was fifteen feet wide and ten deep, whilst the yard was no more than fifty square yards of dirt and mud, with a few flowers and tufts of grass nearer the dirt track). He pointed out a branch which had been stuck into the ground, and old egg shells had been attached to the extremities of the smaller branches. It acted, perhaps, as some form of deterrent for birds, but was more obviously some form of model, statue, ornament, call it what you may. Some art expression peculiar to Joe or to his family line or maybe even deeper. (Similar construc-

tions have been noted in tribes of West Africa.) All the

time I took photos and Joe talked. A quiet spoken man

of great dignity with a great sense of peace and right.

I felt not a little sad when the time came for us to leave. We said our farewells and I made it known to Joe that I would visit him again when I next came to Memphis, which I was planning to do the next year. Sadly, some four months later I learned of his death. Outwardly a well man, he suffered a heart attack. I believe that his two remaining relatives moved with friends, unable to run their pitiful shack without the man of the house.

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Joe Callicott was no more or no less than a man. A black man. In his life he suffered many privations, some still being experienced by others today. He fought for his country and he loved his country. He also loved Mississippi. A State like a never ending wilderness of farms, fields, highways, shacks, and yet more fields and farms.

Nesbet, a collection of some fifteen shacks, just fifteen miles from Memphis, is so typical of the townships dotted not only through Mississippi, but throughout the Deep South. It is hard to imagine any race living nearer the roots of their mother earth than these share-croppers and farmers.

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IT'S THE ONLY WAY

The gigs pile up for Steeleye Span

ONE OF the nicest aspects of musical development in 1970 has been the willingness of the public to accept the music on its own terms and its own merits regardless of the category into which it is so meticulously placed.

And this gives groups like Steeleye Span, an electric five-piece specialising in traditional folk music, the opportunity to show their wares far beyond the confines of folk clubs and specific folk audiences.

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At the club level, Tim Hart and Maddy Prior have done an invaluable service to the revivalist cause, as has Martin Carthy. And in the last year Ashley Hutchings, late of Fairport Convention, has put his interest to great practical use by forming Steeleye Span in its original form with Gay and Terry Woods.

Last week Tim and Martin took time off to talk to SOUNDS when their mixing session at Sound Techniques was halted by a series of power cuts.

"We're going to continue working ten gigs a month as a group, and Tim and Maddy and I will be working seven gigs a month on our own," Martin explained. "This means we have to turn down a lot of gigs which is a shame, but since joining the group I've only had about a week off."

Tim reckoned that the band were getting three times as many gigs offers as they can cope with, which augurs well for next year.

For in addition to the second Steeleye Span album which is due out in March,

BY JERRY GILBERT

there will be an album each from Martin and Tim and Maddy. "I've got one already made which is going out fairly soon, and there's also a Tim and Maddy album coming out, probably on B&C," Martin explained.

Like Tim and Maddy, he feels that a joint group and solo exploit did not have an adverse effect on either activity.

"It gets on you physically, and it's fortunate that I've been careful over the past five years otherwise I'd be down on my knees by now. I certainly don't think that the group is spoiling my solo work."

Tim: "I find club gigs are much better; getting on stage on your own you are so relaxed. I though we'd give up folk clubs altogether, but it seems that they are indispensable."

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Martin: "In the group, you have to concentrate so hard, but on a solo gig it's another thing altogether — the concentration is of a different nature. We are still doing the odd folk club gig, but only the big ones because you've got to have room for all the equipment and also for the sound to expand into."

Tim and Martin talked enthusiastically about the new album, of which five tracks had already been put down. "The most basic difference is that there will be no drums. And it's not quite so diffused as the last one, because there's no concertina — and

it's difficult to make a concertina tight. Although we're using no drums, I'm the only one who's actually against having drums," Martin admitted.

"I think that we would tend to lean too much on the drummer, whereas we lean on each other and you can hear what's happening internally. Also it's a lot more fluid, and if you're going to use a drummer, you shouldn't use the percussion like a club — because this clubbing effect sounds like a folk group going heavy."

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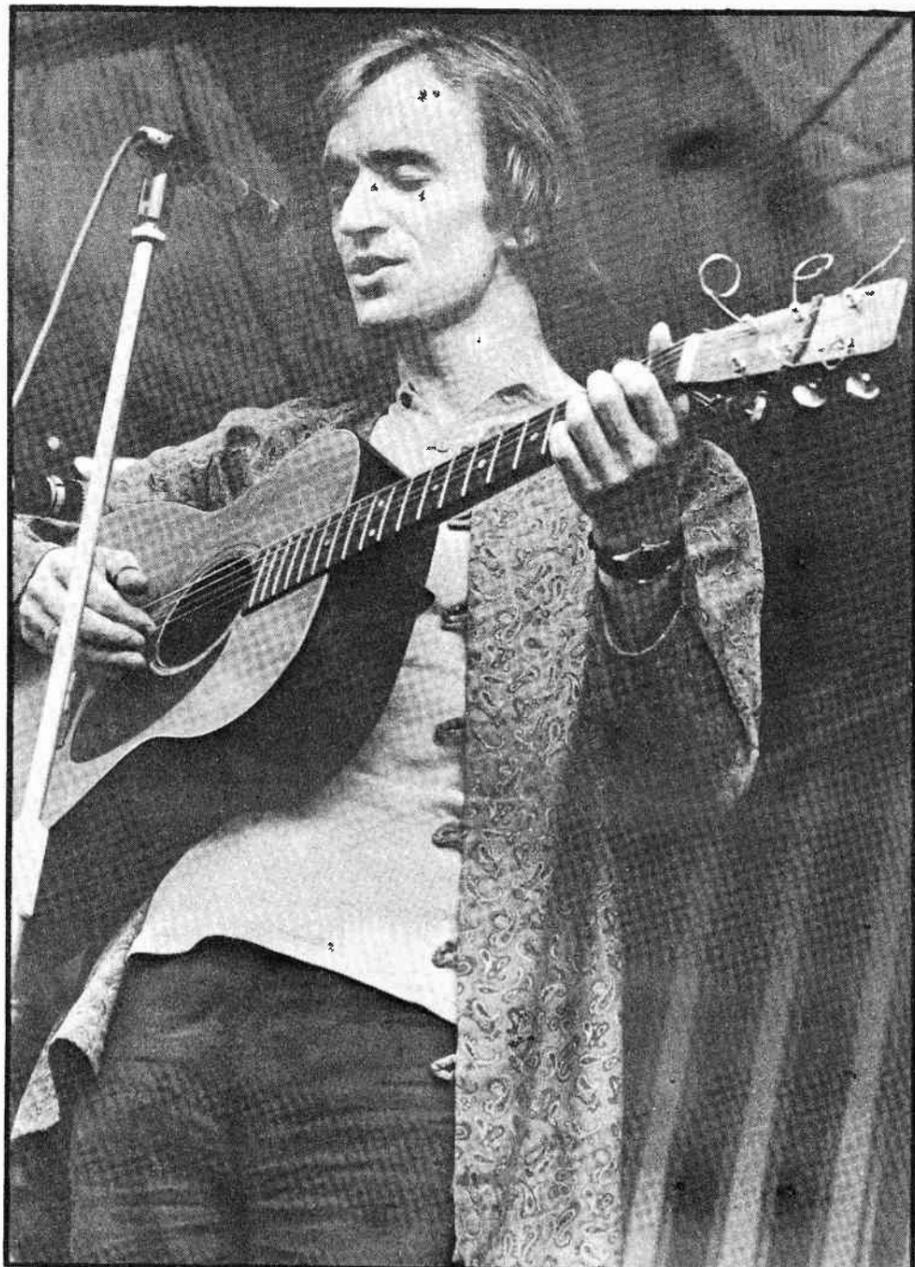
One problem that Steeleye Span have managed to avoid is a quest for material. Martin claims that he tends to put most of his best songs into the group's repertoire, while Tim and Maddy have collated a number of songs which they don't feature in their own repertoire, but which are nevertheless good for the group. Their choice of English material is simply because this is the most readily available. But the interesting exception to this is Bob Dylan's "Lay Down Your Weary Tune".

As a rule they are finding that their unaccompanied material is given the best receptions, but there is plenty of scope and hard work when it comes to the musical arrangements.

"We'll get a song and then chuck it around," Tim explained.

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"For instance with 'The Female Drummer,'" Martin added, "I suddenly thought of a little bass riff which we worked in to complete the song. But you can't just get an idea and just shove it into the middle of a song, because if it's a definite idea you've got to have things built around it. It's really a case of just going along and



LINDA FITZGERALD-MOORE

● MARTIN CARTHY: "we lean on each other and you can hear what's happening internally."

hitting things by chance; that's the way Dave Swarbrick and I used to work.

"So far we've put down an instrumental track, 'Cold, Haily, Windy Night', 'The Female Drummer', 'False Knight On The Road' and 'Charlie'; we'll probably just carry on recording until we've got enough' for the album rather than record a whole lot and then just

select the best tracks." Tim admitted that the group's repertoire has easily been constructed from songs they already knew, but added that more character can be evoked from certain songs in a group concept.

"I think that generally speaking we are going down well, and at some places we are getting great receptions. But we shall carry on doing

separate gigs, and I think it would probably harm the group if we stopped. It's the only way you can keep things fresh.

"Not only that, but after working with Dave for two years I found it really difficult to start on my own again. I think you should keep both things going at the same time, and it's good for the mind."

FOLK BRIEFS

WORK IS already firmly under way for next year's folk festivals. Cambridge organiser, Ken Woollard has set the weekend of July 30, 31 and August 1 for his festival, and although no bookings have yet been made, the bill looks like being an ambitious one if his hopes are fulfilled. The London Folk Festival committee are also hard at work on their festival which takes place at Cecil Sharp House mid-way through October, the committee's press officer Della Hilton reports. Next year's festival plans to highlight London folk singers.

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Merseywide group the Leesiders returned last week from another highly successful German tour. They are due to record an album for the Ash label, and appear in Brechin (December 17), and Liverpool University (18 and 19), and then move on to the Lake District.

Bad luck for Bolton folk singer Bob Williamson, who claims the world record for non-stop folk singing. He lost his diary at a gig in Coventry recently and has no record of his forthcoming gigs, so clubs who have booked Bob are requested to remind him of the fact, by contacting him at 1 Kylemore Avenue, Deane, Bolton. This weekend, incidentally, Bob is in London.

Mr. Fox has been booked for the Lanchester Arts Festival in February and they are



● FAMOUS JUG BAND: booked for "Folk On One"

also scheduled to record another "Folk On One" early in the new year.

The Famous Jug Band are recording for the same programme on December 22.

Wizz Jones's new album "The Legendary Me" reported to be the best selling album on the new Village Thing label.

Forthcoming guests in the Brighton area include The Songwainers (Springfield Hotel, December 18), Martyn Wyndham-Read (Stanford Folk Club, December 20), Come All Ye (Pug o' Junch, December 19), Jo Ann Kelly (King & Queen, December 17).

Robin Dransfield has been laid up with a nasal infection,

and brother Barry been suffering from food poisoning. They are now back in action and apologise for missing gigs at Cardiff, Aston, Swansea, Manchester, Stockton, Shodley Bridge and elsewhere. Forthcoming gigs include Godalming (December 17), Bournemouth (18), Rochester (19), and Enfield (21).

The Chingford Morris Men appear at the Tower Folk Club Leyton (December 20), and after Christmas the club features Tim Hart and Maddy Prior (January 3), English Tapestry (10) and Roy Harris (17). Residents at the club are Dymrna and Sheila Messenger, Cu Chullain and Paul Havell.

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BY JERRY GILBERT

DEREK BRIMSTONE must be the most consistent performer on the folk scene over the past five years; and yet for some reason he has been the most conveniently misjudged.

Perhaps it's because Brimstone is blessed with so many talents in the overall charisma that this misjudgement occurs. For too often he is branded as a comedian and people are prepared to go along and see Brimstone for a laugh and a few beers. But if this is the most striking aspect of his personality, it is really only an interlude for Derek, whose broad Cockney accent is responsible for the laughs, particularly out of London.

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"I can never figure out why I'm known as a comedian because I only do two funny songs on each gig. It's the introductions to the songs that are really funny, but the real fact of the matter is that I'm one of the few cockneys who play in the Midlands. Even then I'll only talk with a normal accent the same as millions of other Londoners do.

"Occasionally I'll do a cockney song like 'The Portuguese', but every one's doing that now, and in any case I'll never do more than one an evening.

Derek prefers songs in which he can let go on guitar. And anyone familiar with his work will be aware of his excellent treatment of John Martyn's songs as well as his own material — and this is another underexposed, underdeveloped side of Derek.

It is quite clear that beneath the familiar cap lies far more than a ready stockpile of gags awaiting mechanical release.

And now Derek is rightly feeling a bit acrimonious about the lack of recognition given to the genuine entertainers on a higher level. People like Johnny Silvo, Diz Disley, Noel Murphy,



● **DEREK BRIMSTONE: far more than meets the eye**

Brimming with good music

Jeremy Taylor, Jasper Carrott and a few others.

"All us entertainers are great mates and tend to stick together. And if ever a club is flagging and wants building up, or there's a new club to be opened, it's often one of us who is asked to do it."

Derek is justifiably a little bitter. At the Cambridge Folk Festival in 1969, he virtually stole the show with his performances — and this was in the company of top folk artists from both sides of the Atlantic.

And while he has great respect for the people who have managed to "get on" in the folk world there is no doubt that if these people represent the pieces of embroidered patchwork, then the Derek Brimstones and Colin Scotts of this world are the stitching that holds the folk scene firmly together. For Derek has no manager or agent, and never needs to hustle for his own

gigs; and yet his diary over the past year has been crammed full.

It was at the first Cambridge Folk Festival that he won a solo instrumental contest, and finished runner-up in the accompanied singers section. As a result of this he started receiving a lot of bookings around 1965, but because he had such a shortage of material, he continued working with his group, which also featured Maddy Prior at the time.

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"The group gradually dwindled," Derek recalled. "Then I became resident in two folk clubs — in Luton and Hemel Hempstead. That was a good schooling as you learn to communicate; and that's where I got all my chat. In fact there's nothing like being a resident, hearing other professionals work, and learning new material at

the same time — but it gave me confidence rather than anything else.

"After that it was just a case of getting round the clubs, and I owed a lot initially to my agent Mike Taylor, and we learned our trades at the same time, really."

Since he started out, Derek has recorded an album for Fontana, featuring his guitar and five string banjo. Shortly he will be recording again for the Argo label, and this will be taken from live concerts with the Yetties, who are also working with Argo.

Derek Brimstone has also written a couple of successful books — a book of banjo instrumentals, and a guitar tutor.

"I used to teach guitar before I started singing," he added as an after-thought; and the more you talk to the man the more you realise that there is far more to his make-up than at first meets the eye.

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BIFF ROSE

OPINION

By Jerry Gilbert

BIFF ROSE has signed a recording contract with Buddah. Not the world's most shattering news, but it is highly significant — once you've heard Biff Rose and gleaned a little of his personality from his albums.

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For Biff recorded two albums for the late lamented American company, Tetragrammaton, who were responsible for issuing some great products by Murray Roman, Sweet Thursday and Suzanne Harris amongst others. But for some reason the material was never released here, although Polydor did issue a Suzanne Harris single

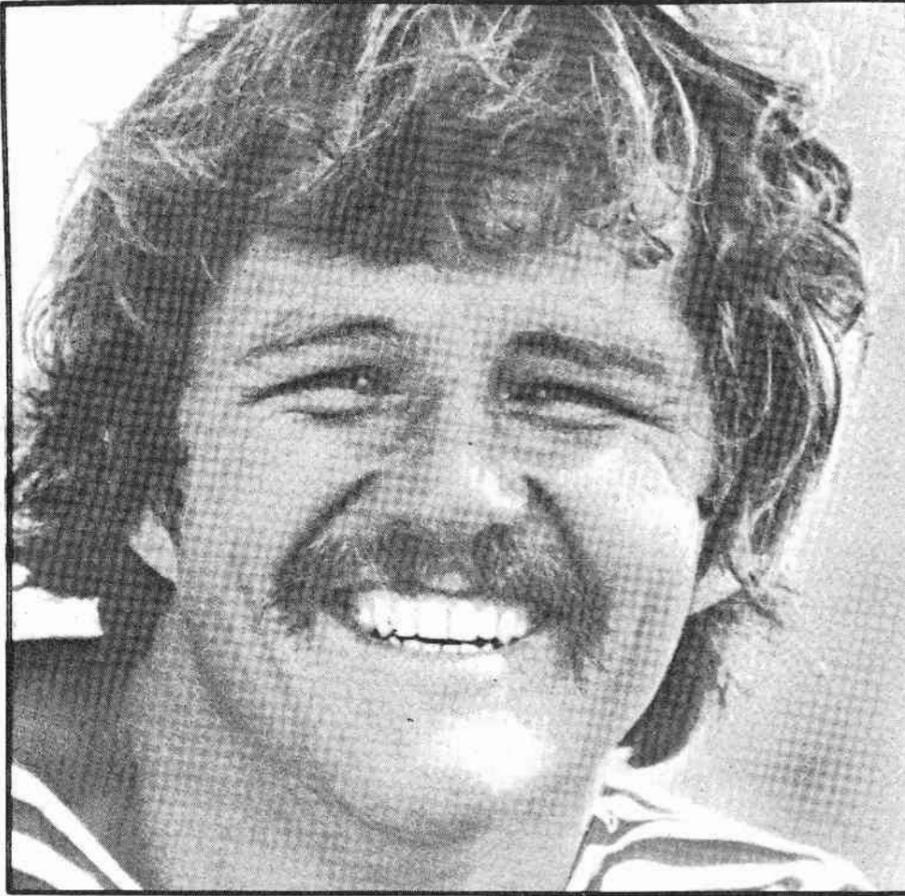
from the Tetragrammaton catalogue, and Track have now put out some old Murray Roman material on an album.

But a spokesman for Polydor, distributors for Buddah, said this week that Rose would probably be recording in three or four months' time, and as soon as the product was issued in the States, then it will be put out in England.

Biff Rose is now 33, and he arrived in Greenwich Village in 1964 — about the same time that people were beginning to take notice of an up and coming folk singer called Stephen Stills.

"A folk comedian is breaking out of his shell in Greenwich Village", ran the New York Times of the day, and Rose soon established quite a reputation through his appearances at the famed Glaslight Cafe.

Biff has appeared on a number of American TV shows, notably the Johnny Carson Show, although neither of his records featured banjo, it was this instrument that was frequently featured as a vehicle for his humour



● **BIFF ROSE: he possesses a magical sensitivity, which is enhanced by clever string arrangement**

— a suitable prop for his act.

But on his albums, the humour lies in his piano playing and a typically slick New York humour. As the New York Times put it: "He is attacking some of the pretentiousness of the folk revival" with songs directed at the protest movement.

But remember — this was back in 1964. Four years later he cut his first album for Tetragrammaton after majoring in French at Loyola University in his native New Orleans.

It is also reputed that he

was once a circus clown and won an army entertaining championship in New York.

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Over in this country, the good word of Rose's existence was spread by Andy Matthews, who runs Les Cousins folk club, and others who were fortunate enough to pick up a copy of his album. Among his keen admirers are Jon Mark, who once recorded on the same label, as Rose, and Ralph McTell.

The first album was called

"The Thorn In Mrs. Rose's Side" and seems to be the one with which most people associate him. Certainly this is the better album, and presents the more comprehensive picture of Biff Rose as a musician, satirist, and humorist. There are strong shades of Randy Newman in his music, also Van Dyke Parks, who incidentally plays Moog on the second album "Children Of Light".

On the sleeves of both albums, Rose includes a number of his witty anecdotes, but on the albums

themselves, he is a master at changing the mood from the hilarious poem "Paradise Almost Lost" to the sad, tender love song "Molly", for example.

Biff Rose is not a good singer, and some of his piano playing would make purists cringe. But what he does possess is a magical sensitivity, which is enhanced by some clever string arrangements.

He is a keen student of astrology, as is reflected in "The Stars", and although he obviously takes life seriously, his songs laugh at situations in cynical, biting fashion. "Buzz The Fuzz" is a hilarious send up of drugs and the police state.

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"Ain't No Great Day", "It's Happening" and "Gentle People" are all related in that they are cheerily philosophical, and happy... and Biff keeps smiling.

There is a definite pattern which runs through the songs — a kind of magical, super-cosmic theme. Biff Rose can be unbelievably tender as in "To Baby", brilliantly corny on "Ballad Of Cliches" and "Colour Blind Blues" and shows a sharp double edged tongue on songs like "American Waltz".

At times he appears to have arrived late for the flower power boat — but everything he says is valid, light hearted, yet thought provoking, and entirely American.

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"Nuclear and unclear thinking are the same thing. Depends on how you use the U.N.", says Biff Rose.

He should not be taken lightly — presuming, that is, that we are given the opportunity of taking him at all.



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And in all that time, says manager Peter Smith, there has not been one case of violence. Reactionaries who point the finger at today's music fans would be well advised to note this point.

The Lyceum, which has been presenting entertainment on the same site for 200 years, started progressive concerts about two years ago. And in that time, it has become one of the leading — and most accessible — venues in the London area.

"About 15 per cent of our business comes from rock music," went on Mr. Smith. "We started about two years ago because of the demand. It was being reflected in the record charts and we are here to cater for the demands of the music world."

"We have never made any compromise, though, with our normal way of doing things we did not go out of our way to be hip. We just organised things in our usual style."

Their style obviously suited progressive music lovers. A quick look at the hall on a night when rock is being presented and you'll see a queue waiting to get in before the doors are open — such as the queue when Colosseum played there last week.

Mr. Smith took over as manager of Mecca-owned Lyceum two and a half years ago. He went on: "There was a little rejection at first. Some people probably still thought of us as being part of the 'Come Dancing' image. The truth is we have tried to create an organisation without an image. We like to think of the Lyceum as an important venue where anything can take place."

IN FACT the range of events at the Lyceum is varied. In addition to the rock concerts, it is a traditional dance hall on other evenings and is also used for regular discotheque sessions, firms' staff parties and even Royal banquets. One recent event

TO NEXT PAGE

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Murrays Department Store, White Hart Street
LEWISHAM
British Relay, 167 High Street
R.A.C.S. Store (Travel), High Street
LEYTONSTONE
Adams Travel, 785 High Road
MAIDENHEAD
Harlequin Records, 2 Nicholson's Wlk.
MORDEN
R.A.C.S. Travel, London Road
NEW MALDEN
R.A.C.S. Store (Travel), 85 New Malden Road
SIDCUP
British Relay, 4/5 Elm Parade
SLOUGH
R.A.C.S. Store (Travel), 256 High St.
STREATHAM
British Relay, 8 de Montford Parade
SURBITON
R.A.C.S. Travel, 8 St. James Road
TOOTING
R.A.C.S. Store (Travel), 180 Upper Tooting Road
WATFORD
Clements Department Store
WELLING
R.A.C.S. Store (Travel) 71/79 High St.
WIMBLEDON
Solent Travel, Ely's Dept Store
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● **DICK HECKSTALL-SMITH:** Colosseum's tenor star is another musician to play the venue.



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LYCEUM-rock in the Strand



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FROM PREVIOUS PAGE

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In fact, the list of bands which have appeared at the club (under a lighting system by Krishna Lights) reads like a Who's Who of contemporary rock — Country Joe and the Fish, Pink Floyd, Pentangle, Nice, Spirit, Flying Burrito Bros, Fleetwood Mac, Ten Years After, Led Zepplin, Tyrannosaurus Rex, Yes, Free, Sly and the Family Stone, Family, Elton John, Procol Harum, Three Dog Night, the Who, Joe Cocker, Eric Burdon, Derek and the Dominos (featuring Eric Clapton), Ginger Baker's Air Force (they played prior to the celebrations for an emerging African nation), Jack Bruce, Emerson Lake and Palmer amongst others.

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A strange return for Brothers

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It is one of those rare twists of music history that has brought the show on the road in the first place. If your memory is good enough or you were bopping around in the late Fifties, you may recall the names of Frank Lyndon, Fred Milano, Richie Gottehrer and Bob Feldman.

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ALBUM REVIEWS

ROYSTON ELDRIDGE, JERRY GILBERT, STEVE PEACOCK, RAY TELFORD, PENNY VALENTINE, BILL WALKER

as it has become the instrument of many of America's Muscle Shoals musicians. In fact this would seem to be their target and it is working thanks to the complete understanding between Andy Fraser, bass and drummer Simon Kirke — a good example being "Ride On Pony". Of the albums softer material, "Love You So", "Soon I Will Be Gone" and "Be My Friend" are all equally successful and beautifully sung by Paul Rogers. Definitely one of the best albums of the year from the Island label. — R.T.

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MATTHEWS SOUTHERN COMFORT: "LATER THAT SAME YEAR" (MCA MKPS 2015).

THIS IS the last album Ian Matthews and Southern Comfort cut together, and also the last on the MCA label. And although the album sleeve is very mundane and bleak for such an eminent group the contents fortunately match up to "Second Spring" and the very first album, cut before Ian had formed the band. As usual the band have struck an exciting compromise between their own material, written by Ian Matthews and American Carl Barnewell, and outside material by Neil Young, Jesse Winchester, Goffin and King and Alan Anderson. There's plenty of ethereal harmony work and good playing from Gordon Huntley, Mark Griffiths and session man Roger Coulam. In parts the singing is meticulously melodic — almost deliberately so, but the album never sounds over-ripe or pretentious. Ian Matthews' songs are very impressive within this context, particularly "And Me", which runs straight into Neil Young's "Tell Me Why". It's a pity Ian's left but providing he can continue to write such good songs and Carl Barnewell can keep the supply going for Southern Comfort with songs as good as "Lionel", "Sylvie" and "For Melanie", then both parties should grow from strength to strength. It seems that Southern Comfort are capable of arranging any song successfully into their own instrumental context. — J.G.

□ □ □

MICHAEL CHAPMAN: "WINDOW" (HARVEST SHVL 786).

ON ONE hearing, there's little on this album which can be related to either the "Rainmaker" or "Fully Qualified Survivor" albums. It is generally less rhythmic and less aggressive (mainly because of the notable absence of lead guitarist Mick Ronson who did such fine work on the last album. Johnny van Derek, Richie Dharma and Rick Kemp again contribute some sterling background work as do Alex Atterson on piano, and an unnamed lead guitarist. The subtle nuances that appear make the album a slow one to get into, and the stand out track is "Among The Trees" from the old Chapman repertoire, which was recorded for, but omitted from, the first album. There's some typical chord structures, but it's not until he reaches "An Old Man Remembers" that he really steps out in front, sharing vocals with Kemp. From that point it's pure Michael Chapman at his best and most typical on "A Scholarly Man" and at his most inventive on the funky "Landships". The album ends with a humorous novelty number featuring the ensemble. And the final verdict is . . . another great album. — J.G.



● **KING CRIMSON: Much better album than "Posiedon".**

GARY FARR: "STRANGE FRUIT" (CCBS 64138).

ONE OF the best features of this album is the piano work of Ian Whiteman (from Mighty Baby) and the guitar work of Fairport's Richard Thompson. That sounds like a bit of a side swipe at Gary Farr, and I suppose in a way it is because although he has written some good songs, and he sings them well, his voice and songs alone don't really make a lot of impact — on me at any rate. His version of Lewis Allen's "Strange Fruit" is charged with a lot of emotion, but somehow he doesn't project the song as strongly as other versions I've heard. The other nine tracks are Farr's own compositions, some of them gentle, some rocking R'n'B type things, and one — "Old Man Moses" — that sounds remarkably like Elton John with the fire damped down. It could be that he is deliberately understating his songs, but the effect is just of rather nebulous, uninspired performance. I have no doubt that he worked hard on the album and everything, but as far as I'm concerned he hasn't quite brought it off. — S.P.

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BEE GEES: "2 YEARS ON" (POLYDOR 2310 069).

BEFORE THE Bee Gees went their separate ways that had contributed some beautiful songs and you could expect their material to always produce out-of-the-rut reactions. Now Barry, Robin and Maurice have got together and come up with "2 Years On" and it seems that a little of the inventiveness may have slipped away, or is it that they've been left behind a little? "New York Mining Disaster", "I've Got To Get A Message To You", "I Started A Joke" — there's not really anything included here of that quality although "Lonely Days" and "Every Second, Every Minute" are the best numbers, both sounding remarkably Beatles-like in their composition and delivery, and on the latter some pretty good Lennon-like vocals. — B.W.

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"ROCK EXPLOSION" (EMBER SE8001).

A FEAST for rock and roll fanatics including legendary

names like Bill Haley, Jerry Lee Lewis, Carl Perkins, Etta James, The Platters, Johnny Otis, etc. "See You Later Alligator", "Rock Around The Clock", "Five Foot Two, Eyes Of Blue" are just a few of the twelve tracks that Ember have gathered together here. — B.W.

□ □ □

BADFINGER: "NO DICE" (APPLE SPCOR 16).

BADFINGER are one of Apple's natural phenomena who continue to sound disturbingly like the early Beatles. I say "disturbingly" only because the comparison is almost indecent and it becomes harder and harder each time I hear them to judge them as a separate Badfinger entity. Still if you accidentally manage to sound like the Beatles it can't be bad and on this album Badfinger have extended and charged up their lead guitar and rhythm work so that they sound a lot stronger overall than they did on their early album. A lot of the innate wispy McCartney-type gentleness has now gone although the quality part of their sound is left. — P.V.

LOVE: "LOVE RE-VISITED" (ELEKTRA 2469 009).

THIS IS A collection of tracks — 13 in all — from the amazing Love, cut between 1965 and 68. It is in all ways a collector's item and, more than that, a pointer to a strange situation that occasionally crops up in the music world. Love came from Babylon, De Capo and were the complete brainchild of Arthur Lee. In 1965 when the Beatles were releasing things like "I Wanna Hold Your Hand", Arthur Lee was putting down "She Comes In Colours" and "7 And 7 Is". Love were the first West Coast underground band — brilliant, individual, totally unique with a line in complex love songs and melody that was years ahead of its time. It has taken Love over five years to gain any kind of recognition at all, during which time Lee has changed the line-up with mind boggling frequency, and fought for someone to listen to them. What I've never understood, however, is that instead of producing a growth within the original Love sound — which would have been

exactly right and original for now — Lee changed his sound so that today, sadly, Love in many respects sounds not too different from so many other West Coast groups. Still for anyone like me who remains tied to early Love and for anyone else who never caught on to them in the "Alone Again Or" and "And More Again" times this is a marvellous collection of tracks. Not, as is pointed out, a collection of their greatest hits. It is one of those complete perversities of the business that Love never had any. — P.V.

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VARIOUS ARTISTS: "THE ROCK AND ROLL STARS" (JOY SPECIAL JS 5006).

THE ROOTS of today's rock music are in early rock and roll. The likes of Chuck Berry, Little Richard and Elvis Presley made the music that influenced the Beatles and all. Although not all of the cuts on this album are not up to the standard of, say, Little Richard's "Tutti Frutti", they were important in the development of the music at the time. For old rock and roll fans and for anyone interested in the development of rock music this collection is quite something. It's worth the money just to hear Frankie Ford's "Sea Cruise" and Maurice Williams' superb "Stay", both classics from 1959. — R.E.

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TEA AND SYMPHONY: "JO SAGO" (HARVEST SHVL 785).

THE FIRST side of this album is taken up by "Jo Sago" which the sleeve notes describe as "a play on music". The result is effective to a degree, if only by the fact that it has come off better than similar recent attempts at this type of project but there is still a gimmicky feel to the whole thing. Musically the members of Tea and Symphony, James Langston, Jef Daw and Bob Wilson, are excellent, otherwise this album would have been a terrible mistake. Side two contains seven tracks of varying quality, the best of which are lead vocalist and acoustic guitarist, James Langston's "Yourself" and "The "Nortihorticulturist"

plus a very interesting item entitled "Green Fingert — Redhanded". "Jo Sago" is a good album and is worth a listen — reminiscent in parts of the Bonzo's. — R.T.

ALAN BOWN: "LISTEN" (ISLAND ILPS 9131).

THIS IS one of those tight compact little albums that bears the rare distinction of fine musicianship and a gelling of musicians heads so that nobody sounds like they're fighting to get the upper hand. Gordon Nevile's unflashy vocals, Bown's flugal horn, maraccas and trumpet work, Jeff Bannister's fine organ are all worthy of mention and it's a pleasure for once to hear a brass line-up that doesn't go all out to copy Chicago. In a way the carefully-held back quality on the tracks reminded me of Traffic and at times Procol Harum. Their single "Crash Landing" is included — and a fine track it is too — and it's nice to hear a set that sounds as though everyone had an interesting time in the studio and there were no egos to deal with. — P.V.

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THE CLIMAX CHIAGO BLUES BAND: "A WHOLE LOT OF BOTTLE" (HARVEST SHSP 4009).

CLIMAX CHIAGO are probably the only blues band, as such, who can still make a living playing blues with little deviation and this undoubtedly is the reason for their success. "A Whole Lot Of Bottle" is an album which is straight to the point with CCBB's musicians playing as all those blues bands should have been two and a half years ago. Side one opens with "Country Hat" which features some pleasant acoustic slide guitar from Pete Haycock before launching into the completely contrasting "Everyday". Apart from Climax Chicago's own compositions are included Willie Dixon's "Seventh Son" and Muddy Waters' "Louisiana Blues". — R.T.

JACKSON FIVE: "CHRISTMAS ALBUM" (TAMLA STML 1168).

TAMLA TAKE Phil Spector's old idea when he recorded one of the finest pop / Christmas albums with the Crystals some years ago — and used the format for their highly successful Jackson Five cherubs. "Santa Claus Is Coming To Town" is just one of the tracks that takes on a whole new meaning when the vociferous bopping voice of little Michael Jackson takes hold of it. And whatever you FEEL this bunch are so talented you can't help smiling when you play this album. — P.V.

WILD ANGELS: "RED HOT 'N' ROCKIN'" (BCM 102).

A LOT of people don't like the Wild Angels attempts to re-create the old rock era and would rather pay a hundred pounds for an original Eddie Cochran track than listen to this. Then, of course, there are a lot of people who are very pleased to listen to good old rock and roll no matter who's playing it. Whatever you think the Angels really do seem to get firmly rooted inside that vicious effective old rock furore and on this album prove it by tearing into "Little Queenie", "All Shook Up", "Stuck On You" and "Rave On" amongst others. Vocalist Mal Grey can be heard to buckle at the knees and shake his greased head through almost every track and the album brings back memories of the 60s and the Lyceum's lunch-time rock sessions. — P.V.

Sounds of the City

SOUNDS looks at the music cities—No. 4 CHICAGO



Credit JAN PERSSON

● **MUDDY WATERS:** left Mississippi for Chicago in 1943

BY JERRY GILBERT

THE BEGINNING of the Chicago scene lies in the post-war migration of Southern rural blacks to the city in search of jobs. In this migration were many blues musicians and the clash between their rural background and urban Chicago created a unique, rough and powerful music: the city blues.

A prime example was Muddy Waters who left the Mississippi for Chicago in 1943, and has been with the famous Chess company virtually since its inception in the late forties.

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Chess flourished independently and became as much a household name as the many blues lyrics which referred to "going to Chicago" and "sweet home Chicago".

It was the union of blues with electricity that distinguished the first generation of bluesmen, beginning in the late '40s with Sonny Boy Williamson, Muddy Waters, Little Walter, Jimmy Rodgers, Big Walter Horton, Robert Nighthawk, Johnny Shines, Elmore James, and many others.

The bands of these men set the pattern for the rock and roll explosion that was

to follow. Electric guitar, electric bass, drums and harmonica was the medium for songs which were later covered by early white blues imitators from Elvis to the Stonés.

After the originators came a second generation of younger bluesmen; louder, more electric and with horns which further detached the blues from its country origins. In this group were Junior Wells, Buddy Guy, Otis Rush, Magic Sam and others who joined the older generation in the late '50s in the many bars and clubs featuring the blues.

It was soon after this that the blues in Chicago took a different course when young, affluent white kids started taking an interest. Big Joe Williams used to sit out on the street, invariably in the presence of guitarist Mike Bloomfield, and harp player Charlie Musselwhite.

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About this time Paul Butterfield started working professionally and it was he who was the first white to form his own band. Then came the encounter with Bloomfield, which was to bear much fruit, and Barry Goldberg, Elvin Bishop and the Siegel-Schwall Band.

The clubs responded in no uncertain fashion: Big John's and Mother Blues in Old-town, the freak section, and Theresa's, Pepper's, the Blue Flame, the 1015 Lounge and others in the black Southside. It reached a state that on any given night, black and white bluesmen would be found jamming at three in the morning.

It was the records of Butterfield and Bloomfield which drew attention to the blues scene and started the white American blues band phenomenon. Ironically, through Butterfield and Bloomfield, it was the white blues that made Chicago famous, although it could never match the indigenous, integral negro blues forms.

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An offshoot of this was the renewed interest in the masters, Muddy Waters, Elmore James and Howlin' Wolf, although the younger bluesmen such as Rush, Wells and Guy have been largely ignored, and Rush, especially, has been sadly underrated. He, like Magic Sam, another fine guitarist who died last year, made their mark in the middle and late '50s with recordings for the Cobra catalogue.

White blues was more monetary than aesthetic success. But its real impact lay in the blues band form — electric guitars and bass and white versions of blues that would become part of the repertoire practically every rock group of the mid-sixties.

White bluesmen are responsible for bringing blues to rock, but Chicago's music is still the black blues, and will be the mentors, people like Butterfield and Bloomfield who will be down in the annals of record books.

Today Muddy Waters still active in Chicago as

The Bloomfield aura

BY RAY TELFORD

ON A lot of people's calendars January will be prominently marked as the month American guitarist Michael Bloomfield arrives in Britain to start work on his second solo album at the Trident Studios in London.

Essentially a blues guitarist who first came to light through the ranks of the Paul Butterfield Blues Band, Bloomfield has always had something of an aura about him in this country.

Britain's first "in person" taste of Bloomfield came about four or five years ago when Butterfield brought across his excellent Blues Band, which many consider to the first of the new wave, predominantly white, and genuine blues groups. The Butterfield Band played extensively throughout Britain but then response was largely apathetic. We were to wait about a further three years before the blues ludicrously came "into fashion".

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By all accounts and judging by the earlier Butterfield albums, Bloomfield seems to have been a much more stable instrumentalist than he has of late. On those albums the main, and by far the most striking soloists were Butterfield on harp, surely the best of the white blues harp players, and Bloomfield.

Details of his beginnings as a guitarist are hard to come by but his activities leading up to the Butterfield Blues Band include playing second guitar to Big Joe

Williams in the streets of Chicago along with Charlie Musselwhite on harp.

It was about this time that Paul Butterfield began working professionally and it was Butterfield who was the first white musician to have his own blues outfit in Chicago. It wasn't long before Bloomfield joined him. Also playing with Bloomfield and Butterfield then were Elvin Bishop and Barry Goldberg.

More recently, since 1968, Bloomfield has apparently decided to widen his horizons and recorded a series of confidently termed "supersession" albums in the company of Al Kooper and Steve Stills.

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Among the first documents of Mike's new lease of life was the double album, "The Live Adventures Of Mike Bloomfield And Al Kooper", which was recorded live at the Fillmore West in 1968. Evidence of his fresh outlook can be taken from the choice of material on the album — Paul Simon's "59th Bridge Street Song", "The Weight" and Stevie Winwood's "Dear Mr. Fantasy" — all of which indicate something of his fresh direction.

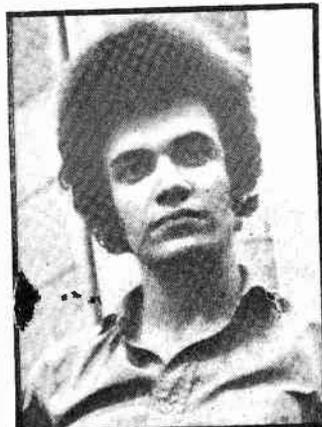
"The Live Adventures" album contains a lot of good music but then again a great deal of it is seemingly a

waste of plastic — but it is important to Bloomfield. The first supersession album was with Stephen Stills and this was an album which framed perfectly the unpredictability of Bloomfield. As on "Live Adventures", his playing veers from brilliance to mediocrity depending on the mood of the audience or who happened to get up on stage to jam.

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Another important chapter in Bloomfield's career was the formation of the Electric Flag with bass guitarist Harvey Brooks and drummer Buddy Miles, a musician who likewise entered into "supersessions". Generally it is felt that the Electric Flag were worthy of great things. They were something of a revelation in American rock and could be truthfully described as having first explored the path for the large jazz/rock bands which followed, Blood, Sweat and Tears and Chicago for example. However, following many personnel changes the Electric Flag were no more, and the temperamental Bloomfield, on the face of things returned to uncertainty.

His forthcoming British recorded album will be his second under his own name. The first was "It's Not Killing Me" which had ex-Electric Flag members Mark Naftalin,



MIKE BLOOMFIELD: his playing veers from brilliance to mediocrity.

organ and piano, Nick Gravenites, vocals and Marcus Doubleday, trumpet on the session — altogether there are seventeen featured soloists, not counting Mike, on the album "It's Not Killing Me" seems to be a reversion for him (it was recorded in 1969) and has as its format something akin to the B. B. King albums. Also last year, Mike appeared on Chess's "Fathers And Sons" double album which also featured Paul Butterfield, Muddy Waters and Buddy Miles.

With Bloomfield's ex-associate, Al Kooper, already in this country recording with British musicians, it will be an added interest to see who Bloomfield will choose to play with during the London sessions in January but regardless of whoever they may be, the result is eagerly awaited.

Stop this bitching

IT IS remarkable that after such a long time you still print puny, boring and predictable controversies between devotees of certain bands.

The argument always seems to rest on the level of musical skill exhibited by group members. Certainly there are absolute standards for playing ability but they are totally an inadequate basis for judging whether or not music is "good" or only "second rate".

The only possible way of discriminating is on the whole effect of the group's music and how it strikes the listener. Therefore, there is no purpose in bitchy squabbles in correspondence columns.

They only express personal opinions, intolerantly written and without the realisation that no-one can make judgments on any sounds which have an independent reality. — **N. A. Reynolds, Lapstone Gardens, Harrow, Middx.**

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THE HATCHET job done by Michael Walters on Mike Westbrook was jazz criticism at its lowest level. Jazz will always be a minority interest and when a band gains more success than others, this greater success is not due to high powered promotions and the exploitations of myths. It is simply that the band communicates with more people.

Mr. Walters has the impudence to tell me that what I FEEL is all a mistake, that one of the most exhilarating experiences of my jazz life (Metropolis at the Mermaid Theatre) never happened! — **Frank Howling, Linden Gardens, London, W.2**

THANKS TO Allan McDougall for his well constructed interview with Neil Young recently.

As for Neil, I would like to congratulate him for his two solo albums, especially "After The Goldrush" which was brilliant.

I wish more people would notice the brilliance that Neil has to offer. Please give him a listen. — **Alan Jones, Langley Terrace, Jarrow, Co. Durham.**

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AT LAST a group have arrived who blow the scene apart with their music. Mott the Hoople, of course!

As a group they are brilliant, as individual members they show touches of genius.

Let's hope they don't suffer from "a difference in musical policy". — **C. McLeod, Gledwood Drive, Hayes, Middlesex.**

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A LOT has been said on the merits and demerits of groups. As promoters of concerts in Liverpool we have had dealings with many groups in the past few months.

Each one has been impeccable in character, both on-stage and off and have always given full value. May we thank Deep Purple, Quatermass, Emerson, Lake and Palmer, Ten Years After, Howl, Uriah Heep, Fleetwood Mac, Warm Dust, Airforce, Lifetime, Curved Air and Highly Inflammable for memorable moments in 1970.

If all groups are as polite and helpful as yourselves 1971 should be equally successful. Warm wishes for the future to you all and to SOUNDS which is making



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letters

Sounds, Aldwych House, 81, Aldwych, London, W.C.2, B4HL

an invaluable contribution to the music scene today. — **Jim Isaac, Gemini Promotions, Oakdale Road, Liverpool.**

O.K. PENNY Valentine I give up as I cannot relate to the Steve Stills album. To my simple mind his latest collec-

tion of songs have lost the honesty, beauty, insight and lasting value of his work with Buffalo Springfield.

Steve could take a lesson from his old playmate Neil Young in how to keep direction. — **James Donoghue, Rannock Road, London, W.6.**

AFTER READING your article on East of Eden (SOUNDS Dec. 5) I had to write and congratulate you, on an interesting and extremely informative article, on a band who deserve greater recognition. — **C. Martin, Hervey Road, Blackheath.**

RE TONY Stewart's review of the Family concert (SOUNDS Dec. 5). I don't think it right that a band, like Family, should be put down by someone who hasn't a clue what he is talking about. Family don't get lost Mr. Stewart, you do. I have seen Family twice and they gave tremendous performances. — **Ronald Blackstock, Clachan Road, Rosneath, Scotland.**

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A VERY under-rated British group with marvellous potential is Man. I have seen them live four or five times and I have two of their albums — "Revelation" and "Two ounces Of Plastic". I consider myself knowledgeable enough to praise them, so why do they receive so little publicity? — **Janet McCullagh, Wolveleigh Terrace, Gosforth, Newcastle-on-Tyne.**

□ □ □

RECENTLY WE had the best group I have ever heard at our college. They are a seven piece rock / blues / folk / jazz / you-name it! band called Welcome. A band such as this must rise to fame in the future.

To all college secs, in your never ending search for support groups — here your search ends. I urge you to contact their manager, John Bleach, 01-272 0741. — **AI Taylor, College Secretary, Trinity College, Cambridge.**

□ □ □

THANKS AGAIN Penny Valentine it seems you are the only person who thinks Laura Nyro is worthy of any attention.

Her album "New York Tendaberry" is magnificent, the best album I've ever heard.

Laura's "Tom Cat Goodbye" must be the most emotional experience ever recorded in a studio. Her voice trembles with rage and despair so that you know she means every word.

I'm certain that her concert appearance at the Festival Hall next February will be one of the highlights of 1971. — **William Bastke, Kelvin Drive, East Kilbride, Glasgow.**

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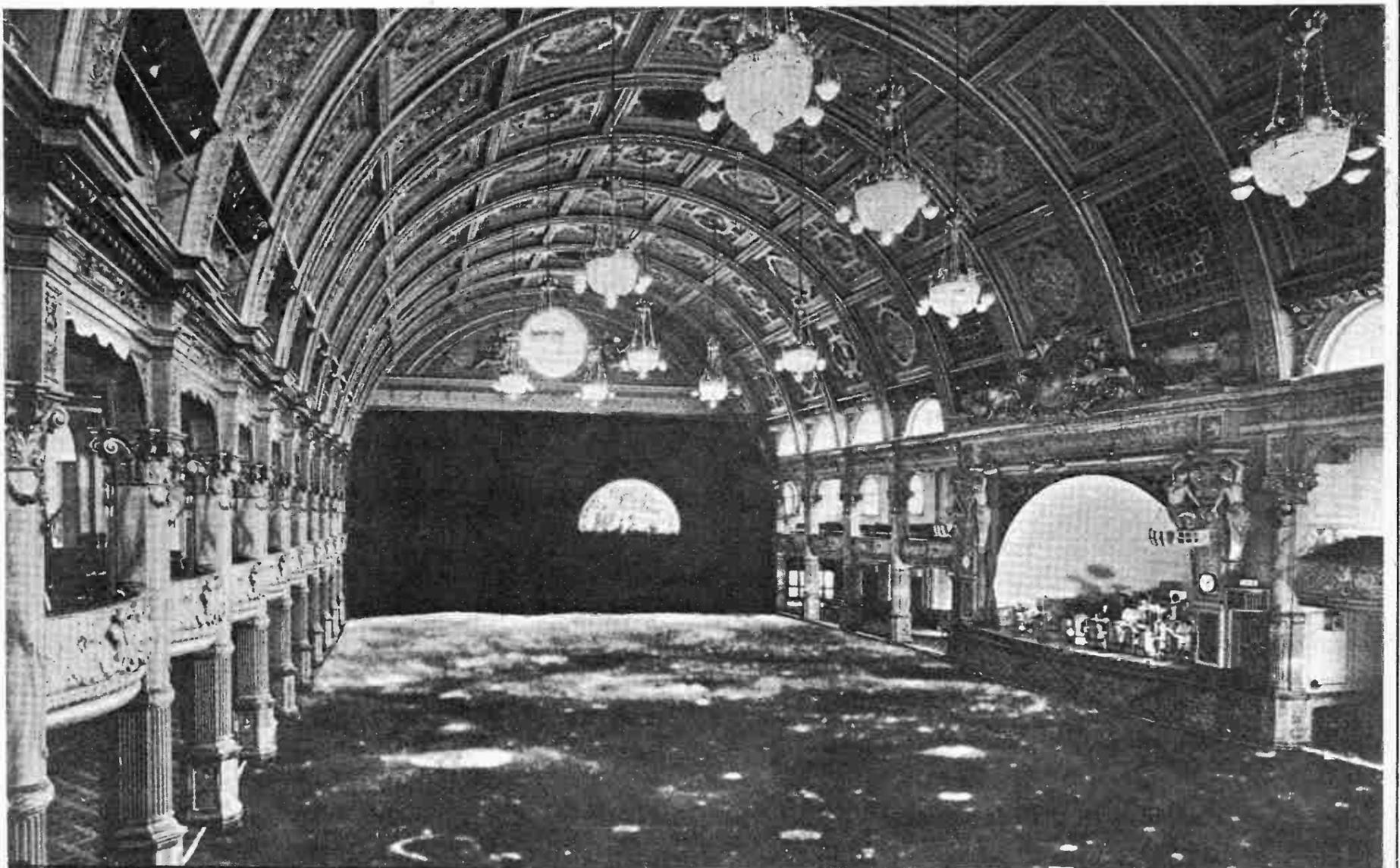
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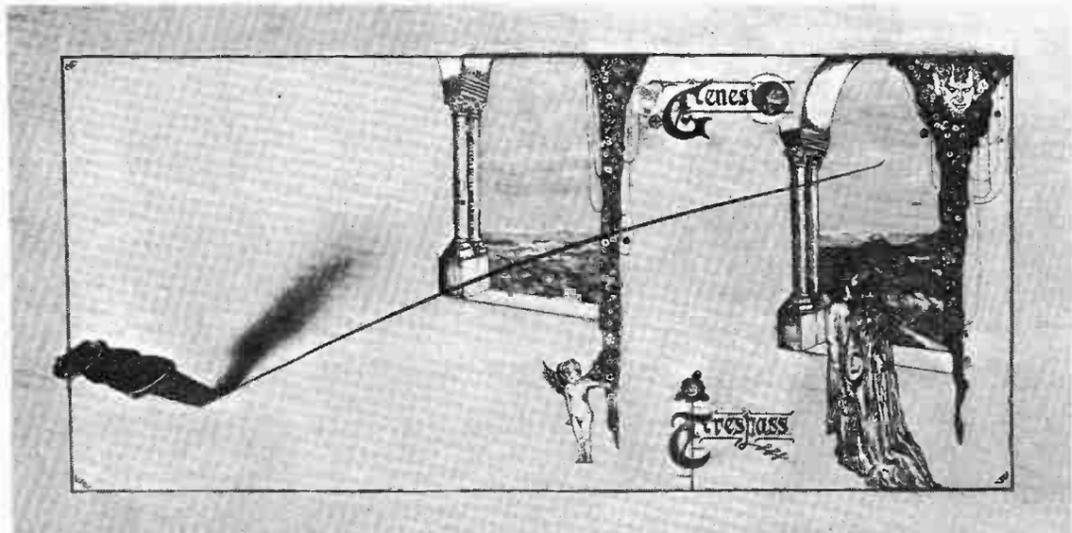
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