

# Melody Maker

SEPTEMBER 26, 1970 1s weekly USA 25 cents

# FARLOWE JOINS COLOSSEUM!

## Harry James here

**TRUMPET STAR HARRY JAMES** and his orchestra arrive in Britain on Saturday to begin their first-ever tour of this country. The band has been appearing in Europe since Tuesday of last week, and flies to London from Munich.

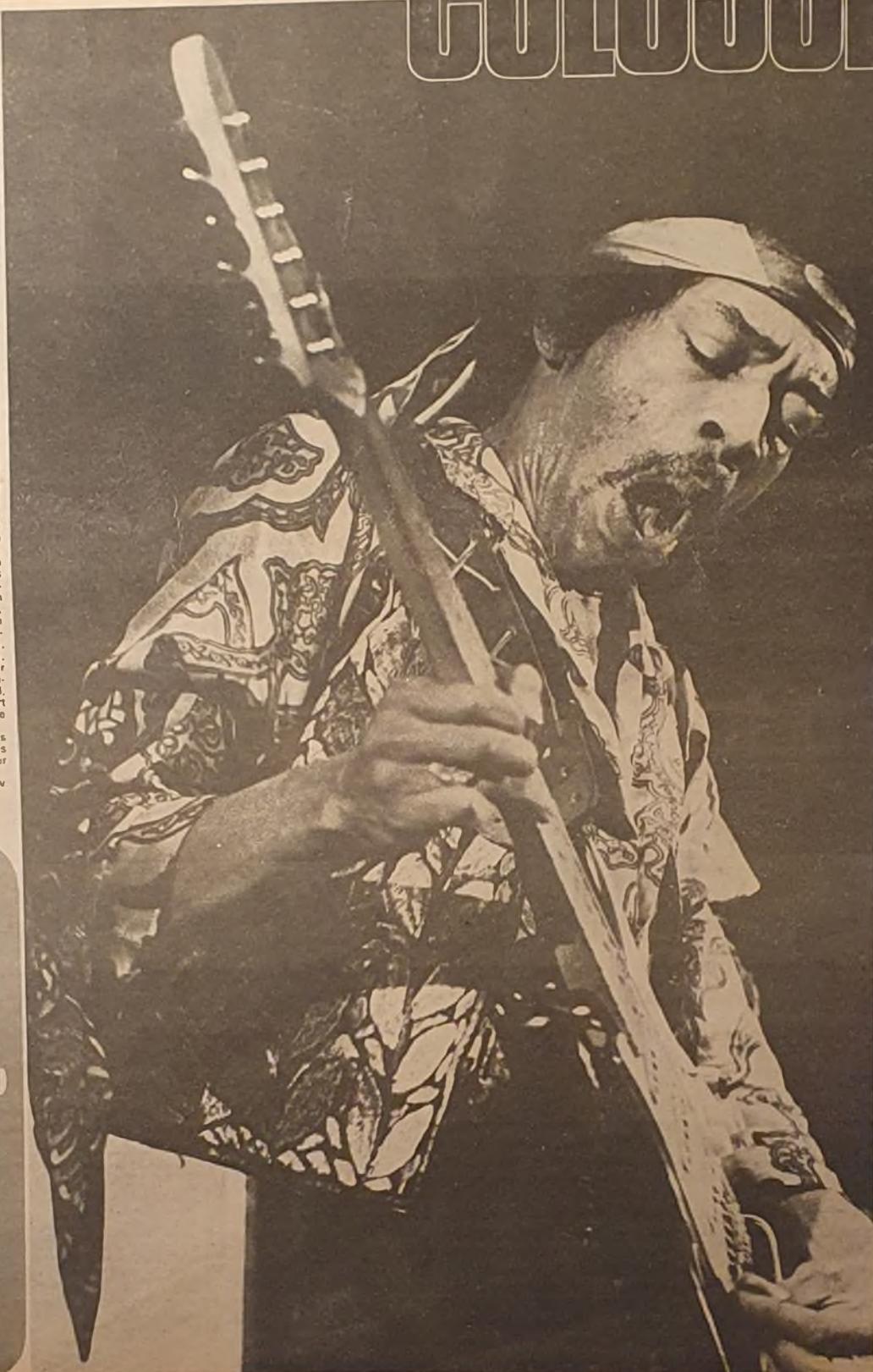
With James in the line-up are Billy Byrne, Donald Mohr, Corky Corcoran, Gary Herbig and Jack Watson (trumps), Thomas Holdan, Jack Poster, Walter Pflj and Clarence Stino (Trumpets), Gail Martin, William Paynter, David Robbins (trombones), Jack Perciful (piano), John Smith (Fender bass), Sonny Payne (drums) and Cathy Chami and Glenn Rayo (vocalists). James opens his tour with two concerts at London's Royal Festival Hall on Saturday (26) and continues with shows at Grand Theatre, Wolverhampton (27), Town Hall, Birmingham (28), Colston Hall, Bristol (29), Wakefield Theatre Club (30), City Hall, Sheffield (October 1), Free Trade Hall, Manchester (2), Floral Hall, Southampton (3), De Montfort Hall, Leicester (4) and the Cecil Theatre, Hull (5).

There will be two shows nightly at all these venues except Bristol, Manchester and Leicester.

● HARRY JAMES interview see page 22.

Why I smash guitars, by Deep Purple man Ritchie

SEE PAGE 26



by CHRIS WELCH

**C**HRIS FARLOWE has joined Colosseum. The master soul singer of British rock has joined the powerhouse band led by drummer Jon Hiseman.

The decision to ask Farlowe to join Colosseum was made last weekend, and he has already laid down vocal tracks for the group's next album "The Daughter Of Time," due for release on November 1.

"We wanted a vocalist of equal stature to the instrumental side of the band," said Jon.

"We went through some exhaustive auditions with many aspiring singers, some of whom were very good indeed, but we were looking for a certain kind of voice. Our organist Dave Greenslade suggested Chris Farlowe, who worked with Greenslade in the original Thunderbirds, a few years ago, has spent much of his time in America.

Colosseum's first appearance with Chris will be at Newcastle Polytechnic tomorrow (Friday) and at the Maryland Ballroom, Glasgow (Saturday).

● FARLOWE interview, page 8.

## Hendrix blues

**"HENDRIX DEAD"** — the tragic news struck the music world dumb last week, seemingly when Jimi was on the brink of entering into a new phase of music.

Tributes have come thick and fast from all corners of pop, glowing tributes, heartwarming tributes — some still cannot believe, or accept the fact that Jimi won't be playing any more.

**JON HISEMAN:** "I was horrified at the news, completely shattered. I always thought he was the broadest of guitarists in his approach."

**RITCHIE BLACKMORE,** guitarist with Deep Purple: "There are two inspirations as far as my music goes, one is my wife, the other Jimi Hendrix. He was above all others."

**JEFF BECK:** "He was the governor, the boss. He had the best technique I have ever heard. When he was at his best, I have never seen anybody better."

**STEVIE WINWOOD:** "Hendrix was an innovator. He was original in the way that he made the guitar into a voice, he made it talk. There was nobody like him. Anything that came out of his playing was purely him."

After yesterday's (Wednesday) inquest, Jimi's body will be flown back to his birthplace in Seattle for the funeral.

A two-page tribute to Jimi and his music starts on page 24, including the news that his last gig was taped.

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# POP 30

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## SINGLES

- 1 (4) **BAND OF GOLD** Froda Payne, Invictus
- 2 (1) **TEARS OF A CLOWN**  
Smokoy Robinson and the Miracles, Tamla Motown
- 3 (2) **GIVE ME JUST A LITTLE MORE TIME**  
Chairmen of the Board, Invictus
- 4 (3) **MAMA TOLD ME NOT TO COME**  
Three Dog Night, Stateside
- 5 (11) **YOU CAN GET IT IF YOU REALLY WANT**  
Desmond Dekker, Trojan
- 6 (6) **MAKE IT WITH YOU** Bread, Elektra
- 7 (8) **LOVE IS LIFE** Hot Chocolate, RAK
- 8 (5) **THE WONDER OF YOU** Elvis Presley, RCA
- 9 (13) **MONTEGO BAY** Bobby Bloom, Polydon
- 10 (7) **WILD WORLD** Jimmy Cliff, Island
- 11 (15) **WHICH WAY YOU GOING BILLY**  
Poppy Family, Decca
- 12 (9) **25 OR 6 TO 4** Chicago, CBS
- 13 (17) **DON'T PLAY THAT SONG**  
Arotha Franklin, Atlantic
- 14 (12) **IT'S SO EASY** Andy Williams, CBS
- 15 (10) **RAINBOW** Marmalade, Decca
- 16 (28) **BLACK NIGHT** Deep Purple Harvest
- 17 (21) **STRANGE BAND** Family, Reprise
- 18 (14) **SWEET INSPIRATION** Johnny Johnson, Bell
- 19 (25) **AIN'T NO MOUNTAIN HIGH ENOUGH**  
Diana Ross, Tamla Motown
- 20 (16) **SOMETHING** Shirley Bassey, United Artists
- 21 (26) **CLOSE TO YOU** Carpenters, A&M
- 22 (22) **JIMMY MACK**  
Martha Reeves and the Vandellas, Tamla Motown
- 23 (24) **LONG AS I CAN SEE THE LIGHT**  
Creedence Clearwater Revival, Liberty
- 24 (—) **PARANOID** Black Sabbath, Vertigo
- 25 (—) **ME AND MY LIFE** Tremeloes, CBS
- 26 (18) **NEANDERTHAL MAN** Hot Legs, Fontana
- 27 (20) **I (WHO HAVE NOTHING)** Tom Jones, Decca
- 28 (29) **I AIN'T GOT TIME ANYMORE**  
Cliff Richard, Columbia
- 29 (—) **BLACK PEARL** Horace Faith, Trojan
- 30 (19) **NATURAL SINNER** Fairweather, RCA

## PUBLISHERS

- |  |  |
|--|--|
| 1 Gold Forever Music, 2 Jobete/Carlin, 3 Gold Forever Music, 4 January Music, 5 Island, 6 Screen Gems, 7 RAK, 8 Tamla, 9 United Artists, 10 Freshwater, 11 Burlington, 12 Franklin Boyd, 13 Carlin, 14 Valley, 15 Warner, 16 | 16 Jobete/Carlin, 17 Duke Lodge, 18 A.P.M., 19 Jobete/Carlin, 20 Harrison's, Carlin, 21 Carlin, 22 Burlington, 23 Essex International, 24 Gale, 25 Kennedy Street, 26 Bam/Shapiro/Bernstein, 27 Chris-Lee, 28 Ronder, 29 Amen Music, |
|--|--|

## AMERICA'S TOP 10

- |   |   |
|---|---|
| 1 (2) <b>AIN'T NO MOUNTAIN HIGH ENOUGH</b> Diana Ross, Tamla Motown | 5 (7) <b>CANDIDA</b> Dawn Bell                                |
| 2 (4) <b>LOOKIN' OUT MY BACK DOOR</b> Creedence Clearwater Revival  | 6 (3) <b>WAR</b> Edwin Starr, Gordy                           |
| 3 (6) <b>JULIE, DO YA LOVE ME</b> Bobby Sherman Motown              | 7 (9) <b>CRACKLIN' ROSE</b> Neil Diamond, UNI                 |
| 4 (1) <b>FATCATS</b> Clarence Carter, Atlantic                      | 8 (5) <b>25 OR 6 TO 4</b> Chicago, Columbia                   |
|   | 9 (12) <b>(I KNOW) I'M LOSING YOU</b> Rare Earth, Rare Earth  |
|   | 10 (10) <b>DON'T PLAY THAT SONG</b> Arotha Franklin, Atlantic |
- FROM "CASHBOX"

## ALBUMS

- 1 (1) **QUESTION OF BALANCE** Moody Blues, Threshold
  - 2 (2) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
  - 3 (6) **DEEP PURPLE IN ROCK** Harvest
  - 4 (11) **COSMO'S FACTORY** Creedence Clearwater Revival, Liberty
  - 5 (4) **LET IT BE** Beatles, Apple
  - 6 (3) **ON STAGE** Elvis Presley, RCA Victor
  - 7 (5) **FIRE AND WATER** Freq, Island
  - 8 (8) **PAINT YOUR WAGON** Soundtrack, Paramount
  - 9 (7) **LED ZEPPELIN II** Atlantic
  - 10 (9) **GET YER YA YA'S OUT** Rolling Stones, Decca
  - 11 (12) **SOMETHING** Shirley Bassey, United Artists
  - 12 (9) **EASY RIDER** Various Artists, Stateside
  - 13 (13) **SELF PORTRAIT** Bob Dylan, CBS
  - 14 (17) **MCCARTNEY** Paul McCartney, Apple
  - 15 (20) **ERIC CLAPTON** Polydon
  - 16 (16) **BUMPERS** Various Artists, Island
  - 17 (18) **JOHN BARLEYCORN MUST DIE** Traffic, Island
  - 18 (22) **FIVE BRIDGES SUITE** Nico, Charisma
  - 19 (14) **WORLD OF JOHNNY CASH** CBS
  - 20 (15) **WOODSTOCK** Soundtrack, Atlantic
  - 21 (25) **LIVE AT LEEDS** Who, Track
  - 22 (19) **DEJA VU** Crosby, Stills, Nash and Young, Atlantic
  - 23 (—) **EVERLY BROTHERS ORIGINAL GREATEST HITS** CBS
  - 24 (23) **OPEN ROAD** Donovan, Dawn
  - 25 (21) **BLOOD, SWEAT AND TEARS 3** CBS
  - 26 (28) **CANT HELP FALLING IN LOVE** Andy Williams, CBS
  - 27 (26) **IF I COULD DO IT ALL OVER AGAIN I'D DO IT ALL OVER** Caravan, Decca
  - 28 (28) **CRICKLEWOOD GREEN** Ten Years After, Deram
  - 29 (—) **ANDY WILLIAMS GREATEST HITS** CBS
  - (—) **SONGS OF LEONARD COHEN** CBS
- Two titles tied for 16th, 26th and 29th positions.

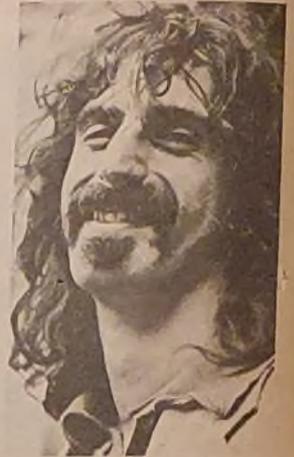
## America's Top 30 LPs

- 1 (1) **COSMO'S FACTORY** Creedence Clearwater Revival, Fantasy
- 2 (2) **WOODSTOCK** Original Soundtrack, Cotillion
- 3 (4) **MAD DOGS AND ENGLISHMEN** Joe Cockar, A & M
- 4 (8) **CHICAGO** Columbia
- 5 (3) **BLOOD, SWEAT AND TEARS 3** Columbia
- 6 (5) **LIVE AT LEEDS** Who, Decca
- 7 (6) **CLOSER TO HOME** Grand Funk, Capitol
- 8 (11) **TOMMY** Who, Decca
- 9 (22) **NEIL DIAMOND GOLD** UNI
- 10 (10) **STACCATO** The Band, Capitol
- 11 (7) **DEJA VU** Crosby, Stills, Nash and Young, Atlantic
- 12 (12) **ON THE WATERS** Bread, Elektra
- 13 (14) **SWEET BABY JAMES** James Taylor, Warner Brothers
- 14 (13) **JOHN BARLEYCORN MUST DIE** Traffic, United Artists
- 15 (15) **ABSOLUTELY LIVE** Doors, Elektra
- 16 (13) **HOT TUNA** RCA
- 17 (37) **A QUESTION OF BALANCE** Moody Blues, Threshold
- 18 (46) **AFTER THE GOLD RUSH** Neil Young, Reprise
- 19 (21) **DIANA ROSS** Tamla Motown
- 20 (19) **JAMES GANG RIDES AGAIN** ABC
- 21 (18) **ECOLOGY** Rare Earth, Rare Earth
- 22 (16) **MCCARTNEY** Paul McCartney, Apple
- 23 (20) **ABC** Jackson 5, Tamla Motown
- 24 (34) **SIGNED, SEALED, DELIVERED** Stevie Wonder, Tamla Motown
- 25 (25) **THE SESAME STREET BOOK AND RECORD** Original TV Cast, Columbia
- 26 (23) **OPEN ROAD** Donovan, Epic
- 27 (24) **ERIC CLAPTON** Atco
- 28 (24) **THE FIFTH DIMENSION GREATEST HITS** Soul City
- 29 (27) **JUST FOR LOVE** Quicksilver, Capitol
- 30 (35) **FROM "CASHBOX"**

FRANK ZAPPA's London date during his short British tour at the end of November may be changed from The London Palladium to the London Coliseum. The date for the concert is November 29.

## Palladium says no to Zappa

At the moment we are still negotiating for the Coliseum," promoter Roy Guest told MM this week. "For some reason the Palladium do not wish to have Frank Zappa."



FRANK ZAPPA: unwanted?

There is still a blank date on the Zappa tour on Saturday, November 28. If any college near London would like to book Frank on that date, they can contact me," Guest told MM.

"Frank has said he would like to play a British college while over here."

The other three dates on the itinerary still stand — at Manchester, Leicester and Liverpool — as exclusively reported in last week's MM.

Guest is still negotiating for Captain Beefheart, who is coming over to this country in mid-November.

## RINGO ON TV

RINGO STARR heads the list of guests in the first of seven new BBC TV shows which Cilla Black is recording next week.

Cilla's album number "Sing A Rainbow" becomes the title track of an all star Save The Children Fund LP to be released on October 9, which includes contributions from Tom Jones, Cliff Richard, Frankie Vaughan, Val Doonican, Vince Hill, Julie Felix, Dave Dee, Tony Bennett, Dusty Springfield, Scott Engel, Harry Secombe and Rolf Harris.

## KORNER SINGS

ALEXIS KORNER will sing with Chris McGregor's Brotherhood of Breath at their Jazz Centre Society concert in the Notre Dame Hall, Leicester Square, London, a week on Friday (October 21). The other singer will be Martha M'Lenge, and McGregor has written a special extended work, titled

"Communion," for the concert, featuring the twin singers.

Ronnie Beer, formerly a regular member of the McGregor Group and resident in France for more than a year, flew back to London last week specially for the concert and to appear on their Jazz in Britain and Jazz Club broadcasts.

The Jazz Club recording, taped last Monday night, will be broadcast tomorrow night (Friday). The Brotherhood of Breath was also scheduled to begin recording its first album in Vertigo this week.

## WITCH SINGLE

PICKETTY-WITCH'S follow-up to "Sad Old Kinda Movie" is called "Waldo P. Emerson Jones" and will be released on October 23. The new song is written by Andy King and Jeff Barry, composers of "Sugar Sugar."

The "D" side of the record, "Baby I Won't Let You Down," written by Les Reed and Jeff Stevens, is being entered in a song competition run by Radio Luxembourg. The group have an album entitled "Pickettywitch" released in November.

## LP OF THE WEEK

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SIR WASHINGTON has got his big TV show coming on Sat., Oct. 3rd, on ITV AQUARIUS. SIR WASHINGTON is touring the country with his GO-GO SHOW. SIR WASHINGTON is one of the greatest showmen in the world. This weekend he is appearing at ROBBY'S CLUB, MANCHESTER.

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## THE WORLD

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### 'ANGELINA'

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JOHN'S CORNER To Helen and Stephen, thanks! Sorry no invite to Pop Poll.

"BIRDS OF A FEATHER" A REVOLUTION

## Jim wins two, loses two

DOORS leader Jim Morrison — on trial in Miami following a concert there — has been found guilty of two charges and not guilty on a further two.

Morrison was found not guilty on the most serious offence of committing lascivious conduct, and not guilty of public drunkenness.

He was found guilty of indecent ex-

posure and using vulgar and indecent language — two offences regarded as misdemeanors under American law.

— The most he can get for the two offences is a short term of imprisonment or a fine," said a spokesman for Elektra this week. "It is more likely that the punishment will be a fine, but Morrison's lawyers will be appealing anyway."

found him blowing with Percy Humphrey's band in New Orleans. He was going home but we caught him on his way through London and persuaded him to stay with us.

The band, complete with John, is booked for a month's tour of Germany in November.

### SOFTS NOMINATED

PENTANGLE and The Soft Machine are the only two British groups to be nominated for the Annual Play-boy Poll's instrumental combo section. Voting starts this month, and results should be known later in the year. Pentangle were also entered in the poll last year, being placed in the top ten.

This week the group are guests on Folk On Friday, and Show Of The North on BBC TV on Saturday. They also start their national concert tour at the Albert Hall on Saturday.

### QUATERMASS TOUR

QUATERMASS have been asked by Leon Russell to join him on his American tour from November 30 to December 1. The group will fly direct to the States from Germany where they have dates during early November.

After the Leon Russell tour, the group will remain in the States for college bookings and return to this country in the first week in January.

been termed "impossible" by Track records, and it's now doubtful whether one will appear before February, 1971. But a single should be forthcoming within the next few weeks MM was told.

There will also be the release of several budget albums, which include "The Who Sell Out" and an album called "The Os," which consists entirely of compositions by John Entwistle.

### NEW MARTYN MAN

SWEDISH trombonist Freddie Johnson (71) has joined the Barry Martyn band permanently. He met Martyn in the USA during the band's recent visit.

Darry told the MM: "We

# Doors open in UK?

THE Doors are being lined up for concert appearances in Britain and on the Continent in March.

Barry Dickens, of the Harold Davison agency, told the MM on Tuesday: "I am hoping to set up three concerts in England, one in Paris, and others in Amsterdam, Copenhagen, Switzerland and probably Germany.

"I am also going into a possible visit by Three Dog Night, but nothing has yet been set."

Barry added, however, that Kenny Rogers and the First Edition will definitely be touring Britain from January 10. The tour will take in ballrooms.

"They should have been here now," he said, "but they had to postpone the trip because of personal problems."

Kenny Rogers is cutting a new record that should be released by the end of the year.

### NO WHO ALBUM

HOPES to get a new Who album out this year have now

# BST tickets going fast

TICKETS are selling fast for Blood, Sweat and Tears' British debut at the Royal Albert Hall, London, tonight (Thursday) and tomorrow.

A spokesman for the Hall told MM this week: "We still have a fair amount of tickets left, but it's getting a bit thin in some parts of the theatre."

Following the Albert Hall concert, Blood, Sweat and Tears play one concert at Manchester Belle Vue Hall on Sunday.

The group fly into Britain from Sweden where their concerts have been very successful.

### ARNOLD SINGLE

A NEW single by P. P. Arnold will be released on

# Hendrix hour on Geronimo

RADIO Geronimo will devote an entire show to the music of Jimi Hendrix on Saturday night from midnight to 3.30 a.m. Most of the material on the show will be unreleased material, including Jimi and Buddy Miles with the Last Poets, and an unreleased live album.

Geronimo programmer Hugh Nolan told MM: "We won't just play his music, but instead we'll try to explore what he contributed to the music scene by playing people who were heavily influenced by him."

October 9. Titled "Lovely Piece Of Work," it is a song from the Jack Good production of "Catch My Soul" in which she is starring in Manchester.

At present P.P. Arnold is working on an album with Eric Clapton.

### BLOODWYN TOUR

THE new Bloodwyn, who made their debut at the Marquee London, last week, have now settled dates for this month's tour of Scotland.

The tour will commence at the Deerpark Rooms, Avmore, tomorrow (Friday), and travel to Kilmarnock (26), Isle of Arran (27), and Glasgow (28).

### DANA IN PANTO

DANA, winner of this year's Eurovision Song Contest, has been booked for her first starring role in pantomime.

Playing the title part in Cinderella, she starts for a week each at Gaumont Doncaster (December 26), Gaumont, Hanley (January 4) and ABC, Gloucester (January 11).

### FAME CONCERT

GEORGIE FAME, Alan Price and Maynard Ferguson are the stars of a London concert presented by Michael Rouse at the Royal Festival Hall on Monday, October 5 at 8 p.m. Maynard Ferguson's orchestra will introduce a young singer, Tollyn Jackson.

### TIM AT BATLEY

TINY TIM heads the cabaret bill at Hatley Variety Club for the week beginning October 1. Lulu opens there on Sunday (September 27).

### ON DISCO 2

MARK ALMOND and Eric Burdon and War will be appearing on BBC's "Disco 2" on October 3.



■ TOASTING their happy union — Motown singing star Stevie Wonder and his bride, Motown songwriter and singer, the former Miss Syreeta Wright, toast their exchange of vows in their waiting limousine outside Detroit's Bernette Baptist Church following the wedding ceremony.

# Heat fly in new guitarist

GUITARIST Joe Scott flew into Britain from Los Angeles to join Canned Heat for the remainder of their British tour. Heat have been working as a four-piece band since the death of Alan Wilson.

The group play City Hall, Sheffield, tonight (Thursday), Central Hall, Chatham, on Saturday and Empire Hall, Liverpool, on Sunday.

At all three venues they do two shows and appear with Tony McPhee and the Groundhogs.

During October Canned Heat have nine dates on the continent.

### TOM'S RETURN

TOM Jones, who has been taping eight TV shows in Los Angeles, returns to Britain around October 14. He has completed his US schedule of

TV shows earlier than expected.

In Britain, he will spend 18 weeks at the ATV Elstree Studios starring in further shows for his new Tom Jones series of spectaculars. A tour of Britain is likely to follow in March of next year, but no firm dates were set at presstime.

# The jazz revolt

SEVERAL of Britain's most notable young jazz musicians held a press conference at Ronnie Scott's Club, London on Monday to announce the formation of a "musicians' co-operative" because, they say, the Jazz Centre Society isn't giving them enough work.

The musicians at the meeting were drummers John Stevens, Tony Oxley, and Paul Lytton, saxophonists Evan Parker and Trevor Watts; and pianist Howard Riley.

"Since the inception of the Jazz Centre Society," said Parker, "we have been prevented from being able to find out whether or not our music is listenable, because they don't give us any work."

"They say that it's fine, it's art, but it's not for people to listen to — it's its own reward. We don't accept that, because we don't feel that it's been fully tested. So if no one else will make the test of its acceptability, we'll make it for ourselves."

Riley commented: "We're out for a fair representation of the jazz scene as it is at this moment, and over the past two years the Jazz Centre Society has proved that it can't manage it. Public money shouldn't be spent to support the private tastes of its organisers."

Formed two years ago, the Jazz Centre Society hold regular weekly sessions at London's 100 Club, plus this winter a series of big band concerts in the Notre Dame Hall.

The musicians' first step will be to organise a series of monthly Sunday-night concerts at Ronnie's Scott's, featuring their own bands and beginning on October 4.

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**ibpa**

# Auger drops Trinity—new band formed

BRIAN Auger has disbanded his famous Trinity and has launched an entirely new band with a different music policy and a complete change of personnel. After weeks of intensive rehearsals, the band leaves this week for Italy, for concerts and TV work in Turin and Lugano.

At press time, the group was still without a name, but Auger has stressed that his name would not be used on the Trinity tag was definitely out.

The new group comprises lead guitarist Jim Mullen (formerly with Pete Brown's Pibikins), bass guitarist Darry Dean (formerly with Zoot Money), and ex-Graham Bond drummer Keith Bailey. Brian Auger will be at the keyboards, and plans are under way for assistant Alan Skidmore to join the group after his existing commitments are honoured.

"We've had a great run of success with Trinity, but after four years together we all felt the need for a change," Brian Auger told the MM this week. "I think we were getting a bit stale musically. I'm very pleased with the new band and very enthusiastic about its potential. Our music will be harder and heavier, and we are looking forward to cutting our first album next month. We hope to get it released on RCA before Christmas," he said.

Future engagements for the new band include a German tour, concerts in France and Italy and a 25-day American tour for the New Year.

## WIDOW THEFT

LATEST victims of the increasing spate of equipment stealing are Black Widow, who had £1,250 worth of brand new gear pinched from their van parked near London's Maudslayi Hotel. A misfit, three PA slaves, two 200 watt amps, four Shure microphones and a Fender bass were all taken and the group are borrowing equipment at present in order to fulfill existing commitments.

Sabbath strongly denied this week that Nautilussae player Clive Jones is leaving the group. "There is absolutely no question of Clive leaving," a spokesman told MM. "There must have been some mix-up in communications and there is definitely nothing to it."

## FAME CONCERTS

GEORGIE FAME, Alan Price and Maynard Ferguson's Dig Band are to team up to give two major concerts in October at opposite ends of Britain.

The first will be at the Royal Festival Hall in London on October 5, followed a week later with a concert at Newcastle City Hall on October 12.

Georgie told MM this week: "This is something we have all been planning to do for some time and it is a project we are all very keen to do."

Before the concerts Georgie will appear in cabaret for a week at the Fiesta Club in Sheffield.

## STEAMHAMMER SIGN

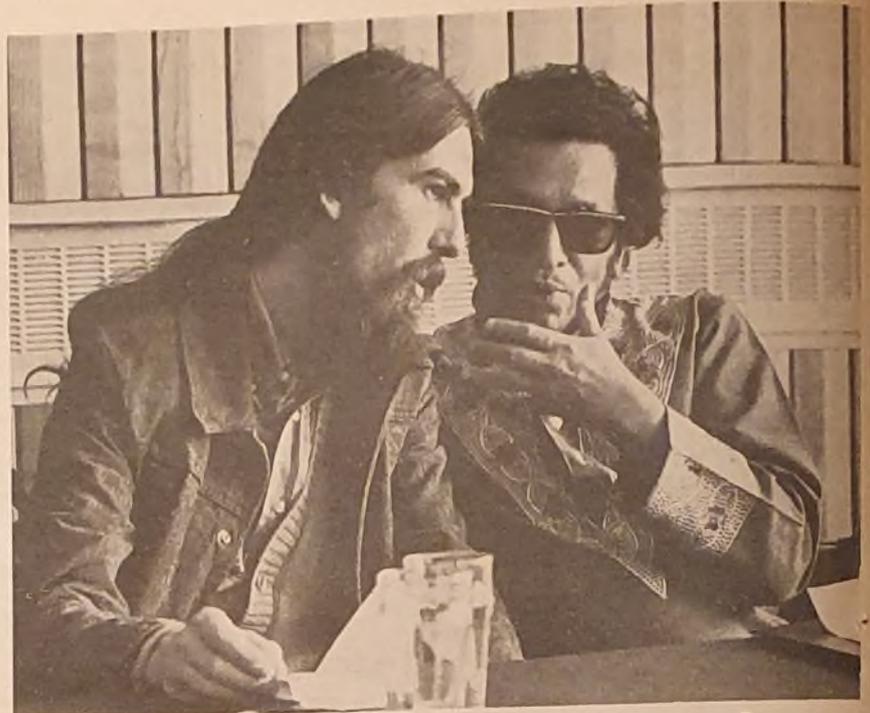
STEAMHAMMER have signed a recording contract with BSC records, and their first album will be released on November 14. The band had already finished tracks for one side before the contract was signed.

## Bread shows filmed

BREAD tour dates for Britain have all been confirmed, and the news now is that the whole tour will be filmed for a one-hour American TV spectacular.

The tour kicks-off at London's Central Polytechnic, on October 2, and then moves to Belfry, Sutton Coldfield (3), Revolution, London (4), Reading University (5), and Newcastle City Hall (10).

The group's new single will be released on October 2, and is "It Don't Matter To Me," which was featured on Bread's first album. The number has been re-recorded with the addition of string arrangements.



GEORGE AND THE GURU: making one of his rare public appearances, George Harrison exchanges comments with his friend and teacher Ravi Shankar during the opening of the Festival of Arts of India at the Royal Festival Hall, London on Saturday. George was there to help promote the festival, which includes Indian music and dancing by about a dozen performers. It will later move to Birmingham, Manchester, and Leeds, and is being organised by Blendra Shankar, Ravi's nephew.

## HOPE AND CHARITY

A BIG charity show in aid of the World Wild Life Fund will be staged at London's Talk of the Town Restaurant on November 18 — two days after the Sinatra-Hope-Coward charity show at London's Royal Festival Hall. According to reports, Bob Hope will act as MC, but no confirmation could be obtained at press time. Although many international stars will be appearing, no names have yet been released.

But Buckingham Palace confirmed to the MM on Tuesday that Her Majesty the Queen, the Duke of Edinburgh, the Prince of Wales and Princess Anne will all patronise the event at the Talk, which impresario Bernard Delfont is placing at the disposal of the charity concerned.

# Spooky Tooth re-form

SPOOKY Tooth, who broke up recently following differences over musical policy, have re-formed with three members of the original line-up.

They are Mike Harrison (harmonica and lead vocals), Luther Grosvenor (vocals, guitar), and Mike Kelle (drums). New men are Steven Thompson (formerly with John Mayall), who plays bass, and John Hawken (ex-Renaissance) on piano and organ.

Spooky Tooth have been rehearsing for the past six weeks in Berkshire and have a 50-day European tour set from October 6. They are not expected to play Britain until next year.

## CHOCOLATE TUNES

HOT Chocolate, currently riding the chart with their self-composed "Love Is Life," have written new singles for Julie Felix and Mary Hopkin.

The Julie Felix single is titled "Heaven Is Here" and was penned by Hot Chocolate writer-members Errol Brown and Tony Wilson.

The Mary Hopkin single, yet to be released, and another Brown-Wilson work, is titled "Think About the Children."

Meanwhile, Hot Chocolate's "Love Is Life" has sold around 125,000 copies, and the group — which made the single while they were still

semi-pros, have now turned professional. Currently, Hot Chocolate are touring Britain and a tour of Ireland is likely to follow at the end of October. A tour of Scotland is also planned for October.

## WATTS NEW

DAVE WATTS, keyboard man in Ardswork, has joined Jackson Heights, the group formed by ex-Nice singer and bass guitarist Lee Jackson.

Lee is returning to the bass spot with the group, which has led to the departure of Mazo Tapia, the Mexican bassist.

"The group is going for a thicker sound and people expect to see me on bass," Lee told MM this week.

## VOICES RETURN

VOICES of East Harlem, currently creating a storm in Paris, will be returning to London on October 8 to do a Royal Albert Hall concert.

Their album, "Right On—De Free" — the same title as their single — will be released in Britain next week.

# Bert's back

Engelbert Humperdinck returned from his Australian tour on Friday — and he will top the bill at the London Palladium for two weeks from November 16.

Engelbert follows Tony Bennett into London's world-famous West End show spot. Tony Bennett opens at the Palladium for three weeks from October 26.

Meanwhile, Engelbert flies back to America this weekend to open at the Royal Box of New York's Americana Hotel next Tuesday.

Today (Thursday) he stars on Top Of The Pops — his first BBC-TV appearance in two years.

# London date for Chicago

CHICAGO, making their second appearance in Britain, star at London's Royal Albert Hall on December 7. Impresario Arthur Howes told the MM on Tuesday: "They will be appearing there about a third of the way through a European tour lasting for about 23 days."

Also at the Royal Albert Hall — on October 8 — Arthur will be presenting The Voices Of East Harlem, who proved a big hit at the recent Isle of Wight Festival. Also on the same bill will be Esther Marrow, currently touring with the Four Tops.

Arthur Howes is still working out an itinerary for Rare Earth, whose pending New Year British visit was announced in the MM last week.

# THE FACES

at  
THE MARQUEE

## THIS FRIDAY SEPTEMBER 25th

# Cash back with a new show

DAVE CASH, dropped by BBC's Radio One in April because he was "too professional," is back with a new series of shows this autumn.

Titled Cash at 4, they are "chat shows" following a pilot series of programmes Dave featured on Radio One during the July-August period.

These were titled Cash at 5, and they proved so successful that Dave Cash is now back with a further series under the Cash at 4 title, commencing on October 4 each Sunday at 4 pm. Dusty Springfield will be singing and talking on the first show.

Also new this autumn on Radio One are shows by Rosko and Johnny Moran. Rosko — whose regular midday Saturday Show is being extended by 30 minutes

from October 3 — has a new series on Fridays from 5 to 6 pm. Rosko will introduce a panel of delays to play and comment on the week's new releases in Rosko's Round Table. This starts on October 11.

Johnny Moran, on Sundays at 3 pm will be playing all the much-requested pop hits of the 1950s and 1960s in All Ouresterplays — the first regular "golden oldies" show on Radio One. Starting date is October 4.

Roger Whittaker has his own show on Radio Two each Tuesday at 11 am, and on the same day at 7 pm Clodagh Rodgers sings with Acker Bilk and his band. These shows start on October 11.

And during the week at 5 pm, Radio Two presents top recording bands in their own programmes. On Wednesdays, Eric Winstone and his Orchestra to have their own 45-



DAVE CASH: new chat show

# NEXT WEEK Bootlegs

—an MM special survey

# War

—close-up on Eric Burdon's new band

# NEXT WEEK

minute show, and on Thursdays, at 8 pm, there will be 45 minutes by Geoff Love and his Orchestra.

# T. Rex start cut-price tour

**TYRANNOSAURUS Rex** embark on a short British concert tour next month and leader Marc Bolan has insisted that admission prices be kept down to a 10s maximum.

Mark told the MM this week: "Tour prices are generally inflated and we can do it for less because we don't have loads of equipment to carry around. It's more help for the kids if we can do it cheaper."

The tour opens at the Albert Hall, Nottingham (October 9), King George's Hall, Blackburn (11), Town Hall, Birmingham (14), City Hall, Sheffield (15), Civic Hall, Dunstable (29) and City Hall, Hull (30).

A new album, called *Tyrannosaurus Rex*, is being released midway through the tour.

Latest artist in record a Marc Bolan song, is American rock star Freddie Cannon. The song "Mustang Frd" was on Rex's first album, and was produced by Mothers of Invention vocalists Mark Volman and Howard Kalen, both formerly with The Turtles.

Tyrannosaurus Rex toured America with the Turtles last year and when the Mothers were in England for the BBC Festival this year Mark Volman and Howard Kalen sang the backing vocals for "Seagull Woman," a track from Rex's forthcoming album.

Frank by Ted's widow, Maura Heath Ted Heath, the most famous big-band leader of the post-war years, died last November.

Frank Weir, who introduced his Drury Lane concerts with three weekly shows, now plans to feature these big-band sessions by his 20-piece orchestra on the first Sunday of each month. They are billed as Big Band Sound '70. Vic Lewis, bandleader and impresario, will guest conduct one of his old Stan Kenton arrangements on the October 4 concert, and guest instrumentalists are clarinetist Dave Shepherd, and Henry Mackenzie — who played with Ted Heath. Vocalist is Heathmore.

## SCOTS POP

THE BBC in Scotland have launched a new weekly lunch-time radio programme, *Pop and Folk*, which will give an airing to local and visiting groups, ranging from traditional folk to avant-garde jazz.

The programme, presented by Alastair Clark, pop critic of "The Scotsman," features special studio recordings. Already in the can are performances by the Incredible String Band, Bread, Love and Dreams, Archie Fisher and Barbara Dickson, the Andy Park Jazz Quintet, Mike Whelians and Aly Bain, Chris McClure, Alan Trajan, and the McCalmans.

## WEIR CONCERTS

FRANK WEIR and his Orchestra, which starts a regular series of Sunday munitly concerts at London's Theatre Royal, Drury Lane, on October 4, will feature arrangements from the library of the late Ted Heath.

They have been lent to

## Jesus album out soon

THE "Jesus Christ — Superstar" album on which Deep Purple vocalist Ian Gillan sings the part of the Saviour is to be released by MCA on October 16.

The rock opera is based on the last seven days of Christ's life.

Purple have an extra booking on October 10 at Sheffield University added in their tour schedule.

# T. REX

IN CONCERT

Appearing: OCTOBER

- FRI., 9th ALBERT HALL NOTTINGHAM
- SUN., 11th KING GEORGE'S HALL BLACKBURN
- WED., 14th TOWN HALL BIRMINGHAM
- THURS., 15th CITY HALL SHEFFIELD
- TUES., 20th GUILDHALL SOUTHAMPTON
- THURS., 29th CIVIC HALL DUNSTABLE
- FRI., 30th CITY HALL HULL

TICKETS: 12/-, 10/-, 8/-, 6/-

ALL PERFORMANCES 8 p.m.

## GRAVEYARD BLUES:

Bessie Smith, Empress of the Blues who died in 1937 after a car accident, at last has a gravestone over her tomb in Philadelphia. This is it, inscribed: "The Greatest Blues Singer In The World Will Never Stop Singing." Janis Joplin, long an admirer of Bessie's art, shared the cost of the stone.



# Balls' Lyceum gig

BALLS' British debut is set for October 18 at London's Lyceum.

The group, comprising Denny Laine, Trevor Burton and Alan White, has been waiting for new equipment to arrive from America before making their live debut in this country.

Supported by Jenner and Peto, and compered by Jeff Dexter, the Lyceum gig will be recorded live for an album.

A recording deal for Balls is now in the final stages of completion and the group's first single will be the Trevor Burton song "Fight For My Country." The "B" side will be "Janie Slow Down," a new song by Denny Laine and Alan White.

The group leave this week-end for a series of European club dates.

## ABRAHAMS BAND

AFTER several weeks rehearsing, the new Mick Abrahams band will be making its debut in about a month.

The line-up has been completed and consists of Abrahams (guitar), Peter Fensome (bass), John Darborough (electric piano, vocals and melotron), and Ritchie Dhama (drums).

## LEAVING DADDY

VOCALIST Moe Armstrong and guitarist Steve Hayton are leaving Daddy Longlegs at the end of the month. Moe is going back to America for personal reasons and Steve is in work as a solo artist on the folk circuit.

Replacement is Gary "Norton" Holderman, an old friend of the group's from Chicago who has recently been doing session work with Muddy Waters, Flock and Roy Orbison.

## All of us love beautiful "Evie"



# Steve Ellis sings "Evie"

a new single with a performance nothing short of stunning by Steve Ellis, once of the Love Affair, now a brilliant solo singer

CBS 5199

on CBS

## 'Walrus' style for the Move

THE MOVE made their last appearance for some time at Manchester on Sunday. From now on they will be operating both as the Move and as The Electric Light Orchestra, a ten-piece ensemble incorporating a string quartet, a French horn player, Jeff Lynne on piano and lead guitar, Roy Wood on bass, acoustic guitar and oboe, Bev Bevan on drums, and two miscellaneous instruments.

Bevan told the MM: that the Light Orchestra's music would represent a conscious attempt to take up where the Beatles left off with "I Am A Walrus," also including elements of Blind, Swain, and Tears.

The group, minus hoast Rick Price, are going into the studio (presumably Abbey Road) this week to lay down some more material. Price has definitely left The Move and is now concentrating on a solo career.



MOVE'S Roy Wood

## SKIN FILM

SKIN ALLEY, who are currently in Italy writing the music for an Italian film about the life of a famous model, have been asked to write and perform the music for a second Italian film.

The second film is called "Ball Hall" and is about an Indonesian island called Ball with a strange culture.

The group will be recording the soundtrack in this country and have their second album released at the beginning of October.

## ANDY'S SINGLE

ANDY WILLIAMS' next single, released tomorrow (Friday) is the Tony Macaulay, Roger Greenaway and Roger Cook number entitled "Home Loving Man."

# AMERICA

## MELODY MAKER REPORTERS COVER THE WIDE MUSIC WORLD IN THE USA

### BY VICKI WICKHAM IN NEW YORK

**PETER YARROW**, on being sentenced Monday to three months in jail for "immoralities" concerning a 14-year-old girl, announced he was quitting show business. Guess that just leaves Paul and Mary.

The trio have been together for almost 10 years. B. J. Thomas, currently at The Copa, introduces his "Raindrops Keep Falling On My Head" by saying that he owes his fame to Dylan. Apparently Bacharach and David originally asked Dylan to sing the song for The Dutch Cassidy and the Sundance Kid movie, but when Dylan declined they gave it to B.J. The song not only won an Oscar but has sold well over 3 million records.

Have you heard The Three Degrees' record "Maybe"? It's a very good, new recording of the "Chantals" 1950s hit, with a long "rap" intro. It's very soulful and surprisingly because of this, made it into the top ten national charts here. The girls are managed by Richard Blackwell, who in addition to writing "Maybe," wrote "Look In My Eyes," "Let's Go," "The Plea," "Tears On My Pillow" and many others and also managed such golden-olids as Frankie Lyman and Little Anthony. He also produced their record and is getting back into the business.

The Three Degrees are Sheila, Fay and Valerie. Valerie says "We've been together three years and four months. Fay is the original and Sheila was singing by herself and she replaced another girl. I came later."

Sheila: "There was a time when we changed girls pretty regularly. We had a girl who had been with us a year and a half and we thought everything was pretty groovy, but as things built the pressure was getting to be too much, so we had to tell her to go and do something else."

Fay continues: "It's weird how you think you'll just fall apart when something like that happens, but Richard just said 'Get a new girl, what's the big hang-up?' We didn't know it was like that, we thought it was all over if we changed girls and we were so close we thought we'd never find anybody else."

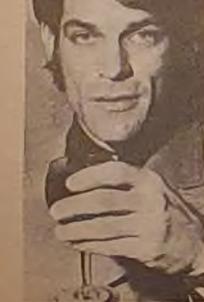
Sheila says: "One girl walked out on us in the middle of a week's engagement. She just left Thursday night, took the coat she was in and left. So Fay and I just had to finish the week. By the end of the week I hardly missed her! But I don't think any of that's going to happen any more. We get along fine. Of course we fight. Doesn't everyone? But we just belong together. Just like every time you buy something, you buy for three. It's normal."

Individually, they're three very nice girls, who are totally involved with music but feminine and girly too.

"We love clothes and wigs," says Valerie.

"You can really not mad with different hairstyles. Aren't? Yes, with the right clothes."

"Last weekend," says Sheila, "we played an outdoor concert in Detroit and just as we were singing the middle of MacArthur Park it started to rain. Everybody put their umbrellas up and decided to stay, so we just



B. J. THOMAS: owes it all to Dylan

## Peter quits Paul and Mary

sang on. Our chiffon gowns were just dripping and slopping, and our wigs just, like the song says, 'melting' and I was about to go off and start fussin' about the rain, but the others stayed on, so I had to!

Fay is soft and sentimental, she cries in movies (loudly) and is very romantic. She took violin for a couple of months in school because she really wanted to be able to play something, but the sound



PETER, PAUL AND MARY: Now it's just Paul and Mary . . .

of the bow against the string after two months was enough, so no way she could take ten years of that! Also carrying that with her books weighed her down, and she wished very quickly she'd chosen the flute!

Sheila says she has no soul. "Well, she says 'If I do I haven't found it. My mother used to make me sing. She'd stand me on a stool and put on a record and say 'sing.' So I sang!"

Engelbert Humperdinck completely floors her. "I like to hear a man sing like a man I know falsetto is beautiful but I like to hear a deep voice and not see some big dude with a voice higher than mine." And Valerie is, perhaps, the most together of the three, though there is no "leader" as such. "She loves to see The Fifth Dimension, Barbra Streisand and Johnny Mathis work."

fact. He was immaculate from the top of his head down to the soles of his feet. I wanted to touch him." Denny Cordell and Joe Coaker are in Muscle Shoals recording this week. . . bumped into Frank Fenter and Phil Walden in the Atlantic lift, and they both enthused about a group they produce and manage, The Allman Brothers, whose album is out this week. Diana Ross, apart from appearing

nightly at the Waldorf Astoria, has been in the recording studio daily with producers/writers, Norman Ashford and Valerie Simpson (they wrote and produced her current No. 1 record, "Ain't No Mountain High Enough") working on the follow-up single. Prior to this an album was completed with her by other writers and producers but no track was considered a strong enough single to follow "Mountain."

### by Jeff Atterton in New York and Leonard Feather in Los Angeles

## JAZZ

**MILES DAVIS** will make his bow shortly in a new role — that of liner note writer.

He was so enthusiastic about a new album recorded by Joe Zawinul for Atlantic that he offered to annotate the LP. Zawinul, who of course was a participant in Miles' memorable "Bitches Brew" set, featured a provocative, predominantly electric instrumentation on his new session.

He himself and Herbie Hancock were both on electric pianos, along with Miles' Vitoys and Walter Booker on basses, Woody Shaw on trumpet, Jimmy Owens on flugelhorn, Earl Turbinton on soprano, and a large percussion section.

Paul Horn, whose musical career has been in limbo for several years, has given up on the United States and his family moved a few weeks ago to an island not far from Vancouver, British Columbia. Horn, whose quintet enjoyed success on Columbia Records and in California night clubs during the early 1950s, later became involved with transcendental meditation, studying in India with the Maharishi Mahesh Yogi. On returning to the U.S. he was virtually inactive in jazz but gave lessons in meditation.

His last appearance as a musician was at a jazz bazaar in New York, Marlon, held recently in the Congressional Church at Northridge, California.

Don Byas, lengthening his visit to this country, played two weeks at the Village

Vanguard with Raahson Roland-Kirk. Kirk's group, now known as the Vibration Society, included Ron Burton on piano, Pete Pearson on bass, Jerry Griffin on drums, and Joe Texidor on percussion.

Wild Bill Davison and Art Hodes are among the jazz veterans set for the annual "Disieland at Disneyland" session during the just week of September. Davison will front a local group, Hodes will be heard with trombonist George Brunis, clarinetist Barney Bigard, Bill Wilson on bass and Bob Cousins on drums. Shortly afterwards, Hodes will head for Scandinavia to start a European tour that will take in night club, radio and television jobs. It will be his first continental journey.

Toshiko Akiyoshi, who took a group of American sidemen to appear at Jazz Expo in Japan, is back in the U.S. and reports that as a result of her success, she will return to her native country for a six-week tour next February. With her will be Law Tabackin on reeds and Mickey Roker on drums, both of whom were with her at Expo, and a bassist still to be selected.

Before heading for California with Cannonball Adderley's group, Walter Booker worked at Slug's in New York with a quintet led by tenor saxophonist Jimmy Heath. Featured with them were Curtis Fuller on trombone, Cedar Walton on piano and Billy Hart on drums.

Veteran alto saxophonist Art Pepper and trombonist Frank Rohak were both discovered recently at Synanon, the narcotic addicts rehabilitation center in Santa

Monica, Cal. They took part in a jam session with several visiting musicians, including Conte Candoll, pianist Marty Harris, John Heard on piano, and John Baker on drums.

Beverly Hills Symbagogue will be the scene of a concert of sacred music by Duke Ellington's orchestra November 15 — four years to the day since his last appearance there. In the interim there have been eight changes in the Ellington personnel; in addition to Johnny Hodges' death, the entire trombone section has changed, trumpeter Herbie Jones is out, as are John Lamb and Sam Woodard of Duke's 1968 rhythm section, and clarinetist Jimmy Hamilton. Ellington currently is playing a week's engagement at Disneyland.

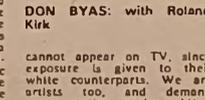
Seven demands to the TV industry were outlined at a recent meeting of black jazz musicians at N.Y.'s Village Vanguard. These demands include the appointment of a board of musicians to coordinate three or four music specials a year to educate people to black music; expose jazz talent and present a history of black music to the public; the hiring of blacks in all phases of production; getting hosts who are qualified to talk about black music; get more exposure of black talent on weekly shows; the listing of musicians appearing in hand-outs on regular shows such as those hosted by Johnny Carson, Dick Cavett and Merv Griffin; and adequate promotion of black talent in all phases of the entertainment industry.

Trumpeter Lee Morgan said: "There is no reason why Betty Carliz or any other black singer or musician

cannot appear on TV, since exposure is given to their white counterparts. We are artists too, and demand representation to the public." Morgan also pointed out that demonstrations now being coordinated against TV

Griffin show — meant to bring the problem of exposure of black musicians to the attention of all media, not just TV. "We will concentrate on one target at a time," said Morgan.

Guitarist Charlie Byrd made his first New York concert appearance when he played at N.Y. University with a quintet which included trumpeter Hal Posey and flautist Mario Desplano Byrd, currently on a U.S. college concert tour, will



DON BYAS: with Roland Kirk

play 50 college dates between now and December.

Drummer Louis Bellson's 32-piece orchestra will provide the backing for Tony Bennett's concert at N.Y.'s Philharmonic Hall. Dancer Bunny Briggs will be an added attraction.

A new B. D. King album to be titled "B. D. King in the County Jail" was taped last Thursday, 10, when King played for the 1,500 inmates of Chicago's Cook County Jail. King just concluded a sell-out three-week stint at Mr Kelly's in Chicago.

The Count Basie Band will leave for a tour of Japan in January, 1971 — and Louis Jordan's Tympany Five are currently touring U.S. military bases in Japan.

Well-known disieland trombonist Mann Ware died recently on injuries received in a car accident in Halifax, Nova Scotia. He was 61 years old. Ware, born in Quincy, Mass., began piano lessons at an early age before taking up trombone. He played and recorded with such names as Magesy Spanier, Max Kaminsky, Sidney Bechet and Doc Evans and often appeared with Jazz Lid in New York. During recent years, Ware resided in Daytona Beach, Florida.

### BY JACOBA ATLAS IN LOS ANGELES

## Threat to the Fillmore

**WINTERLAND**, the largest rock auditorium in the Bay Area, will reopen on October 23 with the Jefferson Airplane, the Grateful Dead, Hot Tuna and the New Riders of the Purple Sage. Speculation is running high as to how the Winterland will effect Bill Graham's almost complete monopoly at the Fillmore.

Despite claims from the Airplane that San Francisco is large enough to support two full-time rock halls, others are placing bets as to which hall will win out. Other acts sets for Winterland are Dave Mason with Cass Elliot, Steve Miller, and the Chambers Brothers.

Chris Stanton, one of Joe Coaker's group who has been with the singer through the



GRACE SLICK: son to be named God

Grease Band and Mad Dogs and Englishmen, is now in London putting together yet another band for Joe's next US tour.

Cat Stevens will be touring with Traffic when they come back to the States in November. With Ric Grech added to the band, this tour should prove even more impressive than the last.

Low Adler, producer of the Mamas and the Papas and president of Ode records will open offices in London toward the end of this year. Adler has recently made the switch from records to movies with "Brewster McLeod's Flying Machine." He is also producing a film on Byron and Shelley to star John Phillips, Milla Farrow, and someone said Paul McCartney (?)

Revolutionary Able Hoffman in long conference with actors Jack "Easy Rider" Nicholson and Marlon Brando. The topic, politics of course.

Arlo Guthrie and James Taylor spending a lot of time together writing songs. Since they're both on the same label, perhaps that means a joint album in the future!

Grace Slick and Paul Kantner insisting to the press that they will name their expected child, God Slick. Someone suggested Zed for a middle name.

Following the lead of the Who, A&M records' Paul Williams has flown to France to write a rock symphony with Michael Coulbrier. Joni Mitchell's next single will be called "California" a tune she wrote while in Europe about her new home. Featured on the single is James Taylor.



# Farlowe that!

CHRIS FARLOWE and Colosseum — the mind boggles! One of the country's most powerful vocal talents has joined the most explosive force in groups to form what should become a fruitful and exciting combination.

Colosseum, under the direction of top drummer Jon Hiseman, has long been trying to solve a problem in its vocal department.

Initially James Litherland filled the role, and on his departure to form his own group, Dave Clompson has been doing fine work.

But Dave is basically a guitarist and with the complicated arrangements featured by the band, he has his work cut out as an instrumentalist.

With their latest album "Daughter Of Time" near to completion — without vocals — the search for a singer was becoming desperate.

Said Chris this week at the Trident recording studios in London: "I can't wait to get on a gig with the band. It's going to be sensational!"

The Farlowe Story has certainly been one of high hopes and disappointments. Back in the mid-60s he was sweating out soul and blues material in the clubs of the West End. His unusually authentic soul voice quickly grabbed the attention of fans and fellow musicians.

Mick Jagger, Paul McCartney

**Chris Welch meets Colosseum's new vocalist extraordinary**

and Eric Burdon were all fans of the Farlowe lungs which could belloy "Midnight Hour" with the greatest intensity this side of the Atlantic. He was signed to various labels, at one time under the pseudonym of "Little Joe Cook" — which fooled many blues fans when he recorded "Stormy Monday".

With Immediate Records he achieved chart success and hit number one with "Out Of Time." But then his career seemed to take a downward turn.

He went to the States for nine months, "recording and gigging," but like many others, he found mostly disappointment. "I hated it there."

He came back to Britain a few months ago and recorded an album

with a pick-up band called The Hill, but although widely-praised, it did not set the scene aight.

"It's funny — I read about Colosseum needing a singer in the MM. I didn't think any more about it, then one night Jon Hiseman came round to see me. It was only two weeks ago and I was just winding up my other management, so it couldn't have come at a better time. I knew the band, and I'm knocked out a band of that quality should ask me to join."

"Their first two singers had more pretty voices and mine is more ferocious. It should start something different. I think together we should become a big act. It's funny, but I nicked Dave Greenslade (organ), off of Jon for the Thunderbirds years ago, then

Jon nicked him back for Colosseum. Now we are working together again."

"We've been rehearsing for two weeks and recording, and now we've done the whole LP. We'll be doing some gigs in England soon and a tour of Germany."

The new line-up makes its London debut at The Sisters, Tottenham, on October 16.

Although Chris has known some tough times, he doesn't seem to have any bitterness. Probed about the past he merely says: "Oh yeah — there were some disappointments. People messed me around a lot. I just want to sing well with a good band — that's all. I'm not worried about hit singles now. I've got my shop the Camden Passage (London)

which sells military regalia. Whenever showbusiness gets aggravating — I go down the shop and talk to the customers. Singing will always be in me — I can't stop singing whatever happens."

Chris had a bit of a surprise to find out he was writing a book. It'll be about the military regalia of Germany. It should be coming out at the end of the year. It's a history of insignia etc.

Chris, now 28, has been singing with drive and enthusiasm since he was 15 and looks back on his early days with nostalgia.

"When I played at the Flamingo, jazz was still being played there — but it died. Now it seems to be coming back with bands like Colosseum, Air Force, Chicago, Blood, Sweat and Tears — only

much lighter. The Flamingo was a hard school for a lot of musicians, like Eric Burdon, George Farnham, John Mayall and myself."

Chris was something of a talent spotter when the Thunderbirds were flying. "I saw Carl Palmer in a group in Birmingham when he was fourteen and a half. I asked him to join — he was with me. And Albert Lee, who was with me and Dave still is the greatest guitarist."

Now it is time for Jon Hiseman to do the talent spotting. Having heard snatches of their album with Chris singing like a demon, it's obvious there are some explosions due. And maybe Colosseum will be up in the pop poll ratings next year — where they deserve.

COLOSSEUM with new man Chris Farlowe (third from left) in the studios, working on their new album.



# So who said there'll never be another low festival?

**GUESS WHAT . . . Fiery Creations are making noises about next year's Isle of Wight Festival.**

Next year's festival? Yes, Virginia, they did state categorically, on more than one occasion, that this year's epic would be absolutely and definitely the last ever, but they're now muttering about holding an event in 1971, although not on the same scale, you understand.

Fiery's Pete Morrison tells us that they've received many letters of thanks from people who attended the festival, plus a total of £400 in donations, so they're having distinct second thoughts about abandoning ship altogether.



"The situation isn't as grim as we thought," he says. So don't pawn your tents and sleeping bags just yet, because this time next year it could be all down to fighting for ferry yet again. Bah.

MM staff raving about Irish group Skid Row — dig their album. They'll be all the rage soon, mark our words. Chris Farlowe with Colosseum — should be a riot.

Pete Banks reports first gigs with Blodwyn working out fine. Stream Hammer signed to B&C and have an LP called "Mountain" out on November 16.

Wild Angels' second LP to be called "Red Hot 'n' Rockin'" out on Bonfire Night. Aussie group The Deltones on Top Of The Pops tonight (Thursday). showbiz stronghold with names like Ernie Wise, Dickie Valentine and Jess Conrad raving it up. The Isles of Muck and Eiga a showbiz stronghold in winter with names like Jiving McLoote, Lord Dibe, Edward Drone and Loch O'Shanter, soaking up the whisky.

Said Tony Blackburn on his Radio One Show. MM's "surprised" at the eclipse of Tom Jones and Dusty in favour of "unknowns," in the Pop Poll. Ah, well.

However, Radio One's Frink On Friday full of Glee at

as we thought," he says. So don't pawn your tents and sleeping bags just yet, because this time next year it could be all down to fighting for ferry yet again. Bah.

MM staff raving about Irish group Skid Row — dig their album. They'll be all the rage soon, mark our words. Chris Farlowe with Colosseum — should be a riot.

Pete Banks reports first gigs with Blodwyn working out fine. Stream Hammer signed to B&C and have an LP called "Mountain" out on November 16.

Wild Angels' second LP to be called "Red Hot 'n' Rockin'" out on Bonfire Night. Aussie group The Deltones on Top Of The Pops tonight (Thursday). showbiz stronghold with names like Ernie Wise, Dickie Valentine and Jess Conrad raving it up. The Isles of Muck and Eiga a showbiz stronghold in winter with names like Jiving McLoote, Lord Dibe, Edward Drone and Loch O'Shanter, soaking up the whisky.

Said Tony Blackburn on his Radio One Show. MM's "surprised" at the eclipse of Tom Jones and Dusty in favour of "unknowns," in the Pop Poll. Ah, well.

However, Radio One's Frink On Friday full of Glee at



After last week's joke (ho ho) picture, we bring you the real thing: Messrs Jagger and Richard in action on their current European tour. Dig the top hat.

Roll successes of "their people" like S. Denny and J. McShee.

Guess the Raver would like to say a big "HOWDY to Slim Whitman. . . Viv Prince the phantom drummer has been gigging with Hawkwind during the absence of Terry Ollis due to an exploded knee-cap. Skin Alley writing scores for two movies.

Es-Wau publicist Ray Talliday made a big comeback last week. Was being argued in the Speakeasy. MM's Barrie Wentzell must be doing well — he just bought a second-hand bicycle. The cycle clips come next year

There's no need to rush into these extravaganzas, the noo. Roger Chapman used to be a bit of an Ebert before he joined Family, he says. John Carmine Applec, is Trevor Billimus should become the rage of Wordour Street and all points west. Tremelne Chip Hawkes fighting with his wife Carol Dilworth — over who uses their new lilac bathroom suite. Oh they keep coal in t' bath. Eh, oop! Graham Knight of Marmalade proud father of baby boy.

Up, we called John Walters of Top Gear, John Walker. Sorry Scott. Ben Webster,

322 giant, says Harry James a gas in Copenhagen. That old man's blowing his ass off and looking good too.

Jesus Christ — that Superstar thing is still going on. . . It's a rock opera in case you didn't know. Colosseum's new bassist Mark Clarke, sounds like a US General. No he doesn't — he sounds like a bass player.

Mark Plummer on holiday this week — we understand. Come home, all is forgiven.

UNDERGROUND SAVINGS DEPT. Black Sheep news — the Yorkshire beat group have broken up — a beautiful RAF Battle of Britain display at Biggin Hill on Saturday.

Everything was free man. Paul Olsen, American artist of Funky Features, desperate to find rich, honest, groovy hacker for wild London Fillmore type scene in his huge warehouse at Vauxhall. He plans a "rock complex" with stage shows, exhibitions, and recording studios. All hip millionaires queue here.

Ten Wheel Drive sound like a rip-off — poor response for giant hip talk contest. Outrage!

Rude promotion poster for Caravan's "If I Could Do It All Over Again, I'd Do It All Over You" banned as obscene by London police. Manager Terry King may be prosecuted. It shows a naked pregnant woman. Tsk tsk. Carol Grimes doesn't dig the "eating gravel" bit.

Pink Fairies, apparently, going down a bomb with skinheads on the Rank Hall-tour. They're nice lads — no, the Fairies, you fool. Jack Bruce almost delirious about playing with Delirious, which is nice. Tony



CHEEKY PETER MOUNTFIELD. Writes reader Pete: "I am the leader of the band which beat the world record for non-stop playing of blues last week. We played for a total of 104 hours, 50 minutes."

"I cannot speak too highly of my band who must have been really shattered after their strenuous efforts. We did a two hour version of Mayall's 'California' for example. "I am awaiting John's comments (having written to him in LA). Please send cuttings for the scrap book."

Who are the lads in this incredible band? Why it's Pete (lead guitar, harp), Barry Manning (guitar), Paul Barnard (bass) and Mick O'Flaherty (drums)

Williams enjoyed reading the MM's recent interview with him, because "it represented where I was at at the time."

Mickey Walter says that he played drums on all but one of the cuts on Rod Stewart's "Gasoline Alley." The American sleeve has full track-by-track personnel details —

around, and Big Bear Hila is hang on form.

Head Rock Circus Tour (Friday), Top Rank, Sheffield. Company includes Alexi Korner, Nair Pink Fairies, National Head Band and Pure Wings. A few high spots, and you can't go wrong with these lads.

Pentangle (Saturday, Alton Hall). Every folk lover's dream come true.

## Raver's guide to the week

Spontaneous Music Ensemble (Friday, The Rom, Wandsworth High Street). Guests include Kenny Wheeler, Ray Warleigh and American Trombonist Bud Nordan.

Blood, Sweat and Tears (Thursday and Friday, Albert Hall) Irish style debut.

Canned Heat (Friday, Central Hall, Chatham). Still one of the best blues bands

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# NEW POP SINGLES

BY CHRIS WELCH



**HOLLIES: "Gasoline Alley Bred"** (Parlophone). Busy acoustic guitars throb behind the excellent brand of Hollies harmony, a hallmark of all their hits. And this may prove another in the long line of classics. Not a group original, it's by the team of Macaulay, Cook and Greenaway.

**JULIE FELIX: "Heaven Is Here"** (Rak). A fresh and invigorating song, designed to blow away the dreaded cares and woe with rattling bongues behind Julie's warm vocals.

**CAROL GRINES AND DELIVERY: "Happy Luck"** (B&C). "Ella Speed" comes to life again, for this soulful performance by Carol sounds not unlike the old Lead Belly tune. She has a great voice, with a flair for the blues. It's a good rocking performance with piano and drums a la Bland.

**SHAKIN' STEVENS AND THE SUNSETS: "Split Of Woodstock"** (Parlophone). The prince of rock tear into a song about the great American festival with a well-produced rave-up. It's a bit surprising that the exponents of traditional rock should concern themselves with modern day hippy, but perhaps it's all part of a new liberalism.

**RICHARD BARNES: "Go North"** (Philips). Richard says he is getting mighty tired of "Southern Comfort" but perhaps means the locale rather than the booze. At any rate he has a pleasant voice and the song could be a hit. It has an uncluttered appeal. By the way, whilst among the balladeers, sprinkles to Frankie Vaughan. If last week's review appeared a trifle shall we say facetious? Having won the hand in a card game, it can now be revealed — "Three Guesses" is a cheering ditty, designed for the entertainment of all.

## Cheerful

**LITTLE BROTHER GRANT AND ZAPATTA SCHMIDT: "Let's Do It Together"** (Turdito). A well produced rock-beat song on a label normally devoted to reggae, which sounds a cheerful hit, even though it reminds me of another number totally forgotten.

**STEVIE NILES: "Felic"** (CBS). Now a solo artist with slightly longer hair than in

the days of the Finchley mod, Steve has a vocal maturity which is beautifully expressed on this Jim Webb song. He obviously has a great career ahead. His style has soul as well as professionalism.

**DREAM POLICE: "Our Song"** (Decca). A good band, who are under the wing of Junior Campbell of the Marmalade. He has produced a gentle ballad with an intro which fades in and builds up in heights of tension and release. Good vocal harmonies, it should earn them a few coppers.

**MINT: "See If I Care"** (Concord). Jolly "la la la" bubblegum, and what's wrong with that. As a child of 19, I was quite good at blowing large balloons with three pieces of gum. However, when they burst, they had a tendency to burst over passers-by causing considerable distress and discomfort.

**TAYLOR SHARP & TAYLOR: "The Look Of Love"** (CBS). Not a firm of solicitors, but a song writing team who also enjoy a good "la, la, la." If they are lawyers however,

they have cooked up a rewarding brand of legal rock.

**BASKIN & COPPERFIELD: "I Never See The Sun"** (Decca). I rarely see the light of day, spending most of my hours tunnelling about the ground in search of rare treasures. My workings extend well under the sea. But soon I shall be rich, rich, RICH! They laughed when I discovered titanium under Blackheath, but soon my powerful fleet of atomic powered airships will conquer the world. Meanwhile, enjoy the delightful singing of this fine vocal duo.

## Jammed

**JULIE ANDREWS, HENRY MANCINI HIS ORCHESTRA AND CHORUS: "Smile Away Each Rainy Day"** (RCA). What a line-up. They must have jammed the studio. One can imagine violinists tripping over lady choristers, and Julie fighting for elbow room. She has a charming voice and Hank blows a mean orchestra.

**COUNT SUCKLE AND FREDDIE NOTES AND THE RUDIES: "Please Don't Go"**

(Q). Groovy shuffle beat and cries of "yeah, yeah, yeah" behind a funky tenor. The Count has an unpretentious style and so has the organist who concentrates on those simple reggae riffs.

**CROWFOOT: "California Rock 'n Roll"** (Paramount). Straight from the Paramount mountain. Crowfoot hop about with remarkable agility. It's a wide-screen epic of rhythm in glorious groovy colour.

**CLARENCE CARTER: "Patches"** (Atlantic). What a great name is Clarence. He reminds me of Egbert Catchpole, another legendary soul singer. He was arrested for setting fire to the State of Arizona and crossing the State line without a licence to sell hot dogs. He was gunned down by the sheriff and there is a museum to his memory in Catchpole City, open to tourists every Thanksgiving. Funny lot the Americans. Clarence sings with depth and sincerity. He has a better voice than many, concentrating on staying in tune, rather than aimless belting.

**TEARS: "Love Why Do I Love You"** (RCA). For those interested in time signatures,

this is in three-four. Tears sport a powerful male lead singer, and vocalise with taste. By the way, for those interested in stuffing parrots, there is a taxidermy exhibition at Crystal Palace which should be avoided at all costs.

**CAROLYN FRANKLIN: "All I Wanna Do Is Your Woman"** (RCA). A slow sexy song delivered with full meaning and emotion. As Maurice Panke would say: "Oo could resist such ardour man brave? It is, how you say, impossible!

**C.C.S.: "Boom Boom"** (Rak). Fuzz guitar swings along the John Lee Hooker song in a big band treatment with a throaty vocal. They sound like an interesting band. Unusual in the way of string bass. It sounds like the theme for an American thriller series.

## Aug

**BRONX CHIEF: "Foztrot"** (Parlophone). A bit of raspberry blowing into a jug which is quite amusing and effective. After Mungo Jerry the population might be suffering from a surfeit of jugs however. A jolly tune for all that.

**MASHMAKIAN: "As The Years Go By"** (CBS). An oriental flavour to this organ-powered piece of curried pop. It reminds me of a grim time in Ali's Fish Bar out East. I was enjoying a glass of the local "Feyzallah," an explosive concoction from the skin of dead camels, when three robed figures appeared through the bead curtain armed with huge knives. "Would you like to dance with our mother?" they asked in tones heavy with insinuation. "Not I" was my response, leaping through a plate glass window.

**PETTICOAT & VINE: "Riding A Carousel"** (Philips). The penchant for Crosby, Stills and Nash type vocals seems to be spreading. Although this group tend to sound more like the Mamas and Papas, which shows how little I know about anything. An extremely nice record.

## Ale

**CANDI STATON: "Stand By Your Man"** (Capitol). Soul vocals and a Coasters type beat. Yes sirree, stand by your man in case he falls over under the influence of Biers' Patent Ale. First brewed in Norwich in 1840, local lay preachers and magistrates attempted to have the sale curtailed as farm workers were becoming incapable of working the usual 17 hours a day, and were found lying in fields intoxicated, with the instruments of agriculture lying around in disarray. Later a compromise was reached and the ale was sold diluted with mineral waters. But it could still bring strong men to their knees after two pints.

**PLAYMATES: "Jodi"** (Emerald). Good Irish rhythm, which swings along with zeal and spirit. Simple, but effective, the trumpet bray and the singer chorales. Good glee club material.



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When you have completed the 10 questions, all you have to do is to say — in not more than 40 words — why you think Led Zeppelin have become the World's Top Group in the 1970 MM Pop Poll (the full Poll results were announced last week).

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Those are the remaining five questions — numbered 6-10. Clip the coupon to last week's coupon, which should contain your answers to the first five questions.

6. Which British bass player won international fame by joining the Miles Davis group?

7. Which vocal-guitar star once backed the Jolly Brothers, Solomon Burke, B. B. King, Sam Cooke, Little Richard and Ike and Tina Turner?

8. What was Cilla Black's first record and who wrote it?

9. What was the birthplace of Joe Cocker and the title of his debut disc?

10. Which American blues artist was known as "King of the 12-string guitar"?

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# IAN ANDERSON Tulling it like it is

"THEY say I don't stand on one leg as much as I used to." Ian Anderson stretched out on a sofa and gazed quizzically at the ceiling.

The flute player with Jethro Tull is an entertainer. He is also a man who hurts under attack. Calm, almost urbane, he sees now't wrong with a little humour on stage.

Yet in the great, thriving industry of rock and roll, there is little room for jesting—at least as far as many informed commentators are concerned. For them, life is grim and earnest, and rock is but a peg on which to hang a philosophy of "revolution" as it is known in the Americas, or "growing-up" as it is called in Britain.

Somehow the irreverence of Tull and their apparent lack of involvement with the stern business of young American protest (pronounced protest) has invoked criticism.

Strange, yet—at home there are still those who only remember Jethro Tull from a few appearances on Top of the Pops with their hit singles. "Mad geezer, hops about in a dressing gown, plays the flute. Daft I call it." Thusly speak the uninformed.

Interviewed by Chris Welch

The band have been largely absent from Britain this year, while they have been busy touring the States. Their stint at the Isle of Wight Festival was the first time they had been seen at home in what has seemed an age. Now they

are set to redress the balance with their current British tour.

It was their LOW gig that brought home just what an intensely musical and entertaining band of musicians are Ian, guitarist Martin Barre, bassist Glenn Cornack, drummer Clive Bunker and pianist

John Evan. Far from becoming stale or stereotyped they seem to be expanding; progressing and maturing. And there is obviously a lot more music yet to come, especially with the addition of classically-inclined John Evan, whose piano solos were a highlight of the Festival.

The band have recently gone into hiding for a holiday and a quick bout of pre-tour rehearsals. But Ian was at home on Monday, to chat at length about the future of Tull, and his attitudes to music, business and fun. He lives with his wife Jenny in a tumbledown Dutch Barn, eight miles from human habitation, somewhere in Shropshire. At least, I think that's where the coachman took me. I was blindfold at the time.

Jenny is a quiet girl, who valiantly disagrees with Ian that the Beatles should come back and perform "She Loves You" in Cardin jackets, and prefers to listen to "Hot Rats" when doing the housework. She provided coffee and Swiss roll during the interview and complained of feeling "like a secretary."

"I apologise for being dirty," he remarked, cautiously proffering a cigarette. "I've been rehearsing all day." The hair, beard and eyebrows give Ian a faintly sardonic expression, yet he is not in the least devious. He talks in long, flowing sentences, which he excuses as "rambling." But he constructs his conversation rather like some of his more melodic flute passages.

"People have the idea of us being extremely affluent, yet we have been trying to save some money since we started. The last American tour was the first one that made a profit. Are they millionaires?"

"Wow. If you analyse our income it gets distributed into all kinds of expenses. Income tax and management percentages. So £10,000 for an appearance in the States is not excessive. We charge fair prices," he maintained.

"We're almost excited about doing this tour of England. It's a year since we played here, apart from the Isle of Wight. It'll be great touring. Some of the Town Halls have really great crumby dressing rooms, which seem so relaxing after playing in America where there is so much anxiety and neurosis. You can't really enjoy yourself there because it is all so tense. When I said the Isle of Wight was like the Marquee, that was not a joke. I was so pleased to find such an easy-going crowd."

"We had been worried

when we saw the news on the telly. We thought it would be all local white panther extremists screaming and bonkers." Does Ian feel audiences are becoming the "Rebels" and groups were becoming the Establishment?

"In America it does seem to be getting like that. Somebody accused me of being a typical Mid-West American full of crew-cut national pride. I can see why they say that. I suppose because what I say on

I don't smoke anything except Benson and Hedges. I don't take drugs at all.

stage doesn't involve political or social issues of our time, that makes me some kind of old-fashioned comedian. But I think that comes as a relief to the audience. One thing I'd love to do is a tour with Frankie Howerd. For 90 per cent of the people who come to see us it's a relief we can make them forget all the political hassles, and police who go to festivals just busting people as fast as they can. At one place we saw the police just grabbing kids—any kids—who did not appear to have committed any offence, and they were

just smashing them over the head."

"They were just taking it out on whoever was nearest. If I can, I go on and try to make the audience forget their anxiety and problems. New York you can forget. That's gone too far."

"If you are a first generation hippie, you will have probably got over it all by now, but if the open air pop festival is your first gig in blanket and warpaint, of course you will take it all seriously. It takes guts to sit out there for days on end. I couldn't do it—I'm a matter who was playing. I really wouldn't be that interested in ten years time they will look back and laugh at what they used to be like. And I shall look back and laugh at myself leaping about on stage. But I know why I do it now. For the fun and for a living. It's still a damn sight better than doing anything else!"

Would Ian ever like to expand his hair for comedy outside of the group?

"No—I couldn't. I used to pretend that I didn't have any patter. But you always know there is a line that got a laugh last night and might again tonight."

"But now I DON'T have any patter, I mean, I really don't anymore. Some nights are abysmal, you wouldn't believe. I go on being really nasty and make Roger Chapman look like Cliff Richard. I don't say funny, friendly or even intelligent things at all, and people say 'I used to know him who he was a really nice guy.' What happens now, is when I see something funny happening on stage or in the audience, I have a verbal explosion. Don't serious music lovers find this behaviour slightly... shocking?"

"It shouldn't appear that I'm not serious about the music. I don't smoke anything except Benson & Hedges—I don't take any drugs at all. I don't bend my mind. But if I get into a funny mood, I get stupid, I'm accustomed enough to being on stage, and I still try to get real communication. I take the music much more seriously than people might think. I'm not a virtuoso, but I can play a little better than most on a stage feeling lousy and come off feeling great."

"It's more important to me to do a good job at the Plymouth Town Hall than it is to play at the Fillmore East. The big gigs tend to dull your mind because of the size and the hassle, and because it means a plane trip and when you get there the equipment has gone wrong, and you try and pretend you ARE in Plymouth Town Hall to play to the audience."

Ian studied a piece of chocolate cake and seemed to be investigating its manufacture.

"A few people have said that we don't have any style," he said slowly and contemplatively. "They say Jethro Tull is just a flute player who stands on one leg or a guitarist who left a long time ago and used to play 'Cat Skirted'. There is no style as such. I have felt from the beginning that it is too early to plan on playing one style. We just play pieces that don't have much relationship to each other."

There are obviously a lot of influences, from contemporary rock groups of our time and other sources."

"If I feel excited about something Led Zeppelin play, that will come out in our music, and it's no use saying it doesn't. Or I might be moved by the tranquility of Brahms and I move into that direction. It's like being at the centre of a movable magnetic field. That's part of the excitement. You don't know how your tastes will change. You might wake up one morning and think the song written last night was a load of crap, and feel like playing some rhythm and blues."

"When we started, none of us knew what we were playing—it was an intuitive thing. We learned our technique as we went along, and started to get a more academic approach. Now we maintain a balance between the academic and intuitive approach. We're not pretending it's art. The more and more influences at work the better. I don't think it's time for people of

continued p. 43



The Whale by John Tavener is on Apple



Next week: RORY GALLAGHER

# The Floyd on Rock today...

THOSE who write about rock music as a serious art form always place themselves in a precarious position: the exponents of this type of music who are actually working from valid concepts, are so small in number that the rock critic may find himself intellectualising generally in an effort to justify the extent of his own involvement in his subject.

This point is made with particular reference to the Pink Floyd. Excepting the Beatles, no English rock band has been the subject of more learned dissertations on rock than the Floyd. Comparisons have been made between them and Beethoven; their music has been described as "a sustained attempt to harness in sound our crazed, demented, agonised ambitions."

Very often their work has served as the fulcrum of the writer's argument that rock is the only form of contemporary music that is saying anything.

This theorising has, in turn, put the band on the defensive about its own merits: "We are just four musicians playing music, using a lot of things from rock, and then bits from other media," says Richard Wright, their organist. "It is just good and bad music; we do not care about being intellectual."

The truth about their importance to the white rock scene probably lies midway between these two polarised attitudes: the harmonic repetition of their music, despite its power and occasional telling brilliance, is a drawback in listening to them from a personal point of view (but who can deny their worth as innovators?)

They were the first musicians in England to exploit the visual aid of a light show; the first band to experiment successfully with hi-fi equipment on stage; and the initiators of the free concert here. Their concepts of how contemporary music can be better exploited and presented are unsurpassed.

The latest accolade, of course, is their com-

Rock and Classical go together like oil and water. Jon Lord fails because he hasn't got the right approach



mission by Roland Petit, the French ballet producer, to write for a ballet featuring Nureyev, in which the group will also play with a 100-piece orchestra from June 1 to June 10 at the Grand Palais in the Champs Elysees.

Wright said it was too early yet to talk about what concrete form the ballet would take, but they had several ideas from which they would be working. Improvisation, on which most of their successful music has been founded in the past, would necessarily be curtailed, inasmuch as they would have to work to a score, but the ballet would probably be both more melodic and rhythmic than previous sustained works of theirs.

A greater emphasis on melody, he explained, would also be more evident on their new album, "Atom Heart Mother," to be released on October 1. The album, one side of which was taped live with an orchestra and choir at their summer Hyde Park concert, is all melodic, apparently, as opposed to "Ummagumma" had more emphasis on pure sound. This one is much simpler to listen to; it is more emotional, a sort of epic music, in fact, because we have added brass and a choir. This will sell more than the last, I think.

In view of their association with an orchestra, both on the album and for the projected ballet, what was his attitude towards the current attempts to amalgamate rock and the classical approach to music?

"The only way I believe this can work to achieve a valid partnership is for someone to write for the electric guitar, organ, bass and drums as part of the orchestra, and not separately as a rock group playing with an orchestra. It requires someone who can understand all the instruments."

"At present, rock groups and orchestras are performing together, and it does not work at all, because people are trying to combine rock and classical music. The two go together like oil and water. Jon Lord has written for an orchestra, and this was the closest thing so far, but it still did not work. It was very clever; it was an odd mixture of music, a lot of it, that was strongly romantic, but then you had the rock group come in and crash. He tried and failed, and he will always fail, because he has not got the right approach."

Returning back to the question of their attempts to mix other media in with rock music, Wright agreed that the days of the light show and strides to make an effective visual point were over. The Floyd were now intent, he said, on producing a more theatrical show, the embryo of which emerged on their last British concert tour when their performance of "The Journey" included such effects as the appearance in the audience of a man in a gorilla skin.

"We also want to make our own film. We have done three or four film scores in the past (Peter Whitehead's 'Let's Make Love in London', Tonie's 'The Paul Jones' vehicle, 'The Committee', and parts of the background music for 'Annie Hall's' 'Zabritkie Point'—a score which had been mostly absorbed when the film came out on general re-

lease). We have turned as many offers down, in fact, but there was some definite talk about us doing a film and then writing the music around it."

The group is still concerned, he said, to get a flawless, hi-fi sound, both on live appearances and on record. "Atom Heart Mother," parts of which have been written by Ron Gesin, the electronics experimenter, represents an attempt to further this goal.

"We want to really perfect the sound live, and then release it on a four-track tape, and hopefully get EMU to sell four-track tape recorders for home use."

"This might not be so

by Michael Watts

far in the future as you might think, because in America it is happening now. In terms of playing live on stage, all of us want to get a superb hi-fi sound, although we do not have those thousands of boxes of tricks that people fondly imagine we do. Essentially, with us it is not a question of volume, but of the quality of the sound. Up to now groups have just

added equipment to become louder, but they have not tried to get that hi-quality. I don't think the Who, for instance, who get excellent volume, have ever achieved that quality of sound."

"We really feel happy playing at festivals, but I think concerts suit us better because you can never get a good sound at festivals and a lot of people can often not only not hear, but cannot see. The point about festivals is that they are events. If you are a group and you go out on stage and see that number of people it is an incredible feeling of power—in the sense that it is the audience which is giving out the power."

"Hyde Park to me, when

it started, was a beautiful idea, but promoters are killing off festivals generally because they are finding they do not always make money."

"We have had a lot of trouble with festival crowds in France, where we were supposed to play at Aix-en-Provence, and the reason these riots develop is that a lot of people believe they should get in for nothing. There is nothing wrong in that—it is good, but only if they can offer a way of paying for the groups. We for nothing, you should pass around the hats, because we need the money to live. We cannot afford to play for free all the time."

## Jackie quits and it's our loss...

MANAGERS, agents, promoters, and record companies of Britain: you've finally got it.

Jackie Lomax, the superstar who never was (yet), is leaving the country in disgust after years of struggling and no luck.

Visas, work permits, and contracts permitting he's leaving for the States to try to shake the hoodoo off his shoulder and find a new career.

He's a little unclear about what he's going to do, but one offer is from John Simon, producer of The Band, who wants him to join a band in Woodstock.

"John writes some very good songs, but his voice doesn't really do them justice," says Jackie, "so he said he's going to take his best songs and my best songs and I'll record them."

"I think the idea is to get a band and make an album with each of the musicians, so that the guitarist has an album, the bass-player has an album, and so forth, all backed by the other musicians. Then, on stage, it would be a selection from all the numbers. I'm just hoping the offer's still open when I get there."

"If it doesn't happen, I'll go to the West Coast and get a band together, cut an album, and go on the road."

The final straw for Jackie, as far as Britain was concerned, came when Heavy Jelly packed up. "Looking back on it, you can see that the band never had a chance," he said, "and nothing ever went right from the start. The whole band had this feeling of hopelessness about it, and eventually it just disintegrated."

Ironically, the band's album will be released by Head Records as soon as contract problems have been ironed out.

"It was done in a hurry, soon after the band was formed, but there are some nice things on it. But I've changed as much since then as I did between the Apple album and the Heavy Jelly thing."

"I'm trying to get something new into my voice; you know everybody sings as if they're a lot older than they are, holding it back in the throat—well I'm trying to relax so that my voice comes out more naturally."

"My music's changing, too. There's a lot more Country in it, and I've got more than 20 songs now that haven't been recorded. I think my songs are getting better all the time, but it's frustrating not being able to get them down."

Jackie is completely disillusioned with everything about the British scene. "One moment you think it's great, there's so much going on, but then it just deflates completely."

"The scene here has never expanded at all. Promoters still believe in paying supporting groups £15 a night, whereas in the States they make it into a show, and the halls have their own amplification gear."

So, he's going. If you think I'm making too much of it, wait a year or two until he comes back in triumph as a U.S.-made superstar. "You don't know what you've got till it's gone," says Joni, and this time it's for real.—RICHARD WILLIAMS



JACKIE LOMAX: off to the States

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# NEW POP ALBUMS

**CANNED HEAT:** "Future Blues" (Liberty). It's sad that this represents a farewell album from Canned Heat's Al Wilson who died recently. Alan was their singer, rhythm guitarist and harmonica player.

On the inside of their album sleeve Alan had written a short note about the preservation of the California redwood trees which are apparently in danger of destruction. At the current rate of "harvest" those remaining acres will be cleared within the next ten years," he warned.

The band reflect the fear of many people at the seemingly unstoppable tide of destruction and pollution following in the wake of progress. It's great that bands use their power of communication as a social service and more power to their efforts to make more aware of the dangers that threaten the world's natural beauty. As an extra irony the cover shows Canned Heat as sappers conquering the moon, in contrast to a centre spread portrait of the ancient trees of earth. The music is typical driving blues with excellent lead guitar by Harvey Mandel. Better than their recent "live" album, the material includes songs by Arthur Crudup and Wilbert Harrison. Dr. John guests on piano on a couple of tracks.—C.W.

## Farewell from Al Wilson...



### Strawbs Live

**STRAWBS:** "Just A Collection of Antiques and Curios" (A and M). Dave Cousins, singer and guitarist with the Strawbs decided the best way to catch the group's new style of playing on record was to record a live album. He couldn't have been proved more right as this was their new album due for release next month. It was cut at their London Queen Elizabeth Hall solo concert in July. Side one opens with "Martin Luther King's Dream," which is inspired by the last speech of the American Negro Civil Rights leader.

Strawbs music is very much in the British folk tradition. While most folk rock groups look to America for their inspiration, Cousins takes his from Britain. This is best illustrated in the beautiful "Antique Sails," which has four movements strung together by a guitar run. Cousins' bass guitar and piano are supplied by John Ford, who plays in-tune bass drum on the first movement. Cousins' drums are in the British folk tradition. While most folk rock groups look to America for their inspiration, Cousins takes his from Britain. This is best illustrated in the beautiful "Antique Sails," which has four movements strung together by a guitar run. Cousins' bass guitar and piano are supplied by John Ford, who plays in-tune bass drum on the first movement. Cousins' drums are in the British folk tradition.

Side Two opens with "Finlandia," possibly the weakest track on the album, which features Cousins on Dulcimer and Cousins on sitar. A ballad "Song Of A Sad Little Girl," tells the story of a girl who has been a druggie. Cousins' piano is excellent. The album emerges well on the credit side, and the hand is one of the most interesting in having arrived in some while.—M.W.

**CLIVE SARSTEDT:** "Clive Sarstedt" (RCA). A selection of "inconsequential" songs, whose slightness of lyric and melody is emphasized by elaborate string backings which are out of all proportion to the artistic relevance of the material. After playing through a couple of times the only number which sticks in the memory is a ridiculous item called "God Save The Queen" (no, not that version) which he sings with a curious tonal resemblance to Fats Domino, and which bears the important line, "God Save the Queen. Her smile is so serene." Ho has a pleasant voice, which sounds most of the time like that of his brother Peter Sarstedt, but it does not disguise the awful boredom of the album.—M.W.

### in brief

**LYDD CHARMERS:** "Reggae Charm" (Trojan). Light, appealing sounds from pliant charms supported by Byron Lee and the Dragonaires on recent Sugar 'n' Dandy duo. Sugar Simons is one of the more versatile reggae voices. This pleasant, light set includes six originals plus songs from Marvin Gaye, Clyde Robinson and others.

**THE ETIOPHOPES:** "Woman Captive Man" (Trojan). One of the funniest and most exciting reggae outfits with a jumping set of distinctive, wacky, heavy rhythms and those distinctive discordant brass riffs.

lan, drums and percussion; Richard Sinclair, bass guitar; Pye Hastings, guitars; and David Sinclair, keyboards. The group are helped out on some of the tracks by Pye's brother Jimmy, sax and flute. The power of the group lies in David Sinclair's fluid organ playing and abstract lyrics, worked out over a full bass and drum backing.—M.P.

**TIN TIN:** "Tin Tin" (Polydor). Produced by Maurice Gibb, this understandably has a free Gees feel, and turns out to be a two-man group. Steve Groves and Steve Kipner on various instruments, augmented by Maurice occasionally. Pleasant summery sounds, perfect for the car with the vocals frighteningly reminiscent of early Bee Gees. On "Toast And Marmalade" and "Nobody Loves Me Like You" and "Manhattan Woman," the balance and recording quality is excellent, with separation between instruments quite outstanding. The voices are pleasing, the songs innocuous but excellent. A comparison that about little for a group they might have been treated more credibly.—R.C.

**RICHARD HARRIS:** "The Richard Harris Love Album" (Stelvio). Actors who try to break into singing are usually or, embarrassment to both fields. So many people from the theatre or cinema have issued records that have proved novelty value that the serious record buyer must be sceptical. Richard Harris makes no serious attempt to project his voice, which is demonstrably poor. But he does provide theatrically sincere songs, dramatically arranged and resulting in interesting listening. "MacArthur Park" is the stand-out, of course, and even the heaviest cynic should not find it hard to admit Richard's talent for earnest interpretation. Other major tracks include "Daddy We," "A Trump Shining," and "Fill The World With Love." Very nice.—R.C.

**NANCY SINATRA:** "Nancy's Greatest Hits" (Reprise). Hard pop at its best, catchy tunes, breezy arrangements, nicely sung by an infectious voice that has no pretensions. We all know the songs well enough: "Boots," "Sugar Town," "Something Stupid" (sung with father, Frank), "Some Velvet Morning," and "How Does That Grab You,



AL WILSON: wrote album notes

Darling" are among them. It's easily digested pop music at its most honest. A treat.—R.C.

**OLIVER:** "Oliver Agala" (Crew). This is the singer who scored with "Good Morning Starshine" not so long ago. Unhappily, this record will hardly aid his career, because it exposes his minimal vocal range on songs he was ill-advised to put down for posterity. Oliver has a thin style, and no attempt to disguise this by outlandish arrangements will persuade the listener otherwise. "Until It's Time For You To Go" and "If You Go Away" by Rod McKuen and Jacques Brel are among Oliver's victims on an embarrassing collection.—R.C.

**LITTLE RICHARD:** "The Rill Thing" (Warner Reprise). I've lost count of the number of "comeback" albums Richard must have made, but this one is surely the best since his early rock 'n' roll days on Specialty. He's shrugged off all the insipid catch-up and arrangements wished upon him by all those lower record companies over the years and gone into the Muscle Shoals studios to do his thing. The result is the kind of album he should have made all along—a pounding, funky, natural-born, stone-soul smash. Richard possesses possibly THE definitive rock voice—a voice which expresses everything rock 'n' roll has been and should be, and it's great to hear it channeled into a natural groove at last. He soars, swoops, screams and hollers through some exciting new material, plus a brilliant "I Saw Her Standing There." The only let-down is the little track, when Richard gives up his one-finger pounding for an over-long blues instrumental workout. It's almost as if he felt the need to prove himself as a "real" musician and justify all the heavy things which those serious American rock papers have been saying about him. That apart, the album's a knockout. Snatch out all your second-generation Rock stars, Little Richard IS the Rill Thing.—A.L.

**JERRY BUTLER:** "Make It Easy On Yourself" (Joy). Recorded some ten years ago, not long after he quit the Impressions, these tracks represent some of Butler's very best work. His recent

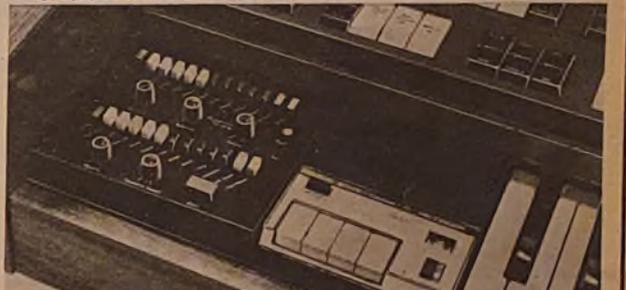
hits with the Gamble and Huff team were great, but they tended to be "production" with that Philadelphia "sound" whereas the songs here are works of strength and character, given even more individuality through Butler's unique stylings. He certainly had some great writers working for him, besides "Moon River" and "Make It Easy On Yourself"—his were the original versions—there's also Curtis Mayfield's "Need To Belong," Barbara's "Message To Martha," Luther and Stoller's great "Where's The Girl" and Don Covay's "You Can Run But You Can't Hide" (Butler's voice is rich and warm, very "real" and un-clichéd, and it's probably not surprising that he never made it over here, where we seem to prefer our Soul Men to be screamers. Really he's more than a soul man: he's a mature, class singer, with none of the un-happiness that that may imply.—A.L.

**GOSPEL OAK:** "Gospel Oak" (Unl). Oak are easily one of the better folk/rock bands, in fact if they progress as they are doing now, they are going to blossom into one of the best. The difference between those two statements is extremely subtle, it has to be with the gut of fine hands knocking around at the moment. Oak not only show that they are highly talented writers on this album, they prove what excellent instrumentalists and vocalists they are into the bargain. Most of this album trips along on a delicious winding road, punctuated by the most honky of 12-bars imaginable. Spicy stuff, every-changing in patterns, maybe like the leaves of the oak, and just as sturdy at its roots. The harmonising in "Brown Haired Girl" is together to the point of being one voice, and at the other end of the scale "Big Fat White Man" sets your feet and ears on fire with spirit.—R.H.

**FUNKADELIC (Pye):** "Shoreline" — but FUNKY boredom, you dig? Almost 30 minutes of endlessly repeated guitar and organ riffs (reworked with that funkadelic or psych-soul sound first developed by Sly and the Family Stone and later featured strongly by the Tempos and the Temps) the sound is just a part of what they're putting down, with Funkadelic it's everything, apart from a bit of self-conscious soul-talk with lines like, "South is the ring around your bath-tub... or a joint rolled in toilet paper." Funkadelic are a five-strong, Detroit band whose best song "I Bet You" included here was recently covered as a B-side by Jackson Five. There's no denying that they ARE pretty funky, and the album has a certain hypnotic quality, but they try so hard to be mean and nasty and "way down in the alley" that mostly it sounds not only monotonous but rather phoney, too.—A.L.

**SUITE STEEL (Elektra):** The pedal steel guitar, for years a dominant sound on the country music scene, is now becoming increasingly familiar to rock audiences. An appropriate time, then, to release this super-session, featuring top American exponents like Buddy Emmons, Jay Dee Maness (heard on some Byrds tracks), Red Rhodes (now working with Mike Nesmith), Sneaky Pete of the Burrito Brothers and Rusty Young of Poco. Needless to say the playing is impeccable and the arrangements completely tasteful. But inevitably the whole thing lacks purpose and direction and is ultimately pretty inconsequential. The well-trodden material doesn't help, either—including "Everybody's Talkin'," "Something," "Wichita Lineman," and "Yesterday."—A.L.

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## Part two of an MM special on AL KOOPER

AL KOOPER seems to have been around almost as long as rock and roll itself, and always in the vanguard of whatever trend was happening at the time.

At 13 years old, he was a member of the Royal Teens, who had a number one hit with the pre-bubblegum epic "Short Shorts."

"It was a very clandestine affair," he says. "My parents didn't even know I was in the band, and my whole first four years in music was done on the sly. My father's a lawyer, and he was dead against me doing any of that stuff."

### Mind-blowing

"I went to someone's house one day where there was a piano, and I sat down and played 'Tennessee Waltz' on the black keys and that was the first time I'd played anything. It blew my mind! From that time on, if my parents went visiting I wouldn't go unless there was a piano in the house."

"They wouldn't buy one for me for a long time, because they were afraid that I'd play it for two weeks and that would be it, and they didn't have the money. They finally had to buy one, though, because I was never at home — I was always at other people's houses playing the piano and they'd ring up my parents to say 'Get him out of here!' I couldn't make it with teachers when we did get a piano. I'd just pick it up by ear."

"When I was 12 I started playing the guitar the same way. Because at that time it wasn't too cool to be a piano player. Ended up with this band the Royal Teens. We made a few records and nothing happened, and then 'Short Shorts' became a hit."

"It was very weird. I was 13, a gawky little kid, and I wasn't into anything, except I was a juvenile delinquent and the combination of being a J.D. and having a number one record wasn't very good. I came on like a snotty hoodlum."

### Rocker

"All the other kids in the band were about four years older than I was, so I missed a lot of the show — all was no secret in get out of the house."

"On stage I was a real rocker. Hair combed in a DA, iridescent suits, the whole bit, and I made enough money for records and cigarettes. I'd spend all my money on records, and actually one day changed my life."

"I started listening to the spade station and I got hooked immediately. I didn't know what the music was, but it got me harder than anything I'd ever heard. They played 'rock' records that's what they called them then, like the Gospel groups singing the very early R&B on street-corners."

"I had some spade friends and they'd sneak me into the Baptist Church at seven in the morning on Sundays where they'd sing the real stuff. They'd hide me away but I'd stay there all day. It wasn't too cool to be white, you see, but I'd go every week and just sit in total ecstasy listening to the music."

### Famous

In later years, Kooper became famous for the use of a brass section with Blood, Sweat and Tears. This came, he says, from his "jazz period" around the beginning of the Sixties.

"I came primarily from Maynard Ferguson's bands in 1959, '61, '62. I was totally into that, and it was coincidentally also the strongest period for jazz, with Art Blakey and the Jazz Messengers, 'Munroe' and Cannonball Adderley. This was their white snail thing."

"The Ferguson band was the only one based in jazz territory, the rest were just very corny to me and he was a genius. I'd go and see him every time he was in town, like at Madison when I was 15."



AL KOOPER: came on like a snotty hoodlum

# Juvenile delinquent with a No. 1 hit

"So that's where my part of BS&T came from, and even after I left them, I put together a 15-piece band last summer. I lost my shirt, but I had to do it. It was fantastic. Some of it is on my new album, 'Easy Does It,' but I wish we'd done the whole album."

"After I'd left BS&T I heard Chicago, and they were doing exactly what I wanted to do, and better than I could ever have done. I heard them at the Whiskey before a show and I was knocked out and became a die-hard Chicago fan. In fact I completely stopped going in that direction, because they had it covered. I started to get influenced by them, which was really weird because they'd been influenced by me."

### Trio

At the moment Kooper is working as a piano trio with Harvey Brooks from the Electric Flag on bass-guitar and Lilly Mundi from the Mothers and Rhinoceros on drums.

"Harvey and I grew up together from way back, and the inspiration for this band came 'cuz we used to play in a bar together for drinks, not even for money. It's come a full circle."

"I'm also going to Los Angeles to work on a new album with Denny Cordell."

He's got me the chicks from the Joe Cocker tour and I've just cut some tracks on which I'm going to put the girls — Rita Coolidge, Bonnie Raitt in town, Merry Clayton, Vanetta Fields, about ten of them."

### Friends

"Then Denny's going to produce a side on me. We're old friends from a long time ago, and he always wanted to produce me, so I said: 'You pick a song and I'll pick a song and we'll do it.' I'm going to do this old Motown song, 'Take Me In Your Arms And Rock Me Once In A Little While' — remember it? The Isleys had a great record on it, but it was never a hit here. That's where I got a lot of my material from, my record collection. I've got trillions of records."

Kooper has been put down pretty heavily by people who think that his associations with Dylan, Bloomfield, and the rest mark him as some sort of super-groupie.

In answer, he says: "I'm not really as interested in featuring Al Kooper as I am in influencing music. People have called me an ego-maniac, but I've met egotistical people and they don't really seem like me. I'm as famous as I'd like to be, and I'm sick of reading things about me by people who haven't even seen or talked to me."

# MICK ABRAHAM'S in Blind Date

MICK ABRAHAM'S, once leader of Blood, Sweat and Tears, split from them and is now in the process of forming a new band. The guitarist, who originally made his name with Jethro Tull, hopes to form a quieter band than he has led in the past, and is getting more into steel guitar. He enjoyed his Saturday morning record session, although his wife complained when he was late for an excursion to Brighton, N.J. in South London, where they have their home, everything stops for music, including the snorts and grunts of the Mothers Of Invention.

LITTLE RICHARD: "Freedom Blues" and "Greenwood," Mississippi" from the LP The Rill Thing, (Warner Reprise).

That's Little Richard for a start. Oh, I like that — it's nice. Ha ha! Yeah — I really dig that.

Could I have this when we've finished. Not Oh well. Everything is so simple, so that when he does something else — it really sounds spectacular.

It's one of the best records he's made since he started rock and roll. He made some pretty dire records later on. "You Need Love" was a drag, but I really like this. He's getting back to where it all comes from. He used to have a fantastic drum solo who was way ahead of his time. He used a bass drum a lot and when he did a fill-in, it meant a lot. I don't like the second track so much, but it's still a tight, solid sound.

SKID ROW: "Mad Dog Woman" and "Virgo's Daughter" from the LP Skid (CBS).

I think I know who this is, if they are an Irish group I played with them on a gig in Dublin. I'm trying to think of their name. Could you play another track? Sounds a bit jumbled. Quite reasonable. Nothing special. They could have paid more attention to the production. Who is it? Skid Row — right Oh, I like that. The guitarist seems quite a good player, but I don't like the sound there. They are a good bunch of blokes actually.

CANNED HEAT: "Sugar Bee" and "Shaka It And Break It" from the LP Future Blues (Liberty).

Not Taj Mahal? But it's American. Oh, I like that sound. I like the horns and guitar. But there's not much you can say about that really. It's blues and it's pleasant. Is it the Allman Brothers? Canned Heat? Is that Blind Al? I definitely wouldn't have guessed it was a white band. Yeah, I do like Canned Heat. They are a great band. But they are not one that you can get into to deep level about. I just enjoy them — which is everything really.

HERBIE HANCOCK: "Wiggle-Waggle" and "Fat Mama" from the LP Fat Albert Rotunda (Warner Bros).

That's a nice harmony they came in on — nice drumming. I haven't a clue who it could be. The tenor players sound nice — a soulful sound. Nice arrangement too. Can you hear the tambourine grooving away? And I really like that trumpet. Could it be Quincy Jones? Not the pianist with Cannonball Adderley — Joe Zawinul? I give up — he's great anyway. Who is it? Herbie Hancock was going to say that but he usually works with a trio and not a big band. I met him in New York — he's a really nice guy. I'd very much like to see him playing. I thought he was more of a jazz pianist, but here he is being more funky and rocking. Oh, I'll have this one as well. The drums are great. I'm a frustrated drummer anyway — I'll let you into the secret.

JIMMY THOMPSON



TEN WHEEL DRIVE: "Pulse" and "Come Live With Me" from the LP Brief Reply (Polydor).

Polydor. I saw the label right — think of all the artists on Polydor. Sounds like a blue grass vocal group with soul band backing. Darby-hated pianist with a cigar and a pint of beer. Ha ha! I've not the faintest — well, I don't like that at all, although it wasn't unpleasant. Is it a band or a girl singer? Bits of everything in there including Blood, Sweat and Tears. The brass phrasing was a bit of a pinch. No I'm not really impressed. Next week letters to Mailbag. No, can I make a remark off the record? Like, take it off. I always try to exercise discretion, but I'm afraid — TAKE IT OFF! They always try to take bits of everything and sell it as a new music form. I saw a monstrous nine thousand dollars boarding in Times Square, New York, advertising Grand Funk Railroad saying: "Three young men on a voyage through a dying world." It was just a load of pseudo-philosophy really gross. This record will probably make a good boomerang, if you bend it. Or if you don't like the album you can make a party hat of the sleeve. I'll show you. (Puts party hat on head, makes party hat). There you are — fifty covers for the idea.

MOTHERS OF INVENTION: "Didja Get Any Onya," "Directly From My Heart To You" and "Prelude to the Afternoon of a Sexually Aroused Gas Mask" from the LP Waxens' Ripped My Flesh (Warner Reprise).

It's a diabolical liberty putting out rubbish like that. Who the hell is it? They should just play this to themselves on a tape-recorder in their own front room. That's a bring down, who really is a bring down, who is it? Well, I've got a couple of their albums, like "We're

Only In It For The Money" which I really liked. Oh I liked that violin solo. That's great. Now why did they have to put all that blige on before? Frank Zappa is an incredible guitarist. But this stuff is a personal thing which can be a good laugh only if you can appreciate the joke. "We're Only In It For The Money" was saying something. I don't think this is saying anything. I really

believe that Zappa is an incredible musician. "In Realis" was one of the best things I have ever heard. I'm sorry about this — I really like them. My apologies to the Mothers of Invention. Jimmy Carl Black — he's got a great drum sound. Zappa is a good producer. "Burnt Weeny Sandwich" was great as well as that Motormad Sherwood doing all that snorting?

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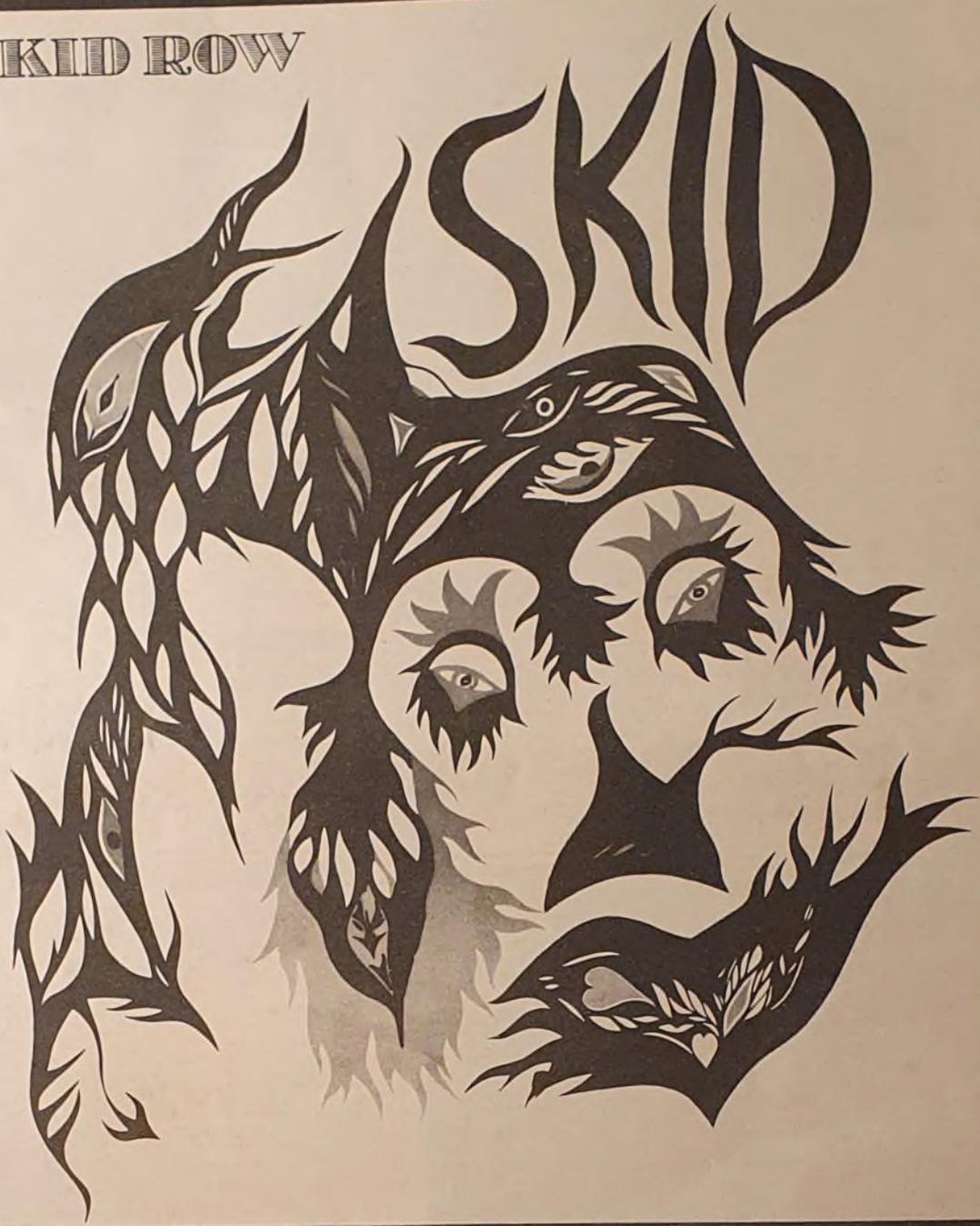
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**T**HE response to Student Statement has been encouraging. From letters I have received, several interesting points have emerged, foremost among them the spiralling costs of booking bands.

Dave Taffs, an Essex University student until recently, remarks that not long ago a good college social secretary could find good new groups, book them cheaply (hoping to get in before rising fees) and rely on the performances of these groups to establish a good musical reputation at his college in order to attract sizeable future audiences, rather than merely using big name groups to attract the crowds.

This system eventually fell down, he points out, when groups began falling in turn up, sometimes legitimately, sometimes because they did not want to leave on travel miles for fees and other times they were simply offered more money on the night.

He ends: "This, and the tight financial situation of social secretaries, seems to have resulted in them now being generally more cautious in their approach by hiring big name groups for big money (more certain to turn up, more certain to attract large audiences), but this has also tended to result in much higher admission charges, which is itself very dangerous at a time when the student's pocket is being squeezed tighter and tighter."

His point is taken up by D. Barnes, of the Students' Union, University of Wales, Institute of Science and Technology who states that the situation has now got to the point where many universities are afraid of booking unknown groups. The remedy, he says, is for agencies as a whole to make extended use of demo discs, so that the social secretary would know what he was getting and the dance could be played more effectively in discos.

"With the cost of groups rising it is becoming impossible to provide entertainment at reasonable cost," he remarks. "During freshers week this year we expect a loss of £300 and will have

# STUDENT STATEMENT



BRIDGET ST JOHN: University of Wales gip

to charge £1 a ticket at one of the dances. When we consider that grants have been effectively reduced over the past two years it can be seen that unless something is done soon the social scene will be running at a loss and he will need the qualities of an electrician and not a businessman."

Agencies figure largely in social secretaries' various gripes about rock music on the campuses. Hugh Coolican, chairman of the social committee for Keele University, is typical. He states that agents seem to put down naive social secretaries as something of a nuisance to the pop industry and a financial hazard to the Students' Union concerned. While the latter may be true, he admits, many agents of late have used this extremely profitable advantage by increasing considerably the booking fee of their own groups, with the result that the secretary takes a booking at, say, 50 per cent more than the group's usual fee and from then on this becomes a standard price.

"When this is borne in mind it certainly doesn't matter whether it's unprofessional to ring round for quotes," he declares. "Of course we do — and how else is business done anyway? There are plenty of agents clamouring for business and, distasteful though the whole duality of music and business is, I would rather not feel prey to one

agent and his inflated prices when I am answerable for the entertainments money of the university community."

"I'm willing to admit that some agent somewhere is acting in the interest of his college clients, but just when we are supposed to put all our faith in one profit-making concern? No less than three agents in one week rang me last term and told me they were ex-social secretaries with their own agencies and were only in on bringing a fair deal to the college scene. Oh yeah? The end of the honest social secretary is a different one from that of the commercial agent. Only when music ceases to be played for profit will this situation change."

Mr Coolican goes on to say that the musical scene on the Keele campus has deteriorated due to the "all-pervading anarchic snobbery of gate-crashing." To pay is simply uncool, he remarks. This attitude is condoned in all hip circles, and since the moderates (he uses a political analogy) cannot pay more than the accepted 75.0d, at most, the groups get worse, and they in turn are shunned. A vicious circle.

This attitude is part of a general student trend away from any form of paid-for music (at least, not paid for by them), he believes, and it would be interesting to see how many other students

## Social Secs air their gripes

involved in organizing gigs agree with him.

Not all agencies are as black as they are painted, however, and several are quite willing to undertake risky ventures. The London agency of Rondo Promotions, for instance, is putting on Family, Climax Chicago Blues Band, Julian's Treatment and those of Bromley Technical College on October 3, and guaranteeing to underwrite any losses and pay for group expenses. Any profit that is made will be split between the agency and the college.

Marcus Lucknell, organizing it from the agency end, told me that if this policy is successful Rondo Promotions will continue with it at other gigs. "I can also envisage this being adopted on a larger scale," he said. Social secretaries who are interested should contact him at 493 0512.

**COLLEGE DATES:**  
Philipps Fawcett College, Leigham Court Road, London S.W.10; Atomic Rooster and Pongo's Litter (September 20), and Heron (September 27).

University of Wales Institute of Science and Technology: Universe and Omnibus (September 28); Draught Porridge and Bridget St John (September 29); Mixed Media Night: Principal Edwards Magic Theatre, Joan Kelly, Wild Wally's Rock 'n' Roll show, and Hard Rock (October 1).  
Salford Technical College: Barclay James Harvest (September 25).

MICK WATTS



HARRY JAMES: robust, indomitable

● This weekend, for the first time ever, Harry James and his powerhouse orchestra roar into Britain on a ten-day tour which opens at London's Royal Festival Hall on Saturday (26). On the eve of his British debut, the trumpet star speaks to the MME's about his Leonard Feather band and his musical policy.

# Harry's alive and blowing

HARRY JAMES doesn't act his age, doesn't play his age. Even though the jowls may be a little heavier and the hair a little greyer, he also doesn't look his age, which is 54. After 31 years as a band leader and a considerable career before that as a sideman (most notably with Louis Bellson's band, Benny Pollack, 1935-6, and Benny Goodman, 1936-9), James talks like a man never cowed by the alleged demise of the big band era.

For many years James' orchestra was underestimated by foreign fans and even by most Americans, mainly because it spent as much as 30 weeks a year sequestered in the casinos of Las Vegas. Gradually, starting in 1957 with a European tour, James extended his activities. By now, he has cut down his Vegas gigs to about 18 weeks a year, most of them in tandem with singer-comedian Phil Harris.

### Terrific

James speaks with typical enthusiasm of his current band.

"I think this is about as good a personnel as we've had in years. We've been on vacation, but we're going back to work the first week of September. We'll play a few one-night stands to get in shape again before leaving for Europe.

"I'm very fortunate to have accumulated a terrific library of arrangements. Of course, we use a lot of things by Ernie Wilkins, who is the best writer we ever had. We still use a lot of the things that James did for us. Once in a while when they're too far away from our regular Neal Hefti or Billy May will turn in a chart. Within the band we have Jack Perciful, who writes some of the arrangements for our singers. Rod Turk, who used to be our first trumpet player, but has now settled down in Las Vegas, writes some of the pop things for us.

"Rock? Yes, we do some jazz-rock, and some of the Sweet and Tears and Sly material, but we don't get too busy. Louis Bellson sounds like we are very lucky. In this respect I have a young fellow named John Smith, who is fantastic both on Fender and upright bass. He played with us during a vacation from school, then went back to college, finished his education and rejoined us a couple of weeks ago."

In terms of soloists the band has always been strong. Corky Corcoran, the tenor sax veteran who joined James as a 17-year-old boy, won an 1941 and remained with him off and on until 1957, has

been back in the sax section since 1962.

Sharing the tenor solos is Gary Ilerbig, who also plays jazz flute. Jack Watson, the baritone man, is also a member of considerable distinction. Brand new in the band is the lead alto, Bill Byrne, formerly with Louis Bellson's band. Trombonist Dave Robbins is rejoining the band for the European tour. He replaces Ray Sims, Zoot's brother who has settled in Las Vegas after a decade with the band.

James also speaks with pride of Gale Martin — "just about the best bass trombonist around." He adds: "Our brass section is roaring! We have a lead trumpet player, Jack Proster, who is just 20 years old and has the most fantastic range. The whole brass team is really together."

To complete the big band image, James is carrying two singers, Cathy Chemt, who joined the line up eight months ago, has a sound Harry describes as "a little bit reminiscent of Helen Forrest," a reference to his most noted vocalist who had several hits with James in the early 1940s. The male singer is Glenn Ray, who does some of the rock type things.

### Low gear

Underpinning the James rhythm machine, as he has ever since Buddy Rich left the band in 1960, is Percival "Sunny" Payne, who jumped in fame in 1955 with Count Basic, spent ten years with the Count, then worked with Sinatra for a while before joining Harry.

The James' band's career on records has been in low gear for the past few years, mainly because of the tendency of record companies to shy away from new material by big bands. "Our last three LPs were old remakes of old hits," says Harry. "We did one for Readers Digest Records, a subscription-only organization, four instrumental albums in 1965 with Tom Jones has on his show. It will be my first studio recording in England."

"Before that, we'll have our first live British recording

during our two concerts at the Royal Festival Hall. We're taping these dates. We plan to put in a lot of extra jazz instrumentals so that they can be included in the album."

"After we get home from Europe, we have the month of October in Las Vegas with Phil Harris; then I go back to Britain for the Readers Digest session."

### Drag

Reunions with Helen Forrest and remakes of "Two O'clock Jump" or "Ciri Bird Bin" may be one way to make a living, but musically, James admits, this kind of thing "gets to be a drag. I'm so glad we'll have a chance to do some different material when Festival Hall is recorded. We haven't been under regular contract to any company since we left Dot Records a while back, and I might now be ready. I think something really fine is going to come out of this session."

Having heard the James band on numerous occasions, both in person and on television, during the past few years in California and Nevada, I can echo Harry's enthusiasm. The sentimentality and bravura that marked so much of his work in the early "commercial" years more often takes a back seat nowadays to leave room for his spirited, improvisational forays of which he and most of his sidemen are eminently capable.

It is ironic that when critics bemoan the death of big bands they are frequently inclined to imply that the only real survivors of the swing era are Ellington, Herman Basie and Keating. Now that he is swinging around the world again, Harry Haag James is about to let it be known, in no uncertain terms, that he is still a robust and indomitable part of the contemporary scene.

**T. REX**

Ride A White Swan

JESUS CHRIST SUPERSTAR  
DO YOU THINK YOU'RE WHAT  
THEY SAY YOU ARE?

# SUPERSTAR

(FROM JESUS CHRIST)



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**ROD** 'The Mod' Stewart is like a bigamist flirting with two marriages and getting himself in a mess talking about one or another. His career has spanned many years, and many big names have played with him—or he has played with them.

Currently, he is playing with the remains of the Small Faces, and Ronnie Woods, collectively known as simply The Faces, and starting on a solo career. He says the solo scene comes second to the Faces, but is pleased with the way his solo stint is going.

Rod originally joined the Faces after he had left Jeff Beck a group because he read an interview with good musicians. "It's funny when you think that when Jeff's group was beginning we played on the same bill as the Small Faces. I called into their dressing room to say hello to Steve. I didn't have a clue who the rest of them were."

"After Steve left them to join Humble Pie, I read an interview with Steve in the MM, where he said it was nice to be playing with good musicians. That made me think and determined to play with the group. I asked Ronnie Woods from Jeff Beck to come with me, and we formed the Faces."



**ROD STEWART:** double life singing solo and with the Faces

by Mark Plummer

In the States, Rod's new album has sold over 300,000 copies. "Over here it tends to be the Faces who are known, in the States it's me and Ronnie. But in Europe we are as big as each other, we've just played in Germany and really went down well."

"Luckily we have never had anyone calling for 'Itchycoo Park' and things like that. When I joined the Faces I was really scared, people would call for numbers like that."

Rod wrote a lot of the songs for his new album, "Gasoline Alley," but feels they are rather clumsy.

"I'm writing quite a few songs at the moment. I find it very difficult to make words rhyme without them becoming very corny and rigid. I've given up trying to rhyme now, and work to no set pattern. The people who have influenced me are the cowboy song writers such as Jack Elliot and Woody Guthrie."

"I was originally into Cowboy music, when I played folk clubs with my acoustic. They used to call Jack Elliot and Woody Guthrie the Brooklyn Cowboys, because they went around dressed in ten gallon hats like cowboys. My first album didn't have so much country influence. You know, an American described Gasoline Alley as a rock and roll version of Nashville Skyline. That is great because I feel my latest album has the same sort of lyric feeling as Bob Dylan's second album."

"I write about things that make me happy. When I was playing on my own with an acoustic guitar in folk clubs I was happy, always broke and never paid, but getting all the beer I could drink. A lot of my things are written on planes, on that seven hour journey from London to States my mind is agog with things going on in it. Otherwise a good brandy and Coke helps. Most songwriters do the music first, but I do the lyrics first then fit them to a piece of music which I write on a guitar."

## The two Faces of Rod...

Rod is working on the Faces' next album, but is already planning his next solo album. "The first album sounded a bit contrived, this latest one is a lot better, because we cut it in only two weeks."

Rod produced all the tracks on "Gasoline Alley," because he feels if you know what you want you have no need for a producer. But he holds his engineer, Mike Bobak in high esteem. "Producers really are a dying breed, I can't see where they come in, if you know what you want it's better you do it yourself, and if it does not come off, you have no one to blame but yourself. But good engineers are worth their weight in gold. I used Mike Bobak on Gasoline Alley. He's good — one of the best in Europe."

Rod has been offered a tour of the States on his own, but turned it down. "I will continue to record on my own

and with the Faces. But I would definitely not tour on my own."

"And although that album has my name on it, that album is as much the Faces as it is me. When we first went to the States as a group, some places billed us as Rod Stewart and the Faces, man that was as embarrassing for me as it was for the group."

Rod says his double life, recording with two labels, and recording on his own and with the Faces is catching up on him, but at the moment he has no plans for giving either up. "When I talk to people I have to talk about two different things. It is catching up on me. But I won't give either up. When you are making your own albums, you're working with a group you share the decisions. I have the best of both worlds."



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## Poppy Family—band from Blubber Bay

**THE POPPY FAMILY**, who have topped both the American and the Canadian pop ten with "Which Way You Goin' Billy," are now repeating their success in this country. The Canadian group — Susan Jacks, vocals; Craig McCaw, guitar, sitar and harp; Satwant Singh, tabla, percussion, violin and sitar; and Susan's husband, Terry, who writes the group's material and produces their records, but does not play with them. They have been playing their first gig in the small town of Blubber Bay, to an audience of 150 people — half the local population.

April this year took the group to Osaka, Japan and Expo '70, its represent Canadian pop music in Canada's International Pavilion. Their name was translated to *Washi he Kazaku*, and their harmonic songs overcame the language barrier.

Expo '70 was the highlight of our career together so far. Being chosen by the Canadian Government to represent Canada internationally at Osaka was an honour hard to top. Terry Jacks is the power behind the scenes; he writes all the group's material, arranges and produces, and occasionally will play acoustic rhythm guitar on their records. Susan on the other hand is the power behind the scenes. She set writing style and Susan had no preconceived ideas of how to perform.

"We both created, and created together. I began writing at a time when I hadn't been influenced into any set style of writing. The same with Susan, she had no pre-conceived



**POPPY FAMILY:** Sang at Expo

notions as to how she should sing or perform." Because of the fact she had no ideas how to sing or perform, Susan does more than just musically interpret the notes, and words. Terry has got on over. She flows vocally so easily at she can move through folk, blues, Indian music and hard rock. The Poppy Family, who found their name in a dictionary — "It was close and intimate. I liked it immediately," says Susan — have come a long way from Blubber Bay, and with the odds on their side have a lot more ground to cover.

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## The Man

**AFTER** a while the suite door opened, and Jimi stood there smiling a genuine smile, and looking humble to the extent that if his skin would have allowed it, he would have blushed.

That was Jimi Hendrix, electric citizen, wild man, freak, monster almost, and yet off-stage as gentle, and nervous as a young kid facing his headmaster. It was the second time I had met Jimi, and as it turned out, the last — in fact the last words he ever spoke to MM just a few hours before Isle of Wight festival.

Jimi hadn't spoken to the press for well on a year, and he was eager, chatty, often ashamed about his comments. "How am I sounding? Is that good enough? I hope you can understand that? Man, I know what I mean, but I can't form the words."

He looked much tamer in appearance than the last time I had seen him — three years ago. He seemed more relaxed, and yet it still took him nearly an hour to coggerly melt into his chair. He was eager to get things right, eager to hang on to every question asked to please.

When the questioning got deep he thought over his answers. There were no stock artist phrases — the man was really speaking, although it must have been obvious to anyone who met him that his mind was often sailing leagues above him.

## The Music

**THE IMPORTANCE** of Jimi Hendrix as a musician was sometimes forgotten behind the man's sexuality and the flamboyance of his act and appearance.

Yet he, above all others, brought rock into the electronic age, and his innovations were turned into clichés by a million lesser guitarists and groups.

Such is the speed of "progress" and communications these days that, very recently, Hendrix was sounding almost like a parody of himself, thanks to all the diluters and copyists who'd succeeded in debasing the currency he created.

In contrast to most of his contemporaries, he had a "feel" for rock and blues which was undeniable, and which gave force and conviction to his music. It's no accident that many well-respected guitarists, when asked to name their favourite, unhesitatingly plump for him.

Possibly his greatest achievement was that he created a viable fusion of black and white pop music, using his blues heritage on material heavily influenced by Bob Dylan, and in this he was arguably the first one (maybe still the only one) to succeed.

The Experience was a revolutionary band. Built on the solid rock base of Noel Redding, it was complicated rhythmically by the playing of Mitch Mitchell, whose work in the early days was perhaps the best drumming yet heard in rock, and topped off by the whining, wailing guitar of Hendrix.

Their first album, "Are You Experienced" (Track), contains many classics, including two tracks — "Mystic Depression" and "Love Or Confusion" — which have the trio working with exciting circular rhythmic/melodic patterns, swirling and charging with fantastic impetus.

"Red House," a simple blues, has Hendrix showing where his roots lay, in that familiar long-lined development of the B. B. King style, but it was "Jimi's Stone From The Sun"

The interview has been published, and you may remember that Jimi told me that he had turned a full circle, there was nothing more for him to do in that three-piece musical level. He told me of his dream for the future.

One followed a discussion on the future. He had asked me about mine before I returned the questioning: "Maybe if I wasn't a so-called famous musician I would be hanging around the lamp-post on a street corner, spitting at old ladies."

"Pictures have always fascinated me. I still sketch a lot but now I have got to learn to paint pictures with my music. That's what the future is about — to paint pictures of earth and everything. I'm gonna show a film with my music so there's no mistaking what I'm saying about."

"I can't even try and think how this life has affected me. Somehow I must have changed, but I don't know how. That's the problem."

We talked of his reputation — the freaky image, monster — "I think I'm pretty reasonable — just a little deep at times, and don't talk — but that's because I'm thinking of music. I've got notes in my mind, can't lose them, so I can't kill them by talking. People got the wrong idea, they thought I was being ignorant. That I wasn't, but after a while, I must admit, I didn't care what they thought."

He walked over to the window and looked across Park Lane, London, turned round in his black clothes — "Man, this is my Presley gear, do you like it?" The question was followed by another bout of smiling and laughter. A little more when he wouldn't let me pour it. I was his guest. "Stop me if I say too much," he said. I wish he were still talking now.

It was the sort of interview I will never forget, it seems like yesterday even now. He was being impressive without even trying. Still, feeling it was an honour to be interviewed, "More nature?" I asked. "I don't know, but I don't get any younger. I suppose I'm growing up a bit." The chin and mouth creased again into a smile, he worked out a little drumming pattern on his knee.

There's one little quote I have from him. Looking back I think it's one of the best quotes I've ever got from anyone. A quote that really was a classic citizen Jimi Hendrix.

"When I'm playing man I go up in a rocket ship, don't know where I'm gonna go, but you can all come with me, every one of you if you want. Jimi me on my ship."

Trouble was Jimi, we couldn't join you on that trip — the last—ROY HOLLINGWORTH.

which suggested the greatest scope for development. This track, could be described as Sci-Fi Rock, a shimmering outing into deep space which comes well with Mick Floyd's "Sat The Controls For The Heart Of The Sun," and it represented an exciting departure which he never really followed up. "Axis: Bold A Love" was the second album, a refinement of the first album, rather than a development. Among the best tracks were "If I Was A Man" — a superb group performance with seductive drumming; "Little Wing" — a delicate song which demonstrated that Jimi didn't have to shake the room to make his point; and the title track, which had some of his best lyrics. His double-album work "Electric Ladyland" became renowned more for the 21 nude chicks on the sleeve than for its music, but the two long tracks — "Voodoo Child" and "1953 (A Man Called Blues)" — were among the best things he ever did in a studio.

The B-sides of Jimi's early singles are well worth investigation. "Stone Free" (on the back of "Hey Joe") is a wild, personal declaration of independence with a fantastic driving beat; "31st Anniversary" is a really amusing cut with great words on the flip of "Purple Haze"; and "Highway Chile" (back of "The Wind Cries Mary") is his exultant tribute to Dylan, the man with whom he seemed to have the closest affinity.

It seemed certain that, some time this year, he reached the end of the road with the trio format, and he intimated as much in his last interview, with the MM's Roy Hollingworth, where he said that he was hoping to form a big band. Striving to his records again, he is struck as much by the emotional breadth of his approach as by the rolling notes, clusters and shivers of sound. Here was a man always striving to express himself as truly and as honestly as possible and when the man concerned happens to be a real innovator, we can't ask more.

It would be putting it too lightly to say, in absolute terms, that Jimi Hendrix was a genius. But he certainly did more than most to increase the scope of rock and to improve its quality. That's quite enough. — RICHARD WILLIAMS

## The Story

"JIMMY HENDRICKS" was the name scribbled on a notepad, when Chas Chandler rang the MM towards the end of 1966. "You must come and see him — he's great."

Chas had split from the Animals earlier in the year, and the young American guitarist he found in New York, playing in coffee bars, was totally unknown in Britain.

But Chas was determined

to make him a success and Mitch Mitchell, who had the idea of forming a group called the Mitch's Mate, after leaving Georgia Pano, and unknown bassist Noel Redding, were roped in to form a band.

Jimi's impact on the London discotheque scene took in December '66 was little short of phenomenal, and his reputation spread like wildfire.

The first time I met Jimi was in somebody's pad at a party, shortly after the star-studded opening of a club in Brighton, called the Ham Jam. Eric Burdon and Viv Prince, I recall, were instant fans of Jimi, who seemed a quiet, shy

figure, who spent most of the time at the party, literally huddled in a corner, on the floor.

The night Jimi exploded on what used to be known as "the In-Crowd," was at Blaises, a small, but crowded, disco in South Kensington.

In East London, a new club called the Upper Cut had opened, with the Who, who immediately drove at high speed to Blaises.

In the MM's Caught In The Act feature of December 31, we wrote: Jimi Hendrix, a fantastic American guitarist, blew the minds of the star-packed crowd. Jimi's trio

blasted through some beautiful sounds like "Rock Me Baby," "Tied Stone From The Sun," "Like A Rolling Stone," "Hey Joe," and an unusual version of the Who's "Wish Thing." Jimi has a great stage presence and an excellent guitar technique which involved playing with his teeth on occasions and no matter how "heavy" fans looked like becoming one of the top clubs names of '67.

Shortly afterwards, Jimi signed with Track records and released "Hey Joe," which was originally on Polydor, as Track were just starting operations.

By February 4, 1967, "Hey Joe" was up to number four in the MM Pop Chart, and he was hitting the front page. Jimi seemed set for a career as a pop superstar, although his blues roots were always to the "heavy" fans of the day. He set off on a tour with Engelbert Humperdinck and Cat Stevens when the new wave was being heralded as the act of the future. Jimi was suspected of being lighter fuel on the pop plate.

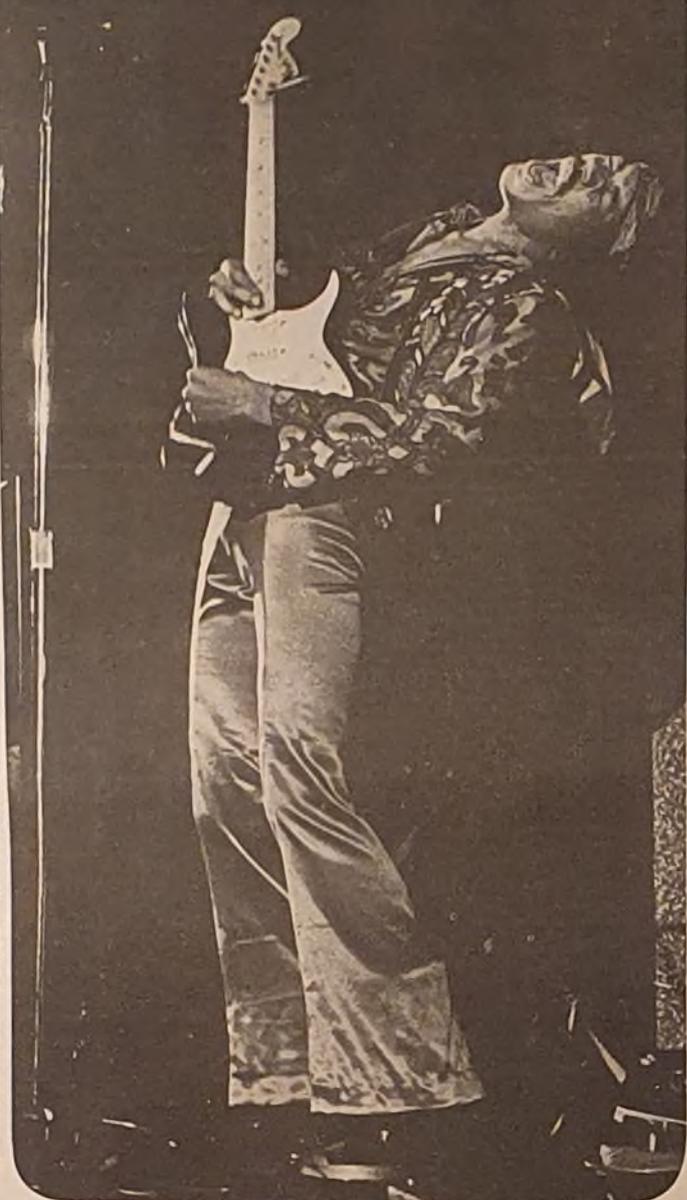
I looked dramatic and gave him a notorious image. He was accused of being



Jimi receives the MM's 'top guitarist' award from Jimmy Savile in 1968.

# HENDRIX

## Jimi's last gig —by Burdon



**J**IMI HENDRIX played his last gig with "brother" Eric Burdon and his band, War, at Ronnie Scott's London club, last Wednesday—and the set was taped.

The tape was made by Burdon's manager, Steve Gold.

"I don't think it will be the most brilliant sounding tape made — I just switched the machine on when Jimi appeared. But after what has happened, well thank God we've got it," Steve told me.

I asked Eric — badly depressed by Jimi's death — if he would describe the jam session held at Ronnie's, where Eric and War had been playing all week.

"War and myself class most of our gigs as jams, and I knew Jimi would be in town during the week. I had an exciting feeling that he would come and play with us, and while we were at the club we sort of hinted that we would like to see him there. We knew things weren't all that good with him, but we did our best to let him know that we were there to help him.

"He wasn't the sort of guy who you could go up to and take along with you. He had to make his own mind up in his own time.

"I realised that this 'trip' was starting to gell after a couple of days at Ronnie's — Jimi was getting enough courage to come, and I knew it had happened when he showed up on Wednesday evening.

"We wanted to treat him like any other musician, and inwardly we wanted the same, so there weren't many words spoken at the start. He started off badly as Jimi the Sound Freak, did one solo which died and was very bad. Later he became better, real loose, but when the break came he wasn't in such a good mood.

"In the dressing room he said he wouldn't go back on, but after a bit of talking he did, and after some good playing he really got into the last number, 'Tobacco Road.' He wasn't sound freaking, he was just gelling nicely with the band. I had one wish in my mind then — that he would come down the next night. When he didn't show, I knew there had been some heavy changes."

On Thursday night Jimi's girlfriend phoned Eric from Notting Hill and told him he was in a bad way. "I said he would be okay, but later told her to get an ambulance. I thought he would be all right then, but that was that," he told me.

"I had known Jimi quite a while, and well, in many senses he was my brother. I spent two years trying to help him out of a situation he had been in. But he was



ERIC BURDON: Jimi was my brother

forever surrounded by weird people, and most of the time I couldn't get in.

"There was a period in Los Angeles, where we were both playing, and we wouldn't talk. But he would come to my home, just come in, make a statement, and leave. But we often jammed together.

"He was always spirit-like, ghost-like, never letting anyone really get close to him. He was just touching life — that was his secret of living — he never grabbed at anything.

"We had rows about chicks but it always meant something when he would jam with me. He was a great believer in Armageddon, and once talked to me about his own death.

"He was a genius, and I knew there was something bad in his mind when he played like an amateur on the first number at Ronnie's."

"It doesn't really mean much that he played his last set with me at the moment — but I think it will in the future."

Dee Allen, conga-player with War told me that Jimi had been his usual shy self when he showed at Ronnie's. "We were so grateful that he would play with us, but I think he was even more grateful that we let him. He was like that." — ROY HOLLINGWORTH

"obscene," and was later dropped from a tour of the States with the Monkees when the Daughters of The American Revolution, protested that he was corrupting the Daughter's daughters. He was more at home in the company of the Cream and the Who in sensational concerts at Brian Epstein's Saville Theatre, in London. In fact, the great days of the Experience, when all three musicians were playing at their best, was relatively short lived.

broke an ankle and injured his back.

He started blitzing around the Southern States playing guitar, and made it to New York working in a vaudeville act. The Haley Brothers heard his playing and offered him a gig in their band.

After a time he headed for Nashville and joined a touring show with B. B. King, Sam Cook, Solomon Burke, Chuck Jackson and Jackie Wilson. He backed all of them and went on to join the Little Richard package tour.

He played with Ike and Tina Turner on the West Coast and when the tour arrived in New York he became one of Joey Dee's Starlighters, at a time when the Twist was all the rage.

In August 1968 Jimi went solo with a backing band, playing in Greenwich Village for fifteen dollars a night. It was here that Chas Chandler and Mike Jefferies, the Animals' manager, persuaded him to come to England, which was in the grips of Guitar Hero Mania, dominated by the Cream and Eric Clapton. He arrived here in September, and formed the Experience. — CHRIS WELCH.

## A minstrel of our time . . .

IT IS perhaps just that Jimi Hendrix should die in England. We took him into our heads, and our hearts—and probably launched him into the beginning of what was to be the cause of the end.

He was a "child of God," a minstrel of our time. The world won't miss him, but we will. I shall never forget him. — P. IVES, 2a Tyndal's, Hindhead, Surrey.

THE DEATH of Jimi Hendrix is a great shock to me and a huge loss to the Music World! Jimi was undoubtedly the most inventive rock guitarist in the world, with a tremendous potential which will never now be realised. Hendrix may have been musically mixed up of late, but his playing could show a beautiful fluidity and sensitivity, as on the highly underrated 'Up From The Skies' off the "Axis" LP and "Red

House" from the first album. There's no point in squabbling over who is the best rock guitarist now, we've just lost him. And who can take his place? — TONY NEALE, 20 Kensington Gardens Square, Queensway, London, W.2.

JIMI HENDRIX who crashed his way to fame in 1966 with "Hey Joe" has departed just as suddenly. Music just can't be the same, he is beyond replacement. The only 3-piece ever to compete with Noel, Mitch and Jimi was Cream and all that's left of both is records sadly not enough. His plans for a new music, which never reached maturity, I'm sure would have resulted in further proof of his supremacy. He said that when he died he wanted everyone to carry on listening to his records and remember him. So please all go out and buy "Band of Gypsies" and say "Farewell" as we said "Hello," by making him number one. —

### Readers letters

GEORGE BULL, 2 Church Hill Street, Winsthill, Burton-on-Trent, Staffs.

HE BROUGHT happiness to millions. The Statue of Liberty should be knocked down and a statue erected on the site, in the honour of the world's greatest guitarist — Jimi Hendrix. — MICHAEL J. DUNN, 30 Malbourse Road, Leyton, London, E.10.

JIMI HENDRIX was, and always will be the only "God." — GERARD BER-

RIDGE, 28 Meol Don, Whitechurch, Cardiff.

GET HOLD of a copy of Jimi Hendrix's "Electric Ladyland." Put on the first side and listen to "Voodoo Chile." Forget the image, which publicists built up for Hendrix, forget your prejudices, just listen. After the record has finished, after you have heard the brilliance of the man, who composed, played the lead guitar and organ, sang on and produced the record, reflect on what a loss his death is to the pop scene, then as Jimi asked you to do, "freak out!" — TIM FISHER, Wellington College, Crowhorse, Berks.

"AND SO castles made of sand fall into the sea, eventually."

The King is dead. God rest his soul. His music will live for ever. — E. A. PORTER, 41 Depot Road, Raynes Park, S.W.20.

### Myth

When he played at London's Albert Hall in '69, and the Isle of Wight a few weeks ago, he was almost a myth to many young fans who had only heard the records. When the pop trap-lings were dropped, a lot of the drive and fire went out of the group's performances, although Jimi always remained a tremendously magnetic player.

Jimi was born in Seattle, Washington on November 27, 1943. After leaving school at an early age he joined the American Army Airborne, but

# Deep Purple's Ritchie Blackmore answers those complaints...



RITCHIE BLACKMORE: If I wanted to be a straight guitarist, I could.

## The smashing-up bit is valid!

WHEN DEEP PURPLE smashed up their equipment on a TV show recently, here were howls of protest throughout the land.

A flood of complaints hit MM's Mailbag, and there were rumbles of discontent from Calhoun to Beatles.

How do Deep Purple react to this outburst and why do they indulge in tactics, once the prerogative of the Who?

In the main they are unrepentant, although they point out they only do it on rare occasions, and are likely to calm down soon anyway.

Chief among the targets for abuse is Purple guitarist, Ritchie Blackmore, a mild-mannered, dark-haired chap who occasionally sets fire to his amp.

What did he think of all this controversy?

"Well, it's better than nothing," he smiled slightly, sipping tea. The TV show from the South Bank just didn't go off as well as we expected. It was a tele-recording, and they cut out some of our numbers and just showed the climax, which was annoying. Apparently the sound was bad and everything was cut to pieces. We just did our usual stage act and it didn't come off. But so what? If we want to do it — we will. We'll be changing our stage act completely soon. A lot of people have seen it now — especially reporters."

"I think the smashing-up bit is valid. It's how you feel at the time. I like to jump around. People will have a go at you what ever you do. I remember Jimmy Page saying once that an American writer thought Led Zepplin were a terrible band because Jimmy Page wears snake skin boots."

"Lots of people prefer a

guitarist to use a tiny amplifier, wear worn-out jeans and be ever so humble. Well I like flashy musicians. It's taken us two years of hard work to get any recognition. We had a long struggle. Now people write in and say — "over, look at him smashing up his guitar." Well, I've been playing for 13 years, and if I feel like smashing it up sometimes, I will.

"I don't go on stage and say to myself: "Right, tonight it happens." It's often when I'm feeling fed-up and I can't get anything in tune. There is so much to worry about when you get on stage and have to play. Maybe the amplifiers won't work, or some fool turns all the lights on — or off, and there is the audience reaction to think about."

Underneath the showmanship, he is a highly rated player among the musicians, but it is often the age-old way of any kind of music business, jazz or rock, that sheer musicianship, does not always score the bread, or win the audience.

Ritchie talked about his early influences: "I used to idolise Les Paul and Wes Montgomery. But it's more

of a challenge for me to play rock than jazz, and control a 200 watt amplifier. Sure rock is harder to play than jazz. You see rock is so limited. In jazz you can play anything. I don't think there is a single guitarist who has MASTERED rock guitar playing.

"You could say Segovia has mastered classical music, but nobody has yet mastered rock and roll. I like Jimi Hendrix and Jeff Beck as guitarists, but they are not brilliant. They just play gussy, screaming music.

"Deep Purple's main thing is excitement. Sometimes we get too much out of hand on stage, and people say 'how disgusting.' But four years ago I used to play very technically and other musicians would say: 'Oh brilliant.' But I wasn't getting anywhere. I'm not being big-headed but if I wanted to be a straight guitarist — I could. Those days are over. Albert Lee is brilliant — but he's not really. Big Jim Sullivan, to my mind, is the best in the country and earns thousands, but he is unknown to the public, as he is a session player.

"A few years ago I got to the point where I didn't want to play anymore, not

just play the guitar in a corner. I wanted to ACT and play the guitar. When I was a kid, my whole thing was to be the fastest guitar- anywhere.

"I'm 25 now and I got my first guitar when I was about 11 years old. At first I wanted to be a jazz player, and my big influence then was Django Reinhardt. It's funny, I hear the latest thing among guitarists is speed. But I don't want to know about that now."

The Deep Purple story is a strange one. They had a hit in the States, although not as big as first reports suggested, before they were known in Britain.

"I remember our debut here at the Kempton Park festival. We went on and our amps blew up, then a train went by. There was a complete lack of interest all round. We started off in a REALLY great way! Nobody knew who we were, so we said, 'right, that's finished. It's with England.' We were going to chuck it in and go back to America. After all, we were superstars there — we had a record (flush) in the top 100."

"But I don't think the music business has ever been better than it is now. Really. Bands like the Cream and Jimi Hendrix Experience made it possible for musicians to be rated, not just on their looks alone.

"And Britain has the best groups in the world."

"There are a lot of things that can build you up or bring you down in this business," said Ritchie.

"You read in the papers one day — 'Great Group.' Next day, it's 'Silly group.' CHRIS WELCH.

DEAR DAVID J. MACHAM. I BOUGHT IT SO I'LL BLUDDY WELL BOOT IT — IAN PAICE OF DEEP PURPLE

DEEP PURPLE drummer Ian Paice telegraphed this reply to a reader who criticised him for kicking his equipment around in last week's MM.

# "ah...the bastards"

THESE ARE THE LAST WORDS OF ERIK SATIE, A MAN WHO, IN HIS OWN WORDS "CAME INTO THE WORLD VERY YOUNG IN A VERY OLD TIME"

NOW ON THREE ALBUMS YOU CAN HEAR THE MUSIC OF ERIK SATIE  
SDBR 3221 PIANO MUSIC OF ERIK SATIE  
SDBR 3234 ORCHESTRAL MUSIC OF ERIK SATIE  
SDBR 3246 'SOCRATE' SYMPHONIC DRAMA



TRANSATLANTIC RECORDS

# The Firm

A vast amount of today's music scene is bound up with life-styles and talk of 'revolution' How did the trend begin? How serious are the heroes? RICHARD WILLIAMS continues his inquiry

MUTTER the words "radio" or "television" to a musician, and the most you're likely to receive is a hollow laugh or, if he's feeling really bitter, a snarl.

For years, intelligent rock music has received a raw deal from the two media, to the extent where the independent television stations have, between them, no pop programmes worthy of the name.

Considering how vital the music is to a vast proportion of the nation's young people (the licence-holders of the future), the way it's been treated is surely little short of outrageous.

Every new show which appears is given the atmosphere of a concession, a scrap thrown down from the master's table to appease the hungry masses.

Agreed, the BBC has woken up to some extent with the birth of its Sounds of the 70s and Disco-2 programmes, but still week after week one searches the programme listings and comes up with the same crop of names, most of them complete nonentities as far as real rock music, the creative and adventurous stuff which we all know exists in some abundance, is concerned.

### Limits

Such a retrogressive attitude on the part of the programmers can actively harm the music, because through limiting its availability it limits its audience, who have little chance to become aware of what progress is being made in the rock sphere. So not only does Captain Beefheart have no chance to become a household name, but he consistently plugging really poor records, the disc-jockeys (with a few, a very few, exceptions) do encourage the production of better real pop music.

These are the audiences grouches, though, and are quite well known by now. How, though, do the musicians feel about it? Do they resent the lack of care on the part of the BBC in particular? Most of the musicians I spoke to were particularly bitter about the poor technical facilities offered by the Corporation, feeling that their music has reached such a stage of sophistication that it cannot be well represented by the techniques open to them when they broadcast.

### Quality

Colossus's Jon Hiseman commented: "My problem is that the facilities at the BBC simply aren't good enough. Anything you tape for a radio broadcast, which has already been released on record, suffers by comparison, so I've worked out a little strategy of my own, which is never to do on radio a piece of music that we've recorded or will record.

"The technical quality is

## A raw deal on the airwaves



THIRD EAR'S Glen Sweeney: critical



PETE BROWN: more freedom

programme which they repeated on Christmas Day between 7 and 7.30 in the evening — peak time. They gave us the studio, the engineers, and let us get on with it. It was magnificent, and there's no excuse for the BBC not following suit.

"It's a shame when you consider the rubbish that does get purveyed."

Pete Brown thinks that there should be more live shows, with the groups given more freedom, but again the number one problem for him is that the BBC have such "diabolical equipment."

"It's like a market-place," he says. "If you get on TV or radio you stand a good chance of selling. It's hardly down to anything artistic at all; if you've got the connections you get on, and if you get on you sell. It's frightening."

### Geronimo

"But no-one can afford to turn TV exposure down. I've done TV in France, and they have had equipment too, but at least there's a cheerful madness about it, and they have use of two fantastic producers who can make a great job of anything from Duke Ellington to our band.

"I don't listen to Radio One any more — the results of most sessions I've heard have been diabolical. Radio Geronimo have the right idea, and they should have long stretches of groups just playing, or maybe recordings of gigs. They should have rock concerts in front of large audiences, with unlimited time, like the old Jazz Club things.

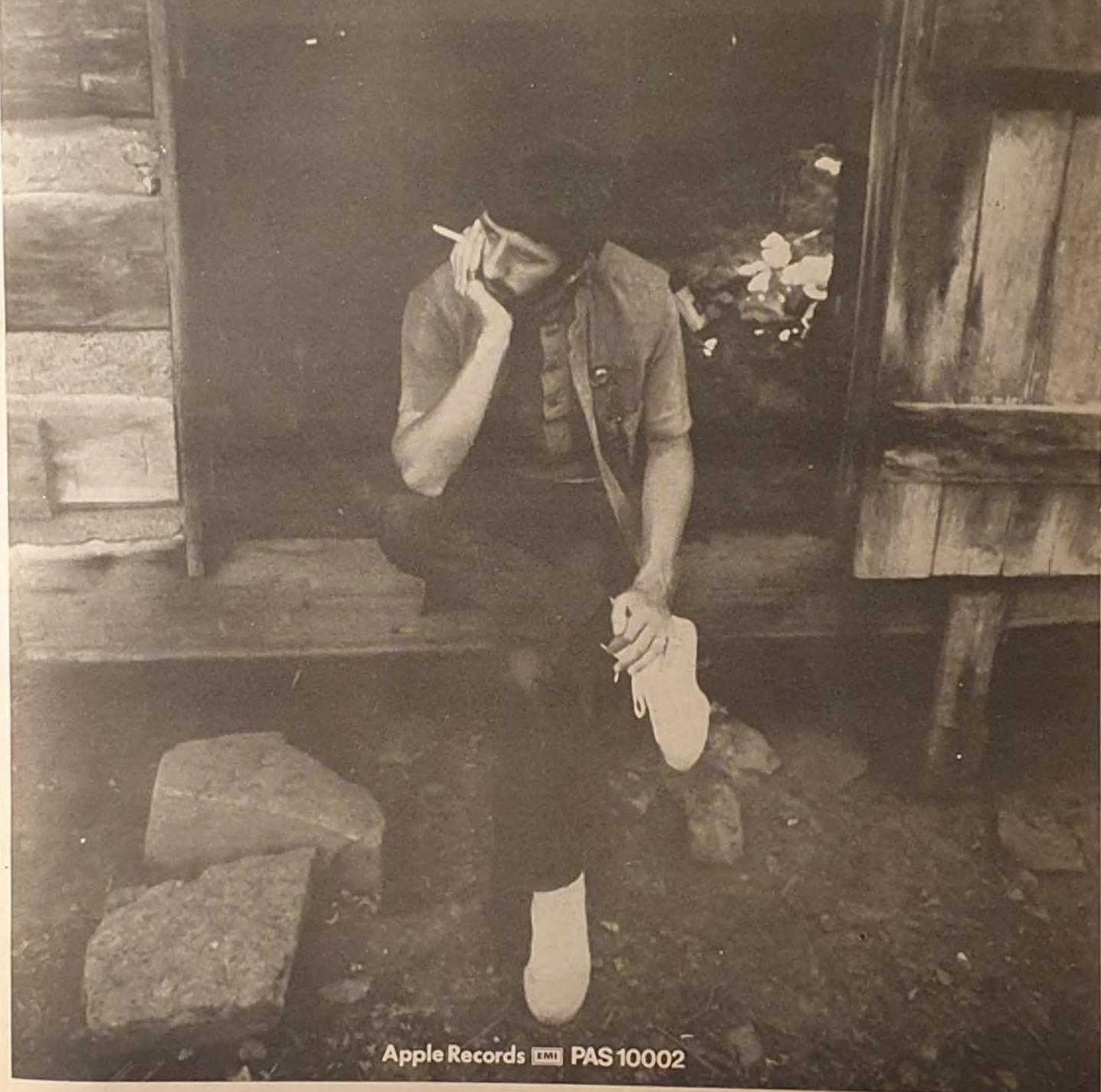
"No-one I think, is silly enough to place any real hope in radio exposure. They just have to find other ways of getting it on."

The Third Ear Band's Glen Sweeney, too, is critical of the power of these media: "The people who play records on the radio seem to be able to make or break anyone they want to. That's the real danger.

"Few of the people in radio will treat musicians as intelligent people, because they neither understand nor respect them. The whole thing is bogged down in patterns and traditions which, as far as I can see, can't be changed, but Geronimo could have a tremendous effect because anything which is successful is copied, and influences the rest of the medium. That's why I hope Geronimo works."

But, with Geronimo working to such tight financial restrictions, wide-scale success for it does not appear imminent, however much one hopes for it. If that's the case, the future for the broadcasting of intelligent, creative rock seems bleak indeed.

# Ringo Starr Beacoups of Blues.



Apple Records  PAS 10002

# BLUES

IT IS for their songs rather than their voices that men like Otis Rush and Slim Harpo are famous. White musicians — The Rolling Stones, Eric Clapton and John Mayall — brought "I'm a King Bee" (Harpo) "Double Trouble" (Rush), and "All Your Love" (Rush) to public attention, and at length moved on to other material, leaving such blues to the enthusiasts.

It is apt then that Blue Horizon have issued a record series on the post war masters. At present the series consists of six albums from Otis Rush, Magic Sam, Slim Harpo, Lightnin' Slim, Lonesome Sundown and Arthur 'Big Boy' Crudup.

But there are plans to bring out other records in the series, including Silas Hogan, Arthur Gunter, Lazy Lester, B. B. King, Frankie Lee Sims, and a second one of Slim Harpo.

The decision by Blue Horizon to issue the series was made from a consistency point of view — that it would be easier to package and publicise a series than a number of individual releases — but the object is, as the title suggests, to present the post-war masters of blues music.

Otis Rush's influence on the popular music of today is ably brought out by "This One's A Good 'Un". Apparently it contains all his tracks available at present, and includes "All Your Love" (Miss Lovings) and "Double Trouble". The tracks are from his mid-fifties recordings for the Chicago-based Cobra label. Otis Rush is still only in his thirties, and has a great deal more to offer.

Magic Sam Maghett, stable mate of Rush at Cobra Records died on November 29 last year. He never quite had the luck to carry him to fame, and probably the best known track on the LP "Magic Sam (1937-1965)" is "All Your Love". After this achieved minor success as a single his future was somewhat hazy, as he was serving with his army draft papers.

Things were looking bright again in 1969. He was chosen for the American Folk Blues Festival, which toured England and Europe, and a follow-up tour for him was being planned. Then news came of his death. The album serves as a reminder of a dedicated bluesman. There are also two tracks on it from Shakey Jake, on which Sam played lead guitar.

England was robbed of seeing Slim Harpo by his death on February 5 this year. He probably had more success, sales wise, than any other artist in the series, having a number one hit in the U.S. rhythm and blues charts with "Raining In My Heart" in 1961.



OTIS RUSH: more to offer

## Post-war masters get their dues

The best-known track on the album "He Knew The Blues" in this country is "I'm A King Bee" recorded by The Rolling Stones for their first album.

The album — the result of a deal between Blue Horizon and Nashville's Excello label — features early material together with recent sessions at the Woodland Studios in Nashville.

The musical career of Lightnin' Slim didn't really begin until he was 35, when his brother taught him to play guitar. From being one of the first owners of an electric guitar in Louisiana, he eventually joined Excello. The selection on this album "Rooster Blues" is of his earlier work. Lightnin' Slim's aggressive style is backed only by harmonica (Lazy Lester) and drums (which presumably never hear Lonesome Sundown singing and playing again. For in 1965 he became disillusioned in his musical career and turned to religion. He now seems to be quite content as a minister in Opelousas.

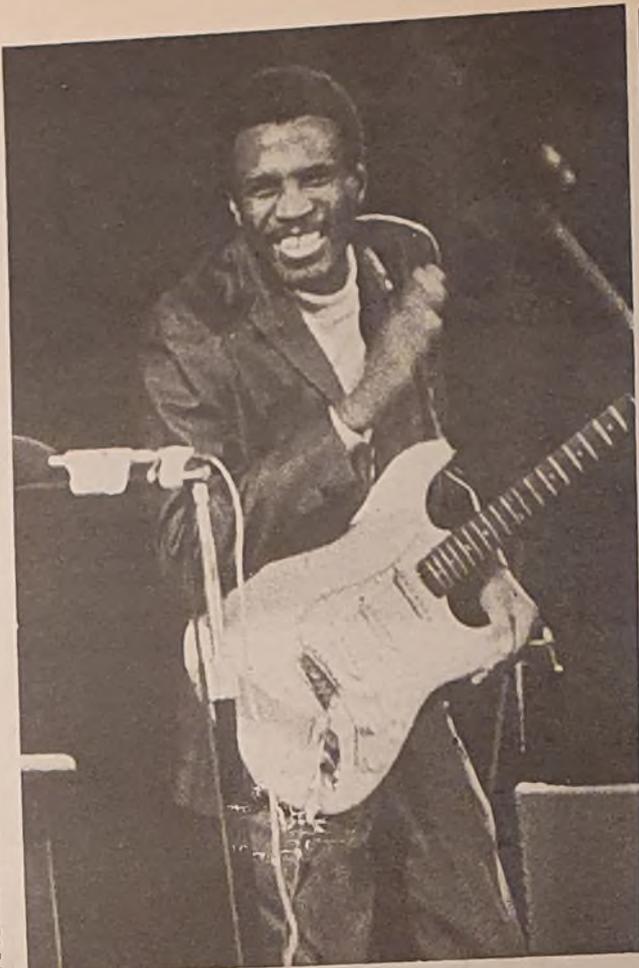
Some of the recordings he left behind have now been collected to form "Lonesome Lonely Blues". The tracks vary from the rich quality of songs like "Love Me Now" and "I Wake Up Crying" to the rhythmic approach of "Do What You Did" and "I'm Glad She's Mine". All of it very listenable though.

The only real country bluesman represented in the series so far is Arthur 'Big Boy' Crudup, who visited England on tour earlier this year.

"Mean Ole Frisco" is not the acclaim of a lightning guitarist, blessed with imagination and technique, it is simple and heart-telt country blues, moulded together in a style that has changed little over the years.

The album is a collection of material recorded for the "Fire" label. The series is an extremely worthwhile project, and is aided by informative sleeve-notes.

Whatever the motive for producing these records, the result can only be to spread knowledge of the blues.



MAGIC SAM: never quite had the luck

EACH of the books so far issued in the Blues Paperback series covers a separate territory. Some overlapping is unavoidable but it has been kept to a minimum.

Where Stewart-Baxter dealt with the classic blues ladies, Paul Oliver wrote about African retentions in the blues, and Tony Russell's subject was the relationship between the white and Negro folk-song traditions in the United States.

In the fourth of these volumes, Recording The Blues by R. M. W. Dixon and Godrick (Studio Vista 13s, hardback 27s), the authors tell the story of blues and gospel recording activities from the beginning until what they describe as the end of an era — 1941 to 1945.

It is an absorbing work for its time, specialised, and in a less easy appeal than, say, the Ma Rainey volume, but to me every page of text and every illustration has something fascinating to say to me.

In essence this is the history of "Race Records," as these series aimed at the black market in America used to be called, from 1920 to 1945. But as the authors explain in their foreword, they have left aside "instrumental jazz, novelty numbers, and other items that from time to time appeared in the race series."

In blues terms, loose at that, history began with Mamie Smith in 1920. Here, in the chapter "The New Market, 1920-1922," the material duplicates some of Derrick Stewart-Baxter's, though the emphasis is different of course. Dixon and Godrick are only marginally concerned with critical considerations.

But this study starts much earlier, with details of six single-sided recordings by the Dixie Colored Quartet released on Victor during 1902. Later sections deal crisply with the Classic Blues, from recordings (intensely interesting, as are the graph and chart at the end of the book), Hard Times 1931-1934, which the depression years were for most of these artists, Urban Blues 1934-1940, and then the close of this story with

## History of the race records

the disappearance of the race labels and the emergence of such newcomers as Chess in Chicago.

In the style of this book series, the work is completed by pictures of record labels, company ads and catalogues, also rare old photographs of artists and one of Gennett's main studio in Richmond, Indiana.

With reference to the last-named, railway lines are shown running by the building. The caption tells us "Recording had to stop whenever a train went by outside." So they were the halcyon days, after all. Now, days how would a train get to be noticed?

As with the other books in the series, Recording The Blues has a record album to illustrate the subject. The LP, on CBS 52707, is filled with excellent blues material ranging over the years from Bertha Chippie Hill's "Kid Man Blues" of 1923 (with

Johnson '38), Peetie Wheatstraw '30), Rev. Gates '26) and Georgia Cotton Pickers '30). "By the time the war was over, a new type of rhythm-and-blues singing was beginning to emerge," say the notes by Dixon and Godrick. "The first great era in blues recording was over."

Their book and album give a fair portrait of that era.

**BLACKS, WHITES AND BLUES** (CBS 52700) underlines points made by Tony Russell in the paperback of that title reviewed two weeks ago. His subject was the relationship between white and black folk-song traditions in the USA, and the album therefore holds many tracks of banjo-kazoo-singsong "stuff," fiddle-harmonica kind of dance music and country ragtime. You need to be well into that hillbilly, minstrel-ulderno groove to get the best out of the record. I have always found most of it a right bore (sorry). But even so, Jimmie Rodgers amused me often and his spirit lingered on here with Ramblin' Red Lowery's "Memphis You'd," the Mississippi Sheiks' "Yodelling Fiddling Blues," and others by Cliff Carlisle, etc. Tracks by Frank Hutchinson, the Georgia Drunks, and Earl Hooker should appeal and it must be said that the collection as a whole helps to illumine the territory (much of it fresh) covered in Russell's volume. — MAX JONES.



One of the advertisements reproduced in "Recording the Blues."

Louis Armstrong's cornet in support) to a rare Pinetop Burks Texas piano-vocal item cut in 1937. On the way we can hear Lemon Jefferson's 1928 "Rabbit Post Blues," Alex Moore's "Blue Bloomer Blues," Barbecue Bob's "Crooked Woman," Blind Willie Johnson's "When The War Was On," Robert Wilkins' 1935 "New Stock Yard Blues" and several more gems from such as Lucille Hogen and Dumble Bee Slim (both '35), Big Bill and Lil

## Decca takes the plunge

WITH the tape cassette and stereo cartridge war heating up, it might seem to many who have already been "hooked" by the tape scene that the last of the major recording companies — Decca — has been a little late in getting its tape forces in the field.

But last week, Decca took the plunge by announcing their entry into the cassette and stereo cartridge war. Decca's first tape release to the public is Friday, October 2, and their first issues feature an impressive list of names.

Why the delay? Graham Smith, chief of Decca's tape operations, told the M.M. this week: "We did not have the production capacity before hand. And we did not want to be in a position of meeting only about 25 per cent of orders."

"We also wanted to be quite certain that the quality of our cassettes would meet the exacting requirements of listeners."

Now, Decca have launched their onslaught on the tape and cartridge market with the big names taped. And the initial issue includes a selection of 100 titles — including 21 classical — from the extensive Decca catalogue. Certainly Decca have brought out some big guns in the first releases. Among them are Jimi Hendrix and Curtis Knight ("I Get That Feeling"), and a mass of issues by Tom Jones and the Rolling Stones. And Engelbert Humperdinck gets six initial releases.

Other specialties include "Tom Jones At The Talk Of The Town" and "Tom Jones Live In Las Vegas."



Stones musicassettes include "The Great White Walkers," "Geggar Banquet" and "Through The Past Darkly (Big Hits - Vol II)," plus "Let It Bleed."

John Mayall also has a string of titles, and a "Moody Blues" hit album, "To Our Children's Children" is also listed. Other cassette titles such as Marmalade, Ray Orbison and Van Veen are also listed.

The big-band era is not forgotten either. Ted Heath, late bandleader who launched the post-war big band boom, has a cassette titled "Ted Heath And His Music." Other orchestral cassettes feature Stanley Black, Frank Chacksfield, Willie Gibbs, Chacksfield, Werner Müller, Edmundo Ros and Laszlo Tabar.

Other tape releases from Decca will be planned on a monthly basis, but not necessarily concurrently with the release of the records."

To tie in cassettes with album releases is, of course, a stumbling block that has got to be overcome by all the companies. The ideal will be attained when a customer can walk into a music shop and pick up the cassette album or cassette. The companies are aware of this, and are doing their utmost to iron out production hang-ups. But with the last of the major recording companies now switched on to tape, 1971 should see big strides in Britain's booming cassette market.

# Premier Drum Clinics

They're coming your way soon Don't miss them

**SHEFFIELD**  
THURSDAY OCTOBER 1st  
Clinic given by  
**TONY KINSEY** One of U.K.'s top session men.  
Free Tickets and full details from Phillip Cann Ltd., Chapel Walk, Fargate, Sheffield, 1.

**CHELLENHAM**  
TUESDAY OCTOBER 13th  
Clinic given by  
**BOB TURNER** Long time featured drummer with the B.B.C. N.D.O.  
Free tickets and full details from Ken Watkinson Ltd., 19, 20 Ambrose Street, Cheltenham.

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**RAMPONE AND CAZZANI SAXOPHONES**

A breakthrough in standards of value and quality. Perfect balanced action making the most difficult passages seem easier. If you are looking for a Sax see RAMPONE first.

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# MM Pollwinners rock the party of 1970

**L**ED ZEPPELIN flew direct from a holiday in Hawaii to make the MM's "Gig of the Year" at London's Savoy Hotel. They didn't want to miss the annual Pop Poll Awards, one of the highlights of the rock calendar.

Not surprising really, as Zeppelin had cleaned-up Robert Plant top singer, top album and group awards — they had to be there!

And with a dazed but cheerful Sandy Denny, who had topped last year's winner, Christine Perfect, as top vocalist, they made a hot little quartet for national press photographers.

John Paul Jones, Zeppelin's bassist, was "first somewhere in Hawaii," according to Peter Grant, their manager — but Jimmy Page, John Bonham and Robert were on hand to receive this year's unusual awards, presented by the best Master of Ceremonies in pop, Jimmy Savile.

In previous years, traditional-type silver cups or plaques have been distributed, doubtless to end their days as ash-trays or door-steps. MM's ace ideas man, Barry Walker, planned the award of moon rock to the stars, but in view of the expense involved, "pieces of stone," as Savile called some precious rocks, were presented.

Jimmy always adopts the right note of semi-satirical humour at the MM's annual excuse to buy a large round for the stars.

"We'll ring off the awards to the highest bidder. If nobody comes to collect them," he announced, when Ian Anderson of Jethro Tull could not be present to collect as the top "Miscellaneous Instrument." Eventually, his publicist, the "human dynamo" Will Harry, dashed through the dithering to pose for the camera crew.

It was great to see two giants of the scene, Jack Bruce and Ginger Baker, there to collect awards as top bassist and drummer in the world. They sat at a table along graced by the illustrious presence of Tony Williams, one of the world's greatest jazz drummers, whose group Lifetime now features Jack.

To complete the dazzling array of drummers was Carl Palmer, with his buddies Keith Emerson and Greg Lake. Keith was top organist and their group Emerson, Lake and Palmer, was Brightest Hope.

Ginger was smiling and pleased at his award, but under some strain. "I've got to go to the dentist after this," he revealed. "I've got terrible toothache."

"That's twenty years of neglect," said ex-Beatles press-man Derek Taylor, sounding like a salesman for electric toothbrushes.

"It's very nice," Jack Bruce was saying, clutching his quartz. "It's the first time I've had a personal award in the MM Poll, although I had one from Japan recently, which was a knock-out. This poll award do is like one of those cafes on the motorway, when you meet all the groups!"

John Peel (Top DJ, Top Radio Show) with his producer John Walters, was cool and helpful. He kindly lent the MM a notebook to make notes about his own event. This proved to be full of strange fan letters.

Free were represented by Andy Fraser and Paul Kossoff — they had won the Top Single award — and Mike Cole of Mungo Jerry, the British Brightest Hope, was heard explaining that they were not rushing out a follow-up in "in the Summertime" yet, as they were busy abroad.

Top American jazz pianist and guest of the MM Marlan McPartland, chatted to Jimmy Savile.

Sandy Denny terrified Jiving K. Boots by attacking him in the lobby, but relented and revealed she was only upset because Boots had been graceless in his observance of the properties.

The MM staff celebrated in their time-honoured Poll Awards fashion, by getting intoxicated and ceasing all work for the day. Staffmen were seen festooning themselves with ticker tape in the hallowed precincts of Fleet Street's oldest inn, drinking many inebriated and voting all pup stars who attended the Great Ceremony as Capital Fellows.



**HERE'S** a team of bright young things! Emerson, Lake and Palmer, who won the Brightest Hope International Section, are seen sharing a rock. Keith Emerson (right) also won the top organist award. His buddies are (left) Carl Palmer (drums) and Greg Lake (bass and vocals). **ABOVE:** Led Zeppelin bombed the poll this year, seizing four awards. Jimmy Page, a moustachioed Robert Plant and John Bonham display their "heavy rock" awards.



**BRUCE AND BAKER UNITED!** Here's a rare moment as Ginger and Jack indulge in a kind of Viking hand-shake, which seems to be giving the Bruce a bit of pain, and leaving Ginger unscathed. There must be some strength in those wrists, belonging to the top drummer and bassist — internationally speaking.



**SANDY DENNY IS TOP!** It was great to see the ex-Fairport girl get the kind of recognition once reserved for the showbiz brigade.

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**JOHN PEEL**, looking suitably thoughtful, clutches his "moon rock" — once again top disc jockey and proud parent of the top radio show, Top Gear.

**TREVOR LUCAS** of Fotheringay cuddles Sandy Denny in a congratulatory hug after she became Britain's top female singer.

**MIKE COLE** of Mungo Jerry looks a bit like a geologist who has just calculated the exact age of the Earth. The band were Britain's Brightest Hope.

Once upon a time... France was the lover of Maura who was the lover of Fred who was the lover of Margara who was the lover of Franco. And they all lived happily... wherever possible.

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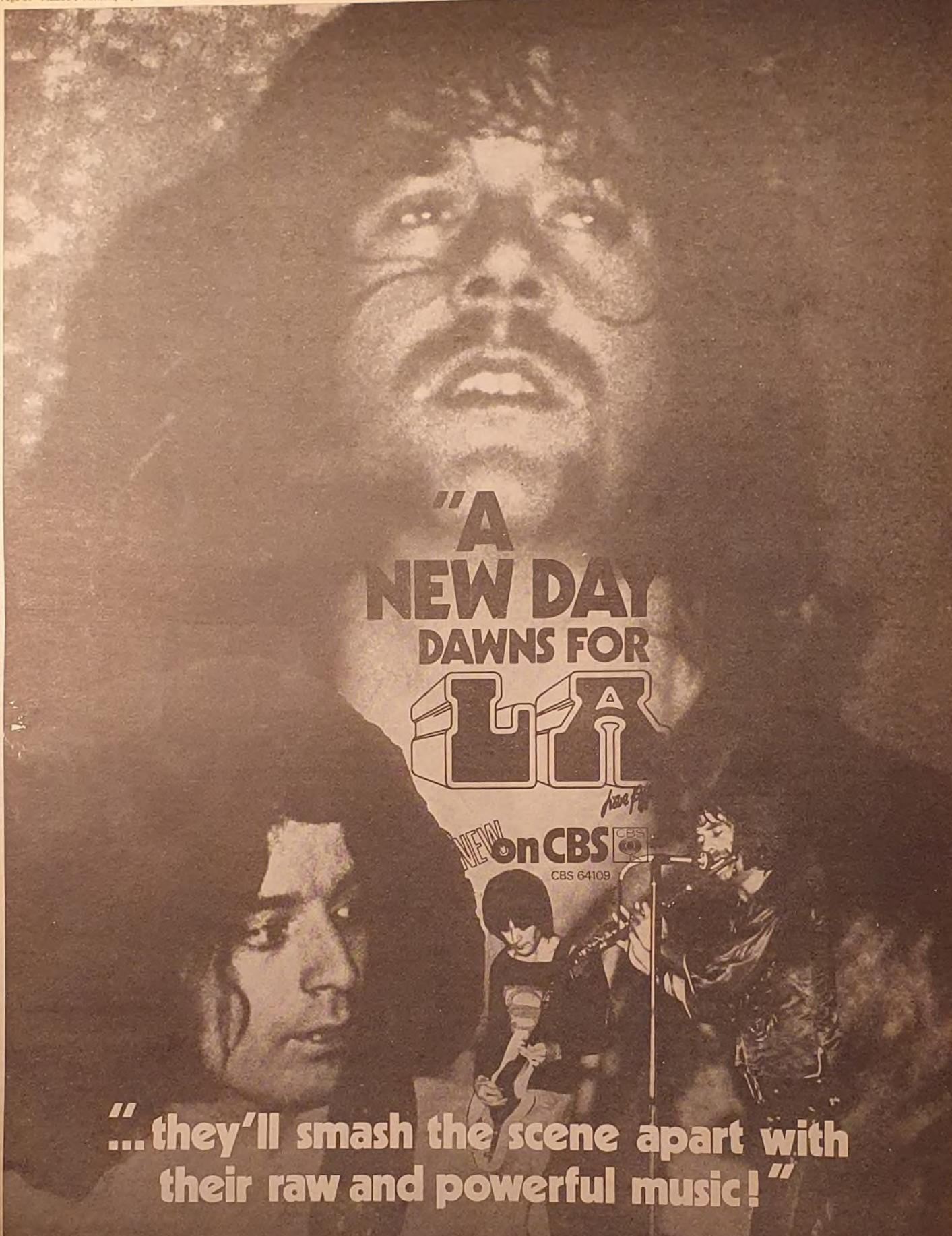
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# Contemporary Classics

reviewed by Russell Unwin

**WILLIAM WALTON** — "Belshazzar's Feast." Philharmonic Promenade Orchestra. London Philharmonic Choir conducted by Sir Adrian Boult. Dennis Noble — baritone. (Marble Arch MALS 1337 stereo).

seems very popular these days. Not because of the music he plays, that is only part of the story, but partly because of his seemingly trendy image. Even the cover of this LP shows Williams in flashy kaftan shirt. Also because he may be the idol of thousands of rock guitarists who see in him the ultimate in guitar technique, which is of course true.

The other things which may explain away Williams' success are the outward attractiveness of the vast bulk of his material. This is mainly Spanish in origin. From Spain comes a great variety of dance forms, these dances are attractive for their delicacy and charm, and of course, they are all naturally suited to the Spanish national instrument, the guitar.

Williams, as well must be one of the greatest virtuosi in the world on the guitar. Segovia, the all-time great guitarist who lifted the guitar from a low-class folk instrument to an equal in the concert hall, is by now an old man, past his prime as a genius. I think Williams has done well to spread this music through an extremely wide audience, an audience which could not perhaps get round to listening to this type of music at all had it not been for the direct ability of this music to communicate readily and without barriers.

**RICHARD STRAUSS** — "Sinfonia Domestica Op 53." Los Angeles Philharmonic Orchestra conducted by Zubin Mehta (Decca SXL 6442 stereo).

"SINFONIA DOMESTICA" is essentially a piece of programme music, that is to say, its conception is based on a story with the music depicting various scenes in the story.

In this case the story is unusual. It is based on domestic life. The life of the family, Strauss's family. In his music Strauss describes the ups and downs of family life in all its aspects. From bedtime for the children to bedtime for mum and dad. An extremely unconventional subject for a composer to choose; and for this Strauss was hounded by the critics of the day. He was criticised for being unnecessarily vulgar, because some people obviously thought that what went on in the bedroom should be kept quiet.

The music, as always with Strauss, covers a wide range of moods and emotions. Strauss's musical language was always suited to this anyway, and this is once again a glowing example; although it is perhaps not as well conceived as some of the other pieces more well-known by the composer. This is essentially large scale romantic music in the Wagnerian mould, full of Teutonic crudity and egotism, as would be expected. As such it may not appeal to everybody's taste, but the orchestra is a great orchestra and Zubin Mehta is a tremendous, rigorous conductor who does not mind showing off occasionally.

"Firebird" was included in this year's Proms and given a memorable performance by the BBC Symphony under Bernstein and the NY Philharmonic, does not quite match that of Boulez, but the differences between live and recorded performances are vast.

"Firebird" generally is smoother and more gentle than Petruska and both have considerably less impact than "Rite of Spring" which was also performed remarkably by Boulez at this year's Proms. If you have not already purchased these two pieces on record, then this is as good a chance as any, and cheap at 29s 11d.

**JOHN WILLIAMS PLAYS SPANISH MUSIC.** Works by Albeniz, Rodrigo, De Falla, Granados, Torroba. (Canz. CBS 72860 stereo) 29s 11d. (Special Offer).

ALTHOUGH the greater part of this record does not consist of contemporary music, it is worth including as John Williams

JOHN WILLIAMS trendy image

## IS TV giving pop music a fair crack of the whip?

On the evidence of current transmissions by both BBC and ITV, the answer is an unequivocal No. Judging from current record sales — the latest available figures show that in April alone, 4,092,000 45 singles were sold — and bearing in mind also the fans who thronged the Isle of Wight Festival, the output of pop on TV falls sadly behind the screening time devoted to programmes aimed at the broad mass of viewers.

Pop, per se doesn't even figure in the Top Ten shows released last week by the Joint Industry Committee for Television Audience Research. Coronation Street tops the list, having been seen in 7,350,000 homes.

Yet Top Of The Pops, not listed in the Top Ten, regularly pulls in a viewing audience of up to 11,000,000. And has done so for the past six years.

Just why pop appears to be a poor relation in the eyes of programme planners is a mystery. Certainly, any form of music is difficult to present visually. And the quality of sound from the average home TV set leaves much to be desired. It can certainly not compare with the "hi-fi" reproduction of records that can be obtained from even moderately-priced home equipment. But, without going into the whys and wherefores of the scarcity of pop on TV, it is pertinent to assess the merits and demerits of what is available.

I watched the pop output from Thursday through to Sunday during the past long-weekend's viewing.

Top of the Pops: It may appear to be looking at the proverbial gift horse in the mouth to carp at last Thursday's show, but there have been more stimulating displays of the week's dominant pop show. Tony Blackburn, the compere (he alternates with Jimmy Savile), presided over a collection of stars who hardly set the TV set ablaze with scintillating action.

There were the Hollies, who fully justified their deserved reputation as perennial chartbusters. Apart from them, the presentations were a trifle sterile.

One of the constant problems of Top Of The Pops is finding, at very short notice, the acts to back up their hit. Groups are often unavailable, perhaps they're touring abroad, and the hard-pressed producers have to lean heavily on visuals such as tricky camera work and dancing to supplement the sound.

Even with these obvious limitations, Top Of The Pops really springs to life in colour. But how many pop fans have colour TV? The majority have to be content with black-and-white and lose out on the show's most appealing aspect.

As for linkman Tony Blackburn, well, everyone knows he's a nice chap and that his Radio One shows pull in an enormous following. But as Top Of The Pops deputy, his diffident manner rather resembles that of a reluctant young man pushed forward by doting parents to present a party piece at an informal gathering.

Tony does his best in enter into the spirit, but his attempts at comedy were somewhat embarrassing. He waved some oversize stocks of Blackpool rock, and donned a Nelson hat to introduce the Bennetts' "The Seagull's Name Was Nelson." Then, when announcing a forthcoming football match, he confronted the camera and said: "You think I'm reading this, you're quite right, too." The explanation for this wooden delivery may have saved him from some embarrassment, but it made me feel a twinge of discomfort.

One feels the funny antics are better left to the extrovert personality of Jimmy Savile. Jimmy, too, may make a lot of viewers want to steal away into the night, but at least he wears his exhibitionism with complete conviction.

Pan's People did their obligatory dancing bit to Dobby Bloom's Montego Bay. These five young ladies were garbed in cabaret-style polka-dot dresses that ran out of material at focal points of erotic interest. They likewise revealed abundant enthusiasm and tireless energy. Which is more than can be said of some of the dancers in the studio, whose movements were often moribund for those who were presumably enjoying themselves. The girl who won the Best Dancer award looked sad when she received the presentation from Tony. Perhaps the sense of occasion proved too much.

A final point: why is it apparently obligatory for Tony Blackburn — educated at one of Britain's most



PAN'S PEOPLE: doing the obligatory dancing bit

# Is TV fair to pop?



TONY BLACKBURN embarrassing



CARAVAN deserved wider audience

## Laurie Henshaw reports on a week's viewing

expensive Public Schools — to speak so indistinctly? Is it some sort of inverted snobbery that makes so many guys — and girls for that matter — who have enjoyed the benefit of a good education slur their speech to the point of incomprehensibility? No one expects a pop deity to announce like an

Oxford Don. But Jimmy Savile can always make himself heard.

On Saturday, BBC-TV presented Show Of The North, with the emphasis on folk. The audience obviously enjoyed themselves, but the proceedings were brought to life only by Noel Murphy, the Irish singer who performs

with the uninhibited enthusiasm of a man who, by his own admission, "enjoys a jar." Noel may take his folk songs seriously, but he always presents them with a well-earned twinkle in his Irish come twinkle in his eyes. A refreshing change from those folkies who sing with the intensity of messiahs determined to set the world

right. Disco-2 made a welcome return to BBC-2 on Saturday. The Strawbs and Caravan were the featured artists. Again, the camera team worked overtime, and the visual presentation was first-rate. But again, the appeal of this show is enhanced tremendously in colour. So again — that it is on BBC-2 — there is obviously a minority audience for a pop show that deserves a wider audience.

Sunday saw the return of the Tom Jones ATV series. And, though screened at the near-midnight hour of 11.15 p.m., it was well worth watching. Even though it seems an odd time to present a show by one of the world's top entertainers. After all, people do have to get up early and go to work.

Tom's guests were Raquel Welch and Lou Rawls. The presentation was first-class, the choreography excellent. Obviously a lot of thought has gone into the production. The "chat" was not too contrived, though Lou Rawls went into a somewhat elaborate explanation of the Meaning of Soul.

But even within the context of that overworked word, Lou has it. And so does Tom. There was no attempt on anyone's part to force the pace. The outcome was an entertaining show that warranted an earlier viewing slot. But for out-and-out pop, Top Of The Pops, is still the weekly mainstay where the mass viewing public is concerned. It is to be hoped that the production team doesn't get too complacent in the sure knowledge that they have a virtual monopoly of this scene.

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# jazzscene

## Pukwana

● American musicians think they invented music, and it's a drag man. But I'm sure we would have played jazz without them. . .

A vital, compact figure, Dudu Pukwana sits bang in the middle of Chris McGregor's Brotherhood of Breath, a saxophone stuck resolutely in his mouth, a grimace of concentration on his face.

His eyes are everywhere, his feet stomp compulsively as he shakes his shoulders with the effort of driving the band to swing as one in time to the music's heartbeat. With Pukwana and drummer Louis Moholo on hand, the other musicians — fine as they are — seem often to have just come along for the ride.

Whenever the leader's own direction tends towards the lackadaisical, Pukwana is right in there, exhorting the men with shouts, grunts and nods, laying down compelling, exuberant riffs.

Dudu, who comes from Port Elizabeth in South Africa, makes no secret of the respect he has for British musicians. He deplores the lack of publicity accorded those locals he admires, something from which he also has suffered. "Look at the papers," he said. "They don't even write about the guys who are born here, let alone guys from South Africa. Americans, yes, but you don't even know when these British musicians were born! If they were Americans, they'd certainly kick up a fuss at the lack of work, too, but they are so passive."

The alto saxophonist shook his head. "I really enjoy working with British musicians, especially the new generation like Surman and Osborne and those guys. I don't know how Phil Sceman and those people are, but it's another generation that's not of touch. The young ones are open-minded, they don't pull blinkers over their ears! Just look how Joe Harriott was regarded as a freak — now he's nowhere to be heard."

Dudu pointed out that in South Africa, where musi-

cians' minds are very open, British musicians were held in as high esteem as the Americans. "What's killing jazz here is that Ronnie Scott's is the best place to hear American music but it's not promoting anything for Britain. And some of these Americans are not even up to the standard of the English cats."

Even on the pop scene the Beatles went forward and didn't give a damn about America's attitudes and ideals. They made people sit up and notice them, but here it's all 'America, America.' People vote for British musicians but they don't get a gig, and that's why John Surman had to go to Belgium and John Dave Holland and John McLaughlin to the States to be recognised. It's like the Establishment is stalling for time!

For these reasons, Dudu has a lot of respect for Ginger Baker's outspoken views about his ability at the drums. "Of course he knows he's not better than Elvin, but he's not afraid to speak out. It's about time that someone said something because the American musicians don't care a damn for British or any other foreign musicians. They think they invented music and it's a drag man. But I'm sure we would have played jazz without them."

Pukwana's incisive comments spring from first hand knowledge of the American scene. He spent six months there working with The African Explosion, a group led by a fellow South African, the trombonist, Jonas Gwangwa. An album, "Who Ngabon?" recorded for Ahmad Jamal's label pulsates with the verve and vitality that makes South African music such a potent, if little publicised, musical force.

"Music is so much a part of life at home," Pukwana explains. "It's not like in England where people are complaining if I'm blasting the walls with some drums. In Africa, if there's some music and a woman is hanging clothes on the line next door, she's happy to hear it. I take her worried blues away!" Dudu smiled wryly at his Dulwich neighbour's clothing line.

He pointed to the number of musicians on both sides of the Atlantic who have been and are in rock contexts to make a living. "I'd never be happy playing pop music for a long time," he said. "I'm working with Gwangwa in my own natural music. Of course it'd be different if I were to join Joe Cocker's band — that's another bag! But I'm not ashamed of my own music — that's how I learnt to play, that was my A-B-C."

The turning point in Dudu's musical career came when he heard "Something Else" by Ornette Coleman. "I'd heard Charlie Parker but Ornette somehow made more sense in how he was playing."

"Bird was playing technique and scales but with Coleman I saw that spiritual thing. At home in rock contexts it's a shock but for the musicians, they just hit us straight. The open-mindedness or character of South African musicians still flourishes in spite of increased restriction placed on them by Vorster's oppressive regime. When he returned home last year, Dudu discovered that musicians are now only allowed to play in the townships, whereas before they did weekend concerts in the major towns. "And yet, even though we don't have the chance to see these American guys there, music grows. Kwela keeps on changing, too, and this is why I feel sure that we'd somehow be playing jazz even without them."

Musically, South Africa is still fantastic. I was surprised that the guys are still there, musically, even though the chances are so bad. But it's find it hard to make a living from jazz here, how can the people do it at home?"

In spite of the economic hardship that Pukwana, like most British jazz musicians, experiences daily, he loves nothing better than to play with McGregor, Moholo and the Brotherhood of Breath. "To me it's really Chris' closest thing. He comes out more with the big band because he has so much to say that he can't get out with the small group. So this is the best thing for him although he doesn't like to write things down — which is OK for music, you know."

VALERIE WILMER

RECENT militant statements published in the MM have been reiterating the patently obvious fact that the majority of jazz originators have been black musicians. Who else could seriously dispute it? Who even wants to? Certainly not this writer.

But such comments do drag race into music and at the same time cast a slur on the white musician who, as Red Rodney said recently, has been the one person never guilty of prejudice.

Anybody who requires to know the colour of a player's skin before he will listen or admit to digging him deserves nothing but pity. Not only is he slack but he is robbing himself of much meretricious. Just take the talented, dedicated and extremely talented collection of trumpet players who came up in New York and the big names in the 1940s as one example.

They were not frauds or lick-stealers. Only one of them made any real money and that was not his fault. They were not better than good. They played because they loved it and although it is true that they were influenced to a degree by Miles Davis they all managed to evolve a personal sound within a certain stylistic area.

The trumpeters to whom I refer were mostly born between 1925 and 1929 in the year of the Wall Street crash. They included Chet Baker, Jon Eardley, Don Josephs, Tony Fruscella, John H. Wilson, Nick Travis, Dick Sherman, Phil Sunkel, Don Stratton and Don Ferrara.

The work of these men was melodic, economical and swinging. Musical verbosity was not their game. They played in a reserved manner wherein simplicity was the essence.

They favoured pretty tones, could blow fast if required but leaned towards slow or medium tempos and exhibit their lyrical approach.

This wing of trumpet is quite different to the white bebop players such as Rodney Dooze, Metomo and Sonny Sherman who were active in the 1940s. Their stylistic descendants were Ira Sullivan and Rolf Ericson.

But Stu Williamson, a younger man than Fruscella and who was undoubtedly very close to them in feeling. Alto saxophonist Phil Woods played with the majority of these trumpeters — Wilson, Eardley, Fruscella, Josephs, Travis, Sunkel and Sherman.

They were like a school, almost," he says. "Chet Baker came out of that way of playing. He was the only one that made a name. Phil Sunkel was another. But Don Josephs was a fabulous player, absolutely marvellous. He was like the Jack Kerouac of the trumpet."

Woods remembers that there was a lot of talking, playing and sharing of ideas amongst this "little segmented clique." Unfortunately none of them, except Baker and Travis, made many records yet when they did get into a studio they would try to cop a gig for one of the others.

So on a 1957 Phil Sunkel session, Travis, Stratton and Wilson were in the trumpet section and it cannot have been coincidence that the trumpets on a Gerry Mulligan date the same year comprised Ferrara, Josephs, Lloyd and Sunkel. Eardley, Baker and Travis also worked with Mulligan in the fifties at various times. Gerry must have dug that style of playing, too.

Fruscella, a ridiculously underexposed artist, made only one album that was released during his lifetime. On it he employed Phil Sunkel as composer and arranger. Fruscella always named Sunkel and Josephs as two of his favourite trumpeters.

Even less of Josephs is on record. In fact he has never made an LP under his own leadership. His solos are almost as scarce as Freddie Webster improvisations.

Some nice efforts by John Wilson have recently been reissued on a Phil Woods Prestige album but sides by Sunkel, Sherman, Ferrara, even Travis, are difficult to come by.

For the last several years Jon Eardley has been living, and intermittently playing, in Belgium. He recently taped a new record for a Dutch label called Iris. When he did

## Forgotten trumpet school



CHET BAKER could not get his records away

appear on the record in the showed he had his powers.

Lloyd and Str continue to live in the are paid up Un but where and work is a Williamson is member of the studio scene.

The rise and Lloyds is a great the speed capable music huge public motion came hottest prof Mr. Nobody is.

This late Chet Baker, over-recomm are ready for it was a real player you his records law did make a show men were true ability, perception and No, they were originals. Yes, they were while — MARK GARDNER



DUDU PUKWANA: the Establishment is stalling

## Gauloises: the ifs and butts

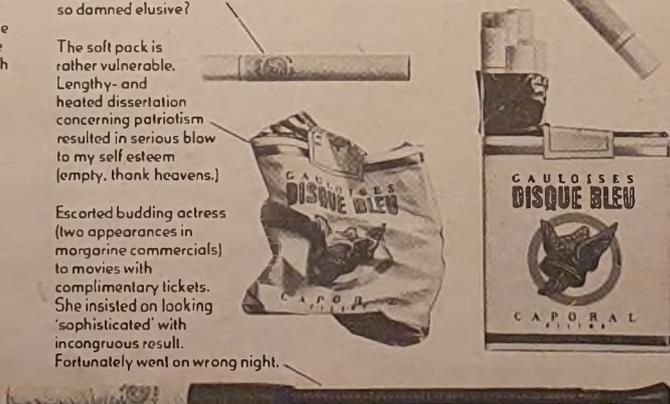
The ifs. Be under no delusions. A Gauloise is not an easy cigarette to smoke. You require patience. Generosity. A sense of humour — and of the ridiculous. Plus the facility to appreciate the pungency of the most famous French aroma of them all.

The butts. Exhausted supply of Gauloises a long way from civilisation at uncivilised hour. Couldn't bring myself to smoke sole survivor. Why are Gauloises in machines so damned elusive?

The salt pack is rather vulnerable. Lengthy — and heated dissertation concerning patriotism resulted in serious blow to my self esteem (empty, thank heavens.)

Escorted budding actress (two appearances in margarine commercials) to movies with complimentary tickets. She insisted on looking 'sophisticated' with incongruous result. Fortunately went on wrong night.

The taste is not for everyone. The Gallic distinction of Gauloises caused this to happen when offered to chairman of the local Anti-Common Market Group.



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# Richard Williams reports on the changing scene in the 'country music capital of the world...'



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## Living K Boots

THE WEEKLY ADVENTURES OF A LOSER MUSICIAN

### Boots hit back

WHAT is all this nonsense about living K. Boots? I read of his exploits with distaste and considerable loathing. In my view, these anecdotes, whether true or false, will achieve little more than the already excessive corruption of our male youth.

EDWARD DRONE, South Mimms, LP winner.

BOOTS is daft. He's not nearly as progressive or sincere as Tyrannosaurus Rex or Deep Purple. Give me Alvin Lee any day.

Yours, MABEL MORRISON, Kensington.

WOT I see is, Boots should be deported. I am not a Nazi, just a swerp. OSWALD JORDAN, Dalden, London.

BOOTS represents in me the full shame of long hair, open air pop festivals, smoking pot, drinking home made wine and permissiveness that typifies the '70s. When I think back to the days of the Second Opium War, the young folk of Britain, mostly crushed under the dead weight of apprenticeship or scholarship, behaved themselves, and remained ricket-riden patriots. The sooner we bring back the lash and child chimney sweeps the better. BRIG. GEN. SIR GRIMES SWEATTESTOPE.

BOOTS went white as he read the back pages of the MM. "I didn't



Drawing by BARRY FANTONI

know there were so many reactionary half-wits who associated themselves with music," he growled aloud in despair. "After all, what have I done on stage that compares to the excesses of 'Oh Calcutta!' or 'Woodstock'? At least the Sunday newspapers haven't exposed me yet, alongside court stories dealing exclusively with indecent behaviour, which is a good sign."

"Could it have been the comic version of 'Rule Britannia' I played on piano and comb at the Salford Working Men's Club that has upset true-blue layabouts?"

"Maybe it was that interview in which I expressed the view that killing in war was rather unpleasant. That's always a dangerous topic, liable to incite violence. Of course my recent album with lyrics which attacked the proposed closure of a station entrance at Hither Green (SR) might have angered members of the Keep Britain

Grey organisation. "The Keep Britain Puce League, which plans to deport all who wear glasses and red hair, might well have been outraged and provoked by my two-fingered gestures on Top Of The Pops but I was only waving hello to a bespectacled and red-haired colleague."

Boots went red as he thought about his near-kneecap exposure of a kneecap during a gig at Wolverhampton. "The city fathers weren't too pleased and nor was the Fire Chief or Police Superintendent. They may be behind the move to have me deported. The local paper complained of obscene language; when I said 'Ri- away' to an official in charge of beating me up, he said 'It's all right.' Yes, that was it all right."

Boots went dark as he seethed with rage. Suddenly the window burst inwards, and a member of the National Front Party leapt into the room.

"Damn you Boots, we've had our telescopic all-guns trained on your kneecaps for minutes, but you keep changing colour. How can we decide if you are an unwanted alien, over-due for expulsion?"

Boots laughed in relief. "So it's only a pang of loneliness at work. And I recognise you — it's old Bully Bagshaw, from the 4th year. You had to leave when your nose wouldn't stop running and you couldn't learn to read or write in the GCE."

"That's as maybe, but you've got to explain why you are lowering our standards."

"For money."

"Well that's a relief. For a minute I thought it might be something to do with idealism. Well let you off this time."

TENNESSEE is much like parts of England: mild, rolling hills and an overall impression of how green the land looks.

But England doesn't have anything like Roger Miller's very own King Of The Road Motel in Nashville. The chairs in the rooms are bright startling purple, each bed-head has control panel resembling a scaled-down version of a Boeing cockpit, and if you wander downstairs to the bar you can hear a deep-voiced guitar man quietly singing Kris Kristofferson's "Sunday Morning Coming Down" while you sip your Bourbon Old Fashioned.

Nashville, it goes without saying, is built on music, rather like Rome was built on hills. You're constantly surrounded by reminders that it's the Country Music Capital of the World, whether it's the blaring out of a juke-box or whether you're driving past the dance-halls.

Sometimes, though, one feels it's trying a little too hard to be Country. Eating a buffalo steak at Nero's Silver Saddle and Cactus Corner (really feels about as authentic as watching a bullfight in Grimby, and the whole place comes on rather too strong to be true.

But that's the older generation. The younger element, say those below 30, are interested in something else altogether — and that something is as natural to Nashville as stone Country.

It was Wade Conklin who put me onto it. Himself getting on for 30, Wade is a guitar-picker who's been playing and recording around the town for quite a few years, and it was quite a shock when he told me that as far as he is concerned, you can forget Country music — in favour of Rhythm and Blues, the funkier variety.

### Popular

Wade used to play in a band — just about the second most popular in town, I guess? The most popular was the Escorts, fronted by Charlie McCoy, now a regular Bob Dylan sessioneer and member of the Area Code 616 gang.

The important thing is that both bands were playing the kind of R&B which was best expressed by Curtis Mayfield with the Impressions, Yama Motown, and early Stax/Volt.

Wade drove me through the super-rich Bellemeade Avenue area, where huge colonial-style houses are set well back in acres of lawn ("You don't buy a house here — you inherit it") to his own place, a rather more modest bungalow which, however, boasted all the modern gadgets one could wish, the kind of place way out of reach of a musician of similar status in this country.

There he played me an old tape of his band, from three or four years ago, and it was a knock-out, like a slightly less sophisticated version of the Blue Flames, circa 1965. The musicianship was ridiculous, and had it ever arrived in Britain, it would have done extraordinarily well. In addition, the tenor-player was one

## NASHVILLE

### - where the country gets funky

of the best for his style that I've ever heard. "Oh, it was just a little local band," Wade said modestly, "the tenor man's playing bass-guitar with Bobby Darin now. But this is the kind of music that's always been popular with the younger people — I remember going to see a fantastic show at the old Hippodrome with Major Lance, who was very hot at the time — must've been around '63 — and the R&B artists have always been big here."

On the second of my two-day stay there I was chauffeured by Troy Seals, another guitarist and singer who is now working with the Area Code Boys, as well as playing guitar on Ray Stevens' sessions.

Troy is from Cincinnati, and has worked as a writer for James Brown. His roots are in R&B too, which is why he gets along so well with people like Kenny Buttrey, and he's just about finished cutting his first solo album for Polydor, using the Area Code rhythm section, the Memphis horn players (Andrew Love, Wayne Jackson, etc.), and Teddy Irwin — Jake Holmes' guitarist.

He took me to the large studio owned by Scotty Moore, Elvis' original guitarist, to demonstrate the difference between the old Country techniques and the way the younger people are going about making music.

### Impossible

Moore's studio is set up for a country session, so the instruments aren't blanked off from each other and it would be impossible to cut a tape to the standards of sound and separation required by today's rock musicians.

The best sessionmen, and there are a hell of a lot of them, play on about 500 sessions a year, and the top bunch of about 50 can earn more than 20,000 dollars a year. The super-sessioneer, like McCoy and Buttrey, can probably make upwards of 80,000 bucks, but in this year because the national economy's been bad.

Seals took me round looking for a good session to peek into, and just how closed a society it is can be judged from the fact that he didn't need to go into a single studio to see who was there. He just drove through the studio parking lots to see who was doing sessions in CBS (where Dylan records), in RCA (Chet Atkins owns the site and the building and leases it to his record company), Mercury, Elektra, and a dozen more.

Pointing out the studio where Ray Stevens records, Troy told me that he had played on quite a few Stevens sessions. "I believe that 'Everything is Beautiful' is one of the prettiest songs I've heard," he says.

Very few of the sessioneers can actually read music. The guitarists and bassists are given chord-charts by the arranger, and are then expected to play whatever's right for the music. Naturally, most of them have been at it so long that all the varieties of Country style are second nature, and only the string section, if there is one, gets an actual chart.

It's the intuitive knowledge of the musicians which has attracted so many modern

folk/rock heroes, like Dylan and Leonard Cohen. But in this insular society they aren't treated with the same amount of respect that they get as superstars elsewhere. In Nashville they're just ordinary musicians again, and when Kenny Buttrey was describing to me his first Country recording session, he didn't think it important enough to mention that the session was for an Everly Brothers record. Down there, they're just another Country duo.

In fact most of the musicians who work with Dylan really quite dislike what he's been doing lately, the "Nashville Skyline" stuff and so on. Buttrey, for instance, remembers only certain parts of "Blonde On Blonde" with affection, particularly "Memphis Blues Again" and "Just Like A Woman." He'd rather see Dylan digging in hard again.

So Nashville is still rather misunderstood. But down there on the tree-lined boulevards of Grand and 16th Avenue something's stirring, and in such a refreshingly calm and music-filled environment it can only grow and grow until it finally bursts out. When it does, it'll surely be a treat.



# Only one Al Wilson

INCREDIBLY SAD to hear of Al Wilson's death. As well as being a great harp player, vocalist and guitarist he was responsible for things like "Raga Kafi" from Parthenogenis, "Going Up The Country," "My Mistake" and "Get Off My Back" which was Canned Heat at its best. There will never be anyone quite like Al Wilson.—PETE WILLIAMSON, 9 Queens Road, Whitstable, Kent.

THE TRAGIC death of Al Wilson of Canned Heat will have come as a very deep shock to progressive pop fans and blues purists alike. He was possibly the only white blues artist to really play alongside one of the all-time greats. This was surely demonstrated on Son House's LP "The Legendary Father of Folk Blues". He could have been a "superstar" had he not been so introverted.—DENNIS GRICE, 86 Davies Avenue, Heald Green, Cheadle, Cheshire.

AS MANAGER of one of the major provincial folk clubs, namely the Bristol Troubadour, from which such notables as Keith Christmas, Al Jones, Ian Anderson, Mudge and Clutterbuck, Pigsty Hill Light Orchestra have emerged, I ought to agree with Peter Charlton's statement in the MM Focus on Folk. However, biased though I may be, I find that most non-college folk clubs I visit have just the features that Ian Anderson complained of, namely an inattentive audience who go to drink and talk to their friends, regardless of the performer. If anyone tells that in my club, I bring them out! From the experience of my club, we know there are new artists around, but it is depressing to hear of their discouraging experiences in the typical back-bar folk club.—T. H. HODGSON, Bristol Troubadour, 5 Waterloo Street, Bristol 8.

WHAT WITH the Who at the New York Met and the Soft Machine at the Proms, I thought we had seen the end of the pseudo-intellectual musical snobbery which supporters of Jazz or classical forms used to display when examining contemporary developments.

However, Dave Holmes (MM September 12) still retains some of the old near-sightedness when he describes rock as "not capable of attaining artistic maturity" when he didn't he go all the way and say with a snort of aesthetic distaste that "rock is very pleasant, but not real music, don't you know, old chap," or some such timeworn criticism.

Let him listen properly to the Grateful Dead's "Dark Star," to Love's "Forever Changes" LP, to Country Joe and the Fish's "Section 43" or "Magoo," to the Allman's "Wooden Ships," to Earth Opera's "Eagle Tragedy" or to some of the Moody Blues' work, and compare these with Coltrane for "transcendent and spiritual beauty," before dismissing rock so arbitrarily.

# The snobs of rock

As with jazz or classics, each piece of rock music must be assessed on its own merits, without standards and precedents which have their foundations in other musical fields. Dave Holmes is entitled to prefer Coltrane to rock, but let him not attempt to justify this preference by sweeping generalisations, or by comparisons between rock and other essential different musical forms. Few artistic revolutions have allowed the title "art" in their early years, future generations may see good rock as an equally valid and mature section of the musical spectrum as jazz or classics appear now.—ROBIN CLARE, 18 Langdale Road, Woodley, Stockport, Cheshire. LP WINNER



THE WHO: appeared at the Met, but the snobbery goes on

# Don't be slaves, Zeppelin fans

ISN'T IT marvellous: 60,000 advance sales for a record few people have heard. This "It's Led Zeppelin—it must be good" really gets me.

For all these 60,000 fools know, the record could contain Led Zeppelin doing re-hashes of old Equals hits.—N. STAFFORD, 12 Leopold Avenue, Farmborough, Hants.

WHAT is happening to Yes? Their LP "Time And A Word" excites them among Britania's best groups, their drive, commitment, balance and interplay of instruments making them a treat to hear! But it seems that ever since "getting it together" with Steve Howe (replacing

Peter Banks) the group have neglected playing in the provinces!

How can they hope to be accepted widely if they don't get around the clubs and concert halls?—ROGER PRICE, 20 High Street, Lydney, Glos.

IN REPLY to Richard Williams' request for one white rock singer blessed with the ability to care and communicate emotional lyrics in the manner of Smokey Robinson, or to convince with the power of Isaac Hayes (Personal Opinion, Give Soul a Chance, MM 12.9.70), we submit Neil Young, who has the musical ability to qualify on both counts.—PAUL AND ANNE, 26 Tynwald Drive, Appleton, Warrington, Lancs.

CONCERNING Peter Charlton's letter in the MM, while

I sympathise with many of the points he makes, I must respectfully correct him in his belief that my "B. Holly repertoire" is welcomed in folk clubs. The big beat has rarely occupied much of my time on stage at any club, nevertheless I have been forced to abandon this noble music altogether by unenthusiastic club organisers.

Many of these apparently make up their minds never to book me again even while the audience is in a ferment, and hysterically demanding more. However, I find my new material elicits a more appreciative response from both audience and organiser, so I am not too upset.—AL JONES, 33 Canynge Square, Clifton, Bristol 6.

WHY MUST such people as Eric Burdon and Steve Marriott give such childish answers to questions that are put to them or Top of the Pops? It's obvious that neither of them are fans of Tony Blackburn, and are trying to send him up, but failing miserably and making themselves look silly.—C. CHESHIRE, 20 Station Road, Barroway Drive, Norfolk.

RICHARD WILLIAMS has missed the point of the current revolutionary movement among youth today. What he cannot see is that it is our place to ask questions and not then to answer them ourselves. They are not hypothetical questions, they are questions asked of others for those others to answer. He forgets that we are effectively the first generation "revolutionaries" in the democratic world and a glance at history can tell him that the problems of society cannot be



BILL BRUFORD of YES: neglecting the provinces?

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solved in ten years. The USSR has been in existence for over 60 years and they are still asking questions. We cannot expect to achieve anything of lasting value in only ten years, unless we go to the ultimate extreme and violently overthrow the existing system, which would not solve anything. The musicians who wake up to

the fact the better, and then perhaps they will stop being so hypocritical, and follow the ideas of John Mayall, Steve Silla and other so-called "soft revolutionaries" who advocate peace and a slow, lasting valuable change.—CHRIS NICHOLS, 76 Newnham Avenue, Bedford.

IT'S HIGH time attention was

drawn to the appalling production on many albums. Having just bought Deep Purple's "Book of Thelshyn" in stereo for 45s I find that production is so bad that the excellent introduction on "River Deep, Mountain High" is actually painful to listen to.

Many groups spend considerable time writing and recording albums, which are subsequently wrecked by shoddy production.

If record companies are going to turn out stereo LPs costing £2 or more, they should ensure that they sound like stereo LPs and not badly scratched pre-war mono recordings.—DAVID STEVENSON, 8 Cobden Crescent, Edinburgh 9.

FOLLOWING your comment about Uriah Heep in the Raver (September 12) I think the Melody Maker is a much improved paper.—DAVID BYRAN (Uriah Heep), 29-31 Oxford Street, London, W1.

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WHEN CARL PALMER left Atomic Rooster to join Keith Emerson in ELP, the group's drummer and a half-around one.

When Carl left it gave us a big problem in replacing him. I didn't just want a drummer replacement, I wanted a replacement who would make the group sound better. Vince Crane organist with the group, told me this week. Our new drummer Paul Hammond will be recognized as one of the top drummers in England. In six months Carl was very good at the virtuoso, technical stuff, but he was not into down to earth funky things. But Paul is into the technical stuff and the funky things, I prefer that word to heavy, which I think is a bit meaningless.

With Carl we couldn't go in this direction and I should imagine that he is more at home with Keith Emerson in ELP.

Atomic Rooster's next single, "Tomorrow Night," released in a few weeks is funkier than their last single, which didn't sell too well. "It is the first time I've written that I think will be commercial enough to be a hit. I will be disappointed if it doesn't do something for us. I think given the time we could make it big, but it cuts a corner if you have a good record that sells well. The danger is that you mustn't drop from the position a single puts you in."

He is happy with the line up of the band, and takes pride in telling you how good are Paul and his guitarist-vocalist. "I want to keep it as a trio. We are lucky having two lead instruments and playing the bass lines on the pedals and with my left hand, I can play exactly the lines I want. We were playing at a club the other day, and when we found our set-a-guy came up to me and asked who was playing the bass. He suggested maybe we had someone behind the cabinets, that was a real compliment. It's things like that that keep you going through all the hang ups."

"I don't think there is another trio in this country at least, that features two lead instruments, most of them feature a lead and two backing. It gives us a different sound and a business. I have tried playing with a bass, but the sound has suffered."

"We get the best reaction up North, north of the M3. Audiences down here in the South seem to be a bit cooler. Germany is good for us, but our shows always go well over there. We played at the Berlin Festival a while back, and it went down so well that we have been booked for three more festivals in Germany, one



VINCENT CRANE we're funkier

### ROOSTER— crowing over their new drummer

In Switzerland and another in Holland. Things happen like that on the Continent, things seem to be a lot slower in England.

"We try and have a tight framework over which we can stretch out as far as we like. We line up things together with musical clues, which enable us to go back into a theme from an improvised passage without having to suddenly lurch in. A lot of bands who just stop and then go back into the theme sound so bad. We prefer not to have to walk around."

"But I like playing on the road. I don't think I could survive if I came off the road. This band is very hard working, but it's great to play. We do about five gigs a week, and we have to rehearse and write as well as we get very little time to ourselves."

"When you have a good night and put everything into it, all your physical and mental energy goes, and people are obviously enjoying you, they put back into you a sort of mental energy."

Vincent feels that musicians in a trio have to be of the same level as to work well.

"Now we have a trio with all the musicians at the same standard, life is a lot better. In a trio each musician has to be as good as the other, otherwise it doesn't work. I think this is why Cream were so highly rated, and still are, in a trio you just afford to have a weak link," said Vincent.

HOW DOES Ginger Baker get his great sound on drums? What make does he play? (C. Wiltcher, Shipley). Who are the drum soloists on "Aiko Blaye", "Toad" and "Do What You Like" on Ginger's "Airforce" LP? (Nigel Hudson, Richmond, Yorks).

I get my sound with a combination of calf and plastic heads. Sometimes I use plastic on top and sometimes calf, or vice versa. It is not completely to do with tuning — it is how you play the drums. My kit is Ludwig. I have mikes on both the bass drums, the side drum, the cymbals and hi-hats. All these go straight through the PA. Soloists on the LP were Remi Kaschinger on African drums and myself on my own kit on "Aiko", Phil Seaman and myself on "Toad" and myself on "Do You." — GINGER BAKER.

ARE THERE any singles still available by the original Animals? — A. T. Martin, Worcester.

Yes, their hit song, "House Of The Rising Sun," coupled with "Talkin' About You," is obtainable on Columbia DB 7301.

AS WE are a harmony group and follow the Symbols, we'd like to know which equipment they use. — Jan Smith, Charlton, SE7.

Personnel and equipment is Clive Graham (drs); Ludwig kit. Sean Corrigan (lead str); Fender guitar with Marshall 50-watt amplifier and Vox cabinets. Mike Clark (bass str); Fender Jazzmaster Bass, 100-watt Marshall amplifier with twin strings, 100-watt Ampex amp, Marshall 8 and 10 inch speakers. Pete Mulhall (rhythm str); Rickenbacker 12-string, 100 watt Marshall stack, Ned McGuigan (drs), Ludwig Super Classic kit, Zildjian cymbals. Kenny Payne (bass str); Fender Precision Bass, Carlsson 100-watt amp with 4 x 15 inch cabinet. PA system is Scher 100 watt with Binson echo unit through six Beck 12 inch speakers.

A FRIEND of mine has just played me a tape of a BBC

When I saw a group called Sapporello I was knocked out by their sound and would like to know which instruments they use. — A. Elliott, Norwich.

They have now been renamed Wolftrill. Instruments are: Wyndham George (lead str); Gibson SG Special, Red Dragon strings, 100-watt Ampex amp, Marshall 8 and 10 inch speakers. Pete Mulhall (rhythm str); Rickenbacker 12-string, 100 watt Marshall stack, Ned McGuigan (drs), Ludwig Super Classic kit, Zildjian cymbals. Kenny Payne (bass str); Fender Precision Bass, Carlsson 100-watt amp with 4 x 15 inch cabinet. PA system is Scher 100 watt with Binson echo unit through six Beck 12 inch speakers.

# ANY QUESTIONS?

## That Baker sound



GINGER BAKER calf and plastic

tom toms. The kit is larger than usual precisely to obtain the sound you describe, which necessitates damping the drums, causing loss of volume. This doesn't matter in the studio, but is a distinct disadvantage on stage. My idea is to use a larger kit and dampen it down to produce the volume of a smaller outfit. In the studio we slacken the heads a little — more than we would on stage — and we dampen by using Sellotape to fix a neatly-folded paper handkerchief (Kleenex) on to the top head of each drum to one side of the striking area. My cymbals are Custom 602; top ride 18 inch, two fast crash, one 18 inch and the other 17 inch, plus 14 inch hi-hats. — KEEF HARTLEY.

broadcast called "Country Meets Folk," featuring a singer named Pete Ryder. I'd like to know which guitar he played because I'm impressed with the clarity and roundness of the treble and by his technical ability. — J. Thomas, New York 10025, USA.

On two of my songs I played a Martin 0-15 acoustic guitar, which I picked up (curiously enough) in an electrical shop. It is 1050 vintage with St David's ultra light gauge strings, strings by Cardiff Music Strings Ltd. For the other song I used a 10-year-old Gibson J45 with the top stripped off down to the actual wood. It had the same strings. — PETE RYDER.

WHAT EQUIPMENT is used by the members of the Family? — Bill Noland, Skegness. John (Poli) Palmer, Premier 75 vibraphone, Hofner Cymbalette, electric piano, Premier flute. John

Welder: Fender bass guitar, Martin D28 acoustic, violin. Rob Townsend: Hayman drum kit with 8 inch, 18 inch and (hi-hats) 15 inch Avedis Zildjian cymbals, plus two 20 inch Paiste. John Whitney: Fender 12-string electric guitar, Martin cello-body acoustic which is a real antique and very valuable, Hofner Hawaiian guitar, Eko 12-string acoustic, white Fender Telecaster. Roger Chapman (Vcl) plays through 30 tambourines a week due to his vigorous playing! PA is Sound City with WEM speakers.

When I saw the great Colosseum at Torquay Town Hall I was puzzled because I was using two foot pedals, one obviously a wah-wah, but what was the other? — Tony Sparkes, Cambridge. It was just a volume control, as used on any organ. It allows me to control the volume of the guitar whilst leaving my hands free. It is a Schaller, made in Germany, and costing about £6. The wah-wah pedal is a Cry Baby, made in Italy. — DAVE CLEMPSON.

I'M KEEN on blues harmonica and I play Echo Super Vampers because they give a good blues sound, but they only last a week or two before the reeds become strained. What is the solution? — David McGeary, Hebburn, Co Durham.

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I'm afraid I occupational hazard through at least a c harps every even though I play low strain them more the amount. It depends on how you play or forcibly. It seems to lower-pitched models as G or A, last long higher-pitched ones F sharp and D. Some suggest soaking the water, but I would recommend it, because causes the wood to the reeds to swell makes playing untable, apart from not achieving anything got to realise the playing blues on the nica and bending you're theoretically the instrument in which was never in. The brass reeds aren't to stand up to such blowing and drawing. Hofner have just introduced a new harmonica, printed called Blues which has more robust flexible reeds, produce more fluid sound, and specially for the costs £1 and is available seven keys. — STEVE

MELODY MAKER READER SERVICE ANY QUESTIONS?

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LIKE most of the categories used in pop music, the term "electric folk" is really little more than a conveniently catch-all label for a lot of quite different musics that don't fit conveniently into any other categories. And like all such labels, it can be somewhat misleading.

It need not be electric, like the Pentangle, or like Traffic's acoustically-accompanied "John Barleycorn" on their recent album, or like Rick Wakeman's harpsichord with the Strawbs.

And it isn't always folk, like Fotheringay's original songs by Sandy Denny and Trevor Lucas, or Matthews Southern Comfort's interpretations of songs by people like James Taylor or Ian Tyson.

But just as the term folk itself is confusing if you start sticking to dictionary definitions, but everyone outside the academic folk-nerds knows what you mean by it, so electric folk is a convenient tag, no more.

This doesn't mean it is not a very significant branch of pop. It represents a movement as significant in British terms as the growth of country-tinged rock, from "Nashville Skyline" to the Flying Burrito Brothers, was in America.

Of course, this isn't the first time that pop has been influenced by folk music. It could be argued (and I do argue) that the early development of pop music is basically an outgrowth of the folk revival which started in America during and immediately after the war, and which got going in England in the Fifties.

British pop was an abysmal failure — imagine nothing but the NPO and Englebert all day — that it created a revolution when performers like Lonnie Donegan discovered songs that had a meaning to them, set them to a "romatized" skiffle" beat and launched them on to an unsuspecting public — and even more unsuspecting Denmark Street, who were blissfully unaware that things would never be the same again. It was only a few years later that a Liverpool skiffle group, the Quarrymen, changed their name to the Beatles — and we all know where that led.

Lots of skiffle folkies became rock musicians, but a lot more got into folk music, and for a while everything was great. But gradually a rather tiresome sort of in-group mentality began to creep in to the folk clubs, the folkier than thou complex and though every year singers emerged who were technically better and better than their predecessors, folk clubs became more and more divided into warring factions, engaged in a rather unrewarding battle between "traditionalists" and "contemporaries."

But there were musicians who refused to play this game of divide and conquer — those people gaining were those who fear only really mental, really popular culture — the people who sank the pirate radios and created Radio One. "Contemporaries" like Bert Jansch went around with "tradies" like Ann Briggs, and the result was the beginning of a cross-fertilization which resulted in today's electric folk.

# Electric folk



INFLUENTIAL names: Pentangle (top), Shirley Collins and Fairport Convention

## An MM survey of the folk who plug in — by Karl Dallas

WHATEVER differences there may be between the various types of electric folk, they all have these things in common: In contrast with a great deal of other contemporary pop, they are more concerned with melody, in the content of their words, in structuring something that is musically pleasing to the ear, however heavy it may be in content — and when Fairport Convention are really wailing, they can be as heavy as the freakiest psychedelic group!

All these are folk influences, of course, but in contrast with the rather ingrown folk scene, the electric folk are more outgoing, more willing to experiment, more involved in the mainstream of popular music from which the folkies tend to isolate themselves in a rather self-conscious manner. It is no accident that electric folk is full of musicians who found the folk scene — but not folk music — too constricting to their artistic development, people like Sandy Denny, Dave Swarbrick, Trevor Lucas, Dave Costa, Bob and Carole Peck.

But in moving out of the folk clubs into the harder, harsher world of electric pop, something vital can be lost: for in the best folk clubs — the Nottingham Traditional Music Club, the Newcastle Club, the Fox, Ilkington, in the Bnb Davenport days, the Singers Club when they are not talking down to their audiences — there is a level of communication between artist and audience which can rarely be found in even a good electric club like the

Country Club, and is even harder to find in the concert hall.

Folk music purists (who rarely know much about folk music as a process, however many songs they have learnt out of books) will be offended, no doubt, by the use of electric instruments as being inappropriate to traditional music.

Well, apart from the fact that today the electric guitar is the most widely played folk instrument in the English-speaking world (it includes black people), the electric guitar is in my opinion actually more suited tonally to the very incandescence of many folk songs when sung than rarely really be sung, compared with the up-and-mid-Ellizabethan virginal sound of the acoustic guitar, especially when played classical style, which encourages a rather airy-fairy tenor or soprano approach which takes us right back to the days before revival started.

And since folk music is essentially melodic rather than harmonic (as is modern-day pop, for that matter), the electric guitar functions in a somewhat similar way to the fiddles, bassoons, cellos, squeezeboxes and trumpets of the old village bands which the folk most neglected part of our folk history.

In their way, the electric folk bands are reviving that old instrumental tradition.

First, how did electric folk start and what does it consist of? Here is a family tree.

**EWAN MACCOLL:** Although he has stood aloof of the current reconciliation between folk and electric pop, in the early Fifties his pioneering of such eclectic combinations as Fitzroy Coleman's jazzy calypso-tinged guitar, and Bruce Turner's limpid mainstream clarinet, wedded to his own highly dramatic ballad singing, set the precedent for what's happening today.

Though they are acoustic, Peggy Seeger's somewhat intellectual accompaniments on American fretted instruments, and the way she plays the non-folk chromatically tuned English concertina continue this exploration of new routes for roots-based folk.

For his earlier work, listen to "The World of Ewan MacColl and Peggy Seeger" (Argo SPA-A 102) and to "Blood Red Roses" on Topic EP "A Hundred Years Ago" (TOP 99), which can be traced as the indirect source of Ian Matthews' rock arrangement of the same song.

**PETE SEEGER:** Like MacColl, Seeger has not moved very close to contemporary rock, though some of his songs became folk-rock hits in the hands of Byrds, for instance. But scattered here and there in his earlier work are some intriguing attempts to extend the boundaries of his music, the 1957 Carnegie Hall concert he did with Sonny Terry, his "Gooling Off Suite" which drew upon such diverse sources as Bach, Irving Berlin, and Beethoven, whose doodling theme led the way to similar patterns of arabesques like Janich's "Finches."

Listen to his "Nonesuch" with Frank Hamilton on Folkways FA2439.

**DAVY GRAHAM:** The guy with whom it really started. A strong, uneven personality musically, who



used to have to play blues in the early days though his fragile ornamented style often fitted in with the gusty words and his light-toned voice fitted well with neither. His classic "Angie" (on Topic EP TOP 70, still available) inspired a whole generation of guitarists through few of those who struggle with its descending bass line and treble strings melody know who originated it.

**BERT LLOYD:** "In a couple of places I've added a touch of spice in the rhythm," says the folksong scholar. A. L. Lloyd in his notes to his recording of "Sovay the Female Highwayman," "which seem to me to suit the character of both the song and its heroine."

Besides providing a respectable semi-folkloristic basis for electric folk (he had confessed to admiring Fairport Convention's "A Sailor's Life") Lloyd has also been the source of much of its repertoire, which has been propagated often by Martin Erribby. He also taught Mick Jagger to sing traditionally for the Ned Kelly film.

Listen to his "Jack Orton" Topic 127-18 for an example of a song he has put back into the oral repertoire from the printed page, but also compare the rather arithmetic beat counting of his "Balkan-tinged" "Sovay" with the subtle cross-rhythms of the song by a traditional singer, Timothy Walsh's "Sylvia" on "Folksoons of Britain, vol. 7," Topic 127195 to see how true his warning is.

**SHIRLEY COLLINS:** Though currently she is much more into the use of medieval instruments, it was a concert arranged by her husband, Austin John Marshall, teaming her in unlikely but remarkable successful fashion with Davy Graham, who began to coalesce the various elements of what is now electric folk. Many of the songs she did with Davy have become part of the electric folk repertoire, for instance "Reynardine." But on her record with him, "Folk Roots" New World, which resulted from that concert (Decca LK 4652) she never achieved the unity of form and content that, for instance, distinguishes Sandy Denny's chilling and incredibly free interpretation of "Reynardine" with Fairport.

**MARTIN CARTHU, DAVE SWARBRICK:** Carthy's most influential but acknowledged work so far was his arrangement of Scarborough, a sort of which passed into the standard pop repertory via Simon & Garfunkel. It sometimes wonder if any strange magic results will come from all the people who have sung so often what is basically a witch's spell.

With his lean, tubercular good looks, Martin had all the elements to make up a very successful commercial school folk artist, a sort of male Julie Felix, but instead he moved towards tradition and survived a unique guitar style which was as different from previous folk guitarists as Earl Hines' "trumpet" was from his baroque predecessor, and for the same reason: It treated the instrument melodically rather than harmonically.

When older Dave Swarbrick left the Ian Campbell Folk Group, there followed a highly successful collaboration in club terms which never

table fiddle and mandolin, but blossoming forth as an interesting singer.

**MIMI & DICK FARINA:** If the mountain dulcimer (and now the electric dulcimer) has become one of the stock instruments of electric folk, it is undoubtedly due to the efforts of the late Dick Farina, whose two records with his wife, Joan, Bazz's sister Mimi, have become forgotten classics.

**ANN BRIGGS:** If Ann Briggs, Bert Jansch, Heather Wood and a whole host of other folk blues traditional contemporary revivalists hadn't been part of the constantly shifting musical commune in Somell Road, Hampstead, in the early 1960, electric folk might never have taken the shape it did. Now the most powerful singer of unaccompanied ballads in the British clubs, had an incredible influence, though their approaches to songs are so different as to be virtually in opposition.

Ann's obsession with the more angular English and Irish folk melodies (statistically much less common than the simple, lolly Ionian major which we learnt at school) turned a whole number of musicians on to scale systems as complex, and as exotic to modern city ears, as any Indian ragas.

**BERT JANSCH:** Someone dubbed Bert Jansch's highly elaborate guitar style folk baroque, and through him the whole school of stylistically related musicians, from Bert's inspiration Davy Graham to John Renbourn and the early Marc Brierley.

Listen to Jansch's definitive version of "Jack Orton" which, though based on the Lloyd-Swarbrick version, was the first marriage of an uncompromisingly contemporary vocal and instrumental approach with a traditional ballad whose total statement of life and death is treated with respect denied it by the earlier pop-folk idiots.

**WATERSONS:** Though Shirley Winwood is supposed to dig them, the

harsh harmonies of this former Hull group of unaccompanied singers have not had the valuable influence upon electric folk that they might hopefully have had. Though Traffic have recorded the "Waterson" version of "John Barleycorn," they know all the words and they sing all the notes and they never quite learnt the song, possibly because Winwood was over-awed by the song's ancient pedigree.

Closer to the frosty fire for the Watersons' essence is Steel-Eye Span's "Calling-on Song" on their first album, though the sound is flatter than the Watersons' raw-edged singing.

Like the MacColl-Lloyd shanty-singing upon which they seem to be modelled, but unlike later groups, they also disbanded. Young Tradition, Dave and Toni Arthur and the Dransfields, the Watersons sang in harmony. Though their harmonies were unorthodox, this places them at the end of a pop-folk strain which began with the Mills Brothers and the Weavers and which continues today with the Spinners and the Settlers.

**PENTANGLE:** The birth of the first folk supergroup was a long time coming. Bert and John recorded together, and Jacqui McShee recorded with Redourn, and Terry Cox and Danny Thompson cropped up here and there on various joint albums and did session work with such various talents as the Incredible String Band and Donovan.

An important, not-to-be-ignored difference between Pentangle and other electric folk groups is that they are much more jazz-oriented. In fact, thanks to the inclusion of Thompson and Cox, they are closer to the jazz-pop hinterland occupied by Gary Burton, Larry Coryell, and Don Ellis than to a folk-group like the Young Tradition.

Cox's contribution to the general stream of development of drumming in a folk context has been considerable.

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76



STEELEYE SPAN: folkiest of electric groups

# NATIONWIDE CONCERT TOUR FOR THE DUBLINERS

ARRANGED BY SEAN MCGOWAN

APPEARING AT:

TOWN HALL, BIRMINGHAM.....	FRIDAY, 2nd OCT., at 7.45 p.m.
FAIRFIELD HALL, CROYDON.....	SUNDAY, 4th OCT., at 7.30 p.m.
THE DOME, BRIGHTON.....	MONDAY, 5th OCT., at 7.45 p.m.
COLSTON HALL, BRISTOL.....	TUESDAY, 6th OCT., at 7.30 p.m.
SOPHIA GARDENS, CARDIFF.....	WEDNESDAY, 7th OCT., at 7.45 p.m.
CITY HALL, NEWCASTLE.....	THURSDAY, 8th OCT., at 7.45 p.m.
ST. GEORGE'S HALL, BRADFORD.....	FRIDAY, 9th OCT., at 7.45 p.m.
EMPIRE THEATRE, LIVERPOOL.....	SUNDAY, 11th OCT., at 7.30 p.m.
ROYAL ALBERT HALL, LONDON.....	MONDAY, 12th OCT., at 7.30 p.m.
CITY HALL, SHEFFIELD.....	TUESDAY, 13th OCT., at 7.45 p.m.
FREE TRADES HALL, MANCHESTER.....	WEDNESDAY, 14th OCT., at 7.45 p.m.
THE FLORAL HALL, SOUTHPORT.....	THURSDAY, 15th OCT., at 7.45 p.m.
CALEY CINEMA, EDINBURGH.....	FRIDAY, 16th OCT., at 11.0 p.m. (Late Night Show)
CAIRD HALL, DUNDEE.....	SATURDAY, 17th OCT., at 8.00 p.m.
GREEN'S PLAYHOUSE, GLASGOW.....	SUNDAY, 18th OCT., at 7.30 p.m.
KING'S HALL, DERRY.....	THURSDAY, 22nd OCT., at 7.30 p.m.
TOWN HALL, LEEDS.....	FRIDAY, 23rd OCT., at 7.45 p.m.
GRANADA, WALTHAMSTOW.....	SATURDAY, 24th OCT., at 8.00 p.m.
ADELPHI, SLOUGH.....	SUNDAY, 25th OCT., at 8.00 p.m.
VICTORIA HALL, HANLEY.....	FRIDAY, 30th OCT., at 7.45 p.m.
REGAL, CAMBRIDGE.....	SATURDAY, 31st OCT., at 11.0 p.m. (Late Night Show)
GUILDHALL, PORTSMOUTH.....	SUNDAY, 1st NOV., at 7.30 p.m.

THIS IS A JOHN AND TONY SMITH PRESENTATION

## FOCUS ON FOLK

JOHN The Fish and Brenda Wootton combine as inextricably as Seeger and MacColl, Renbourn and Jansch or sea and sand. They manage to complement each other's musical talents with an ease and grace that completely overshadows many more renowned musicians.

Brenda's voice has an amazing range and control which allows her to improvise with impunity.

Her choice of songs is also varied. John's voice, on the other hand, is quite brittle but with the ability to produce widely different effects on the listener. His guitar accompaniment of his own voice and Brenda's is tasteful and purposeful. Although Fish only arrived in Cornwall, from Palmers Green, London, ten years ago, both of them seem to be part of the Cornish heritage.

"I was singing in a skiffle group and came down to Cornwall to go fishing," he told me. With his flowing blond beard, Fish appears at first sight to be very distant and deep in thought, but in fact he is softly spoken and quite willing to talk if care is taken not to overwhelm him with enthusiastic calculations.

"It was one of those things where my social scene in London was folding up, and a mate said 'how about coming down fishing. Within six months he went back, and I stayed down here.'"

### Chorusy

"As far as I know the first club to open down here was The Count House. I was playing with Terry Teal, and we were approached by the guy who ran the club and asked if we would go and sing there. We started out doing nearly all chorusy stuff."

"I think the club was opened about 1963, and it would be about 1968 when I started singing with Brenda. We never really began as a duo, but it has just sort of happened that we sang together because she was one of the audience."

"I spent about four years fishing, but the thing that spoils it was the market situation. It's great to have the freedom now. You can do what you want, and you don't have to say 'sir' to anyone."

"As far as singing is concerned, I don't hold much with people who claim songs came from Cornwall — it's so

difficult to say which did come from Cornwall in most cases," replied Fish, when I asked him about contact with local material. "Like all the other counties, Cornwall has its various versions of songs that are found all over the country."

Had he written many songs himself? "I have only ever sung one song that I have written, but I have got lots of bits and pieces which I shall have to sort out. I think that I've not got over the feeling that everybody gets when they start writing — you are baring your inner self."

"We try every now and again to work out some new songs to do. Mostly Brenda sorts out what she wants to do and I do my best to accompany her. We just don't seem to get round to rehearsing much. It's a very slow way of life here and I can never do anything fast."

### Flabbergasted

It was through seeing Fish at the Count House that Brenda was introduced to folk clubs.

"I went along to see if it was a good place for my daughter Susan to go to. I was absolutely flabber-



BRENDA WOOTTON and JOHN THE FISH: part of the Cornish heritage

gated by the number of traditional songs and sea shanties, she also is greatly attracted by traditional and modern jazz, and speaks with excitement of the times she has sung with jazz bands. "I get drunk on the sheer atmosphere of music," she remarked.

Chances to see Fish and Brenda are not common outside Cornwall, but John The Fish assured me that they would be seen in Derby, Manchester, Oxfordshire, Norwich and London before very long.

### Blood red sun

"We opened another club. My daughter thought of the name, because the Pipers were two stones and the story is that these were people who were turned to stone for singing on a Sunday. We were at this club for about two years, and then new people bought the Count House and asked us back. It's such a marvellous place to sing. I've never found a place like it. The times I have stood on the stage with the sun going down, blood red. We've stopped sometimes and gone outside to watch. Also being in a granite building is marvellous — it has a mind of its own. I shall be very sad about leaving it when I have time to think about it."

Andrew Means

Apart from Brenda's love of traditional songs and sea shanties, she also is greatly attracted by traditional and modern jazz, and speaks with excitement of the times she has sung with jazz bands. "I get drunk on the sheer atmosphere of music," she remarked.

Chances to see Fish and Brenda are not common outside Cornwall, but John The Fish assured me that they would be seen in Derby, Manchester, Oxfordshire, Norwich and London before very long.

Andrew Means

## Some Cornwall sounds

SOUNDS LIKE WEST CORNWALL (Sentinel): Although the album does not claim to be narrow sense, it should be of great interest to anyone willing to pursue Cornish music beyond the clubs.

In setting out to capture a representation of West Cornwall, it inadvertently makes a representation of contemporary folk. There are 14 tracks, 11 locations represented by local people or songs. "Trelawny" the ancient "National Anthem" of Cornwall sung by the Climax Choir, a front room piece "When Evening's Twilight" by J. L. Hutton — sung by Elise Harvey (soprano), Jean Bulltho (contralto), Douglas Williams (tenor) and Maurice James (bass), and "The Old Woman" by Joseph Camp and H. S. Robertson, sung by Douglas Williams. For anyone willing to listen to this album with a genuine interest in Cornwall, it is a really enjoyable listening experience — A.M.

JOHN THE FISH AND BRENDA WOOTTON: Pipers Folk (Pipers Folk). The potency of the Brenda Wootton/John The Fish partnership is ably illustrated by this selection of sixteen songs, ranging from "I'm Troubled" to "Stagalee". Two songs by local writers are included, "Stars" by Mike Sager-Fenton, and "Round And Round" by David Dearlove. Both of them are unusual and beautiful. The album obviously cannot hope to purvey the vivid experience of an evening at Pipers Club, but all the same it serves as a deserving introduction or reminder. The individual qualities of Brenda's and Fish's voices and the latter's guitar accompaniment blend together incredibly well. The result is an excellent and representative record — A.M.

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FOR those who don't live or spend their holidays in Cornwall, Strange Fruit are unlikely to mean much at the moment. They were this summer's residents at the Room At The Top, Redruth, and are now planning to move to Bristol and turn professional.

Peter Keeley (guitar) and Keith Warrington (harp, jug) combine to produce a line in aggressive driving streetcorner jug and blues material that is rarely heard in clubs nowadays.

The two met in France and played in a theatre tour, and came over to Cornwall for the summer. Like any other new act, they played around the clubs until they were known and given a residency at Redruth.

"I have always done American stuff, and now we do any kind of blues —

## A jug of Strange Fruit

Broozy things we like," said Pete.

"We've got to the stage now where we'll have to write some new songs, but staying in the blues idiom. We'd like to get on the college scene, and we'll have to include material other than blues if we do. But I don't really see that we've got to come up with our own original material."

Keith needed no hesitation when asked about his influences. Sonny Boy Williamson. On stage, Keith swivels at the waist uncontrollably, bobbing his head like a tripping cockatoo. He

makes playing the harmonica a very visual experience.

Sonny Boy Williamson was just so incredibly subtle on the harp," Keith told me. "But I am developing my own style now so his influence is falling by the wayside a bit. The harmonica is the only instrument I play and I just want to do it well. I want to be different. This is the way I am."

The duo have a radio spot in the Nightride series, and should be seen on the club circuit later in the year. — ANDREW MEANS.

## Something new is crawling out of the phonograph



VTS 1; 'PHLOP' Pigsty Hill Light Orchestra  
VTS 2: 'SUN ALSO RISES' Sun Also Rises  
From: KP, HNT, CRO, etc.

# FOCUS ON FOLK

## John James joins Famous Jug Band

JOHN JAMES is joining Famous Jug Band for live appearances. At present they are rehearsing together in Cornwall, but will go on the road next month.

John James will be featured almost exclusively on the piano and vocals, and will have his own spot during the act. He will also continue doing solo dates and has plans for a solo album later in the year. Peter Berryman will be playing guitar, Jill Johnson will concentrate on singing, and Henry VIII will provide bass and some jug accompaniment.

Their debut is at Nottingham University on October 4, followed by Hanging Lamp, Richmond (12), Theatre Royal, York (date to be printed in future edition), and university dates at Cardiff (13), Swansea (14), Warwick (18) and Hull (23).

One of the biggest folk music events ever to hit Scotland opens at Leith Town Hall, Edinburgh, on October 1, when the first heat of the £1,500 Scottish Folk Group Championship takes place.

Sponsored by and in aid of the Scottish Council for the Care of Spastics, the heats will be judged in eighteen different towns and cities throughout Scotland including Glasgow, Edinburgh, Dumfries, Aberdeen and Dundee.

On each night a well known professional, who is not competing, will be a star guest after the heat has taken place. Among these artists will be The Humblebums, The Johnstones, The Corries, Ian Campbell Folk Group and Hamish Imlach.

The semi-finals will be in Dundee and Glasgow and the final will be held on Thursday, December 3, in the Edinburgh Usher Hall and will star The Corries. The winners and overall champions will receive £250, an audition with Gramplan TV, a test by Transatlantic Records, and a concert tour of eighteen engagements sponsored by the S.C.C.S.

Second prize will be £100, and third prize £50. Heat winners will each receive a £50 prize. Watt Nichol will be the compere each night and provide some of his own brand of folk backed by Whisky Fizz.

The Spinners have sold out tickets for this Friday's Festival Hall appearance. They are working every day at the moment, and starting in mid-October eight half-hour programmes are being broadcast by the BBC world-wide service.

Their concert at Manchester Free Trade Hall on Saturday (20) was completely sold out twelve days before the event. This is the fifth successive concert at this 2,000-plus capacity venue, to be sold out in advance.

On October 2 the quartet is due at the City Hall, Sheffield, followed by dates at the Queens Theatre, Durham (4), Leeds University (8), Parr Hall, Warrington (9) and the Royal Hall, Harrogate on October 10.

Toronto-born Bonnie Dobson has been booked for a nationwide British publicity tour for the Canadian Tourist people, opening in London on October 9 and ending on November 3 in Edinburgh, where she has just triumphed as a guest artist in four Corrie's concerts at the Festival. Bonnie is to marry a London architect in the Spring.

Spencer Davis who celebrates his first year as a folk artist this month, is going to Los Angeles with his partner Peter Jamerson to record an album. They are currently negotiating a label. They are booked for Germany in December.

The Foggy Dew-O have started a London tour this week, with dates at the White Bear, Hounslow tonight (Thursday), Half Moon, Tottenham, and the Royal Albert Hall on Saturday.

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JOHN JAMES: solo album?

The Hop Poles at Baker Street, Enfield, reopens Monday with Dixie, Brons Cheer, or Jug Trust as they used to be known, are appearing on October 5 at the Royal Albert Hall, London. The quartet includes Jeremy Taylor, Colin Scott, The Dransfields, Derek Brimstone, Tudor Lodge, Drought Porridge, Eddie and Finbar Furey, Shelagh McDonald, Dave and Tom Arthur and the Famous Jug Band.

Raymond Froggatt and his lead guitarist Hartley Cain, present An Intimate Evening with the Acoustic Raymond Froggatt, at a special Wednesday session of the Doggerly Folk Club at Solihull, Warwick, on October 14.

The Matchstick Folk have opened the Sandpiper Folk Club, which meets on Saturdays at the Linn Hotel, Drewwood (Staffs). The Matchstick Folk comprise three girl singers, Mary Bishop, Glensy Jenkins and Hilary Adams, guitarists-vocalists Brian Lindop and Roger Ingram, and John Tame (bass).

Grehan-Mathews Folk Group appear at the Kennet F.C. Hind's Mead, Aldermaston, Berkshire, this Friday (tomorrow). A country and bluegrass trio from Leeds, Nick Stratton, Roger Knowles and Steve Miller play at The Star, Guildford tomorrow.

Jack Thackray plays at the Stanford F.C. Preston Circus on Sunday. Tim Driabden is at the Springfield Hotel on Friday. Tonight Jo-Ann Kelly is the guest at the King and Queen, Marlborough Place. The Grehan-Mathews group appear at the Pug o' Junch, Lewes Arms, Moulton Place, Lewes on Saturday. The University of Sussex F.C. in Falmer House, opens the season with The Yetties on Monday. Thereafter the club will run on Tuesdays.

Jeremy Taylor plays at Gravesend on Saturday. The Strawbs do a concert at the Assembly Hall, Tunbridge Wells, on the same night, starting at 7.45 p.m. The Farnham-based River Bottom Band play at Salisbury on October 10, with a London R.F. on September 27.

The Both Traditional club has reopened after two years, and meets every Friday at the original venue, The Hot And Feather Resident Singers and John Mills, Joe Gillers and a group called the Chantellers. Future guests include the excellent Songwriters from Cliftonham.

The Piggy Hill Light Orchestra play at Frome tomorrow. Freewheelin' F.C., Doncaster on Saturday. Derby on Tuesday. Wolverhampton on Wednesday. Cliff Augier plays at the Bristol Troubadour this Saturday, and Drought Porridge are guests there tomorrow.

Derek Brimstone is appearing at Pipers, The Western Hotel, Clarence Street, Penance, on Saturday.

# FOLK FORUM

## THURSDAY

AT FOX, ISLINGTON GREEN N.1.  
**GREHAN MATHEWS FOLK GROUP**  
Next week Wally Whyton. Reduced price before 8.15.

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Mike Harding appears at William IV, High Street, Leyton, on Sunday. On October 2, Mudge and Clutterbuck play at the Goodwill To All, Headstone Drive, Harrow

# PRESS TIME

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# Caught in the act extra

## JACKSON HEIGHTS

LAST Saturday saw Jackson Heights at Drummond Hall, Margate. They played to a small but highly appreciative audience, who revelled in their easygoing stage presence and music.

Although still somewhat unheeded, due to the addition of Dave Watts on organ, who was only playing his second gig with them, they strolled through a fine set, consisting of six tracks off their first album, which has yet to be released. Starting with "Since I Last Saw You" (a simple, relaxed number) featuring Lee Jackson on acoustic guitar. This was followed by "Sunshine" which more electric and exposed Jackson's fine bass playing. Both contained a nice instrumental break and some really good harmony, which were outstanding.

"Doubling Thomas," their fourth number, was a kind of light, entertaining, and carefree instrumental. Interestingly it contained some amusing lyrics, backed by a lively, foot-tapping beat. "Cry Jerky," a song taken from an old Mice album, allowed Heights to show how versatile they are, with each member of the band getting his own instrumental break. "Mister Screw," their final song, which was a very descriptive live number about American Policemen, was perhaps the loudest number they did, and contained a fast driving beat, with Marcourt providing short, sharp bursts of precise electric guitar and with Lee's bass humming in the background, blended together to sound really good.

Heights are a refreshing group whose soft silky texture should take them along way. They understand the science of sound and make good use of it. MICHAEL DENTON



JACKSON HEIGHTS: refreshing band

three numbers from their current album, including Nine Time Blue and Joanne. The strength of the act was the skill of each musician. There was no need for spectacular feats of showmanship. "Red" Rhodes is undoubtedly the music spook for itself, a superb pedal guitarist, and it was interesting to contrast his approach with that of the English exponent of the instrument, John Ware laid down a clean basic rhythm, while the former preserved a considerably freer role than one is apt to expect from country music. ANDREW NEAMS.

## RAYMOND FROGGATT

THE IDEA of the four-piece Raymond Froggatt performing with a big orchestra is no longer such a novelty — there have been at least four concerts in the Midlands — but amplification remains a problem.

Although the deep, rich voice of Mr Froggatt comes across loud and clear over the PA, difficulties arise when an effort is made to balance the brass and strings, due to feedback. For instance, when the group teamed up with a 27-piece orchestra at Rebecca's in Birmingham on Thursday (September 18), the opening number,

iraculently entitled "Something's Going On," was punctuated with the most devastating speaker noises. But once the sound system had settled down Froggatt and his boys, encouraged by a faithful audience, including members of most of the city's top groups, made the evening a memorable musical experience. "Sad strings" and the sensitive quality of Froggatt's voice and writing in "Ribbons And Bows For Sale" whilst the brass really came into its own in "Mama" a sitting anchor.

There were two instrumental pieces for Hartley Cain's acoustic guitar, and "Shoebiter," arrangements highlighting the trumpet.

For the rest of the set, apart from a sensitive interpretation of "I Don't Want To Be A Soldier," which was marred, unfortunately, by more feedback shrieks, Froggatt sang a lambourne of strumming a guitar. Songs of similar tempo were wilyly kept short and the intricate Guyanese Froggatt and the orchestra were on stage very long enough to provide value for money while leaving everyone calling for more. DENNIS DETERIDGE.

The second half of the programme consisted of first London performance of a new work, commissioned by Plymouth Arts Guild. This comprised four songs which formed a variety of moods from the reflective Sad Song to the skittish humour of Revellion Song. In the second of these George Khan produced a typically irreverent and witty song which was one of the most enthusiastically received events of the evening.

Although Mike Osborne has left the band, and Mike Westbrook has lost one of his most resourceful and versatile soloists, his replacement, Ray Warleigh will obviously be a great asset when he has settled in. A solo voice which is rarely heard is the guitar of Chris Spedding. But the one solo he turned out towards the end of the evening was packed with nicely accented attacks. He seems to be able to strike a balance of progressive guitar style of the more intricate demanding.

The only thing that marred the band's performance was a slight regression in one or two of the ensemble passages which meant that the music occasionally fell to its cutting edge. DAVE HARVEY

## GRAVESEND

THE small attendance at the Gravesend Arts Lab's first festival may have been due to poor, pre-publicity irresponsible mistaken declaration of a national music strike that it had been called off. So that as it may, an enthusiastic gathering heard Henry Lawther's preening band slip the tanker-infested waters of the lower Thames with a jazy but lightly untogther performance.

Who should take the stand next by Pete Lawrence's new Pibloti! fresh from a riotous preening show in Lowest. They proceeded to lay down some rather more rock-oriented funk than the old comba. Phil Ryan's keyboards having replaced Jim Mullen's guitar as the dominant feature, Pete's collection of "Golden" country kingdom to Jimi Hendrix was much appreciated.

Pink Fairies' dependable brand of heavy rock began to verge on overweight as time passed and they were followed by Bram Stoker. As they launched into their first number, muffled subterranean mumbings of "Emmett Dargatzis" could be heard, and a pasting resemblance to the early Mice became a comically schizoid reality when they played a near-forgetful lift of "Ronda". The opening chords of Strauss' "Zarandcha" (in 2001 music) prevailed a neat ending to their last number — it's a pity so many technically excellent groups have to be so eclectic. If my magic wand could ban the style of J.S. Bach and his heavy friends, perhaps more than a few organists would be reduced to an embarrassed silence.

Patric sounded good — Mike's vocals were convincing and his guitar had relieved his first style in favour of some gritty rock. But then he failed and plunged the proceedings into gloomy silence. Two hours later, the remaining bands, Mogul Thrash (ex-Draithood), Little Free Rock, and the Mice, were reduced to a makeshift power line was rigged up, and local Chapel Farm played a quick set to avert aggro from the posed audience. PETE MATTHEWS

# ANDERSON continued from p 14

my age to start lifting too much and become abstract too early. Bring together all the antiquated music forms of today may be the Tchaikovsky of tomorrow. They are not YET. People argue there is a lot of artistic merit in rock music, but I doubt it, don't know. I live in a state of delusion anyway, I have my delusions of grandeur, then they should be down a coal mine."

I explained the childhood influences that saved him from crashing down any metaphorical pits. "To look at it objectively — no I'm rambling again. When I was leaving school to study all the careers books to see what to do on growing up, I decided to take the easy way out and not grow up."

He names the Beatles and Stones here, two fairly predictable influences. "I liked all the futuristic and ethereal quality of the music of Spooky Traffic and Tomorrow. In my innocence, I didn't know it all had something to do with drugs."

Ian had been in semi-pro guitar strummer of little note, and played Merseybeat tunes with friends until the formation of Tull.

He described his first contact with the flute and was pretty early, and used to wear black oil-skin macks and heavy boots. I even made my own lute-bottom trousers. You can buy them now. I played around for a few years and for a long time didn't do anything.

"When Tull started I used to hang around in the background, then thought it was time to do something more constructive. I got into singing and also playing the flute which made me feel embarrassed, so I made a joke of it, but reasonably conversant with the flute now and some people say I don't stand on one leg so much."



"When I got my first flute, it was either that or a practice 'cello, and the flute seemed more responsible. I don't even take the flute in pieces at first, but was sure it would only take about ten minutes to learn to play. By the third day I could play 'Green Onions'." Ian is entirely self-taught on flute and is criticised for sounding like Roland Kirk at times — then that can't be bad. "I used to envy the virile, masculine and sensual properties of the guitar players and tried to play flute with the same direct and vigorous style. I am more relaxed, I can play in a more delicate way. "As for my dancing, some of it is choreography. My brother is a ballet dancer, people ask me how I stand on one leg. The music keeps me up."

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Thursday, October 1st, 8 till late  
**HARDIN & YORK — GYPSY**  
D.J. ANDY DUNKLEY  
Disco — 2 Bars — Light Show — Films — Cheap Food  
8/- in advance (incl. P.O. and s.o.c. to Soc. Sec., C.E.M., 10/- at door)  
Tubers: High St., Kennington and Gloucester Road

# HORNSEY TOWN HALL

8.00 p.m. **JUCY LUCY**  
IN CONCERT WITH WISHBONE ASH  
10/6 SEATS

8.00 p.m. **JUCY LUCY**  
IN CONCERT WITH WISHBONE ASH  
10/6 SEATS

# Bram Stoker

27th SEPT. CLOUDS  
28th SEPT. PLOUGH  
DERBY NORTHANTS LONDON  
MARQUEE

# JAZZ AT THE TUFNELL

NORTH LONDON'S NEW JAZZ CENTRE  
GRAND OPENING NIGHT, THURSDAY, 24th SEPT, 7.30-11 p.m., with  
**FAT JOHN AND THE BOSSA 4**  
featuring TONY BOSKIS on Tenor  
Free membership before 3.30 fully licensed bar. All of the TUFNELL PARK HOTEL, Tufnell Park Road, N.W. Tel: 272 2078

# LIFETIME

The British Concert Debut of  
featuring Tony Williams, Jack Bruce, John McLaughlin, Larry Young  
**EDGAR BROUGHTON BAND & MATTHEWS SOUTHERN COMFORT**  
Central Hall, University of Lancaster  
Friday, October 2nd, 8 p.m. - 2 a.m. Tickets £1  
Booked through McLeod Holden Ltd. Hull 042241

# CRESSIDA

VERTIGO  
Sept. 26th IN CONCERT  
**KUNSTGEWER BESCHULE BASLE, SWITZERLAND**

# ALAN BOWN

Adm. 7/-  
THE FICKLE PICKLE CLUB  
London Road, Southend-on-Sea  
Tuesday, September 29th, 8 p.m.

# GRONT

Representation — 01-749 1121  
Fri. Oct. 2: DAVE SYMONDS  
Sat. Oct. 3: ROY HARPER  
Sun. Oct. 4: FOTHERINGAY

# THE POLYTECHNIC OF CENTRAL LONDON

115 New Cavendish Street  
(By P.O. Tower — Warren St. Tube)  
presents  
FRIDAY, OCTOBER 2nd 8.15 p.m.  
First over British appearance of

# BREAD

plus OSIBISA  
Tickets 12/-  
By Post — S.A.E. Students' Union, 300 Regent Street, W 1

# WINDRUSH

112 LONDON ST. READING  
OPENING TONIGHT THURSDAY, SEPTEMBER 24th, 7.30 p.m.  
**HIGH TIDE**  
LICENSED BAR FOOD - SOUNDS - LIGHTS  
Next Thursday, Oct. 1st: MIGHTY BABY

# DINNER DANCE

LONDON HILTON  
SATURDAY, OCTOBER 17th, 1970  
10pm - 1am  
Music by UMBU DANCE BAND OF GHANA and Cultural Dancing  
TICKET: £3.00 DOUBLE DINNER DANCE £4.40 SINGLE DINNER DANCE £2.20 LATE DANCE ONLY  
Advance booking only. See them on Cambridge Rd., 1970, advisable from 8.30 and G.A. LEGGAY  
39 St. James's Street, London, S.W.17 Tel. 01-472 2319

# EVERY WHICH WAY

Sunday, September 27th  
**PETE DRUMMOND**  
with guest group  
Saturday, September 26th  
(Ex-Nick) Brian Davison's  
**EVERY WHICH WAY**  
Sunday, September 27th  
**STRAWBS**  
Wednesday, September 30th  
**GALLIARD**  
Fri. Oct. 2: DAVE SYMONDS  
Sat. Oct. 3: ROY HARPER  
Sun. Oct. 4: FOTHERINGAY  
N O PHYSICAL CULTURE BUREAU  
(Dept. W405) 20 Baker St., London, W14 2BB









# "What have they done to my song, Ma?"

*Melanie*

## Given it an AA certificate

*To all purchasers of the Melanie  
single "What Have They Done  
To My Song, Ma?" we guarantee  
to provide the astonishing  
Melanie version of  
"Ruby Tuesday"*



Distributed by Polydor Records Ltd  
Published by CARLIN MUSIC



P.S.  
Both of these tracks  
are featured on  
Melanie's latest album  
'Candles in the Rain'