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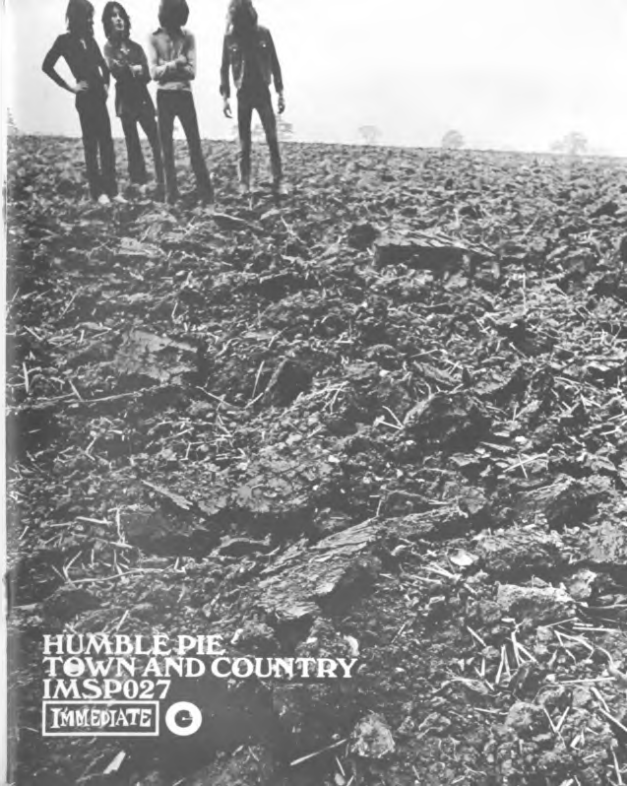
MIGHTY BABY

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IMMEDIATE





Music Business Weekly,
November 15, 1969

RR, November 22, 1969

THE CLIMAX CHICAGO BLUES BAND (Parlophone PCS 7084). A very exciting blues album with fine jazz overtones. Some good guitar work by Pete Haycock, blending in well with Art Wood's organ is featured on the first track, "Flight" which lasts 7.26 minutes. Also featured are such tunes as "Crazy About My Baby" and "Twenty Past Two Temptation Rag." This group has a very original sound and should go down well with lovers of better music.

CLIMAX CHICAGO BLUES BAND Parlophone PCS 7084
Plays On Good sounds in attractive package. Led by Collin Cooper on vocals, reeds and harmonica, they play straight blues with authority and alluring ease. Some tracks borrow from other sources, but most is original and very nice.

Disc and Music Echo
November 22, 1969

CLIMAX BLUES BAND have made a really outstanding album. Called "Climax Blues Band Plays On" it offers brilliant musicianship, variety and very professional production. Both sides have "freaky" introductions with "Mum's The Word" a space-rave based on the Strauss theme used for the film "2001 — A Space Odyssey." But most of the album is solid blues. No two tracks sound alike and the music is very together, at times witty, and, most important, entertaining. It's a very happy blues band. (Parlophone) ★★★★★

ZIGZAG 7 fiveoaks caddington luton bedfordshire phone 0582 27717

Editors PETE EBAME IAN MANN Ass't Editor DANNY MCGANNAN Photographer ROO YALLOP
Art director MARTYN GUY Indispensable JOHN H T JACKIE CLIVE HANDLEY MAC GARRY GARY JONES
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RENAISSANCE

BORN INTO THEIR OWN FREEDOM

Renaissance is (left to right in photograph) Keith Relf (previously with the Yardbirds) on guitar and vocals; Jim McCarty (also ex Yardbirds) on drums; Jane Relf (Keith's sister) on vocals; John Hawken (ex Nashville Teens) on piano; and Louis Cennamo (ex Herd and Chicago Line Blues Band) on bass. All except Jane found disenchantment, musically and generally, in previous group ventures, and Renaissance is an attempt to succeed with music that they believe in; music without compromises and without thoughts of commercial acceptance.

We spoke to Keith and Jim, who for convenience, we call R.

Z. You were quoted as saying that the Yardbirds were, in the last part of their existence, being used merely as a money making music machine. To what extent were you conned, and how aware were you that it was happening?

R. Well we knew what was going on, because in the end, we were just a group being sent out to promote Mickie Most's records. He was involved in our management, and was our producer, and on two or three 'Yardbirds' records, he used session men to do the backings, while we were touring, and then just got me (Keith) to overdub my voice. Incredible isn't it? "Ha ha said the clown" which was only put out in the States, was done that way, and in the end, we just got fed up with carrying on like that - he just didn't want to know about anything we created ourselves, so we packed the group in ... what a way to go.

Z. Your last LP, *Little Games* (which I don't think was ever released here) only took a couple of days to record. Was that because you were entirely satisfied with first takes, or was this another facet of your being used as a machine to churn out music fairly cheaply?

R. Yeah - like we'd do one track, and he'd say "Right. Finished. Onto the next", and we'd say "No - that wasn't even the start", but it was no good. Commerciality was the total motivation behind everything we were doing in that period.

Z. I saw you playing on one of your last appearances as the Yardbirds and it all seemed mechanical - there was no joy in the music. Is that how you felt?

R. Yes, I'm afraid so. The thing is that we'd all grown up through the Yardbirds - we'd started when we were about 20, and the whole thing had been a tremendous turn-on; we shared so much in that time. But things got more and more fragmented with the changes of lead guitarists - for instance I felt that, when Eric left, that was the end of the good part; then came the commercial part.

Z. But when you changed from Billy Boy Arnold type songs to Graham Gouldman type songs, surely you were trying to move out into the open ... to become more commercial?

R. Yes, I suppose you're right. Somebody said we could make a lot of money and I thought "Yeah - good idea". I was young and easily influenced ... my opinions have changed since then.

Z. Mind you, I thought that your best records were



made during the Beck period - like "Over Under" and "Shapes of Things".

R. Well, Jeff Beck virtually took over. If we wanted to do something soft and peaceful, it was very difficult - he wasn't interested at all. We managed to make "Still I'm sad", but I don't think he was involved in that; I don't think he was even there when we recorded it.

Z. You (Keith) made a solo record once, didn't you that Bob Lind song 'Mr Zero'?

R. Yes... that was something which was more or less put upon me. I was very confused at that time, and I didn't really know what I was doing, but I think it was a bad move. It embarrasses me to think about it really.

We discussed management, agencies, percentages, and comparisons between working here and abroad (but we've omitted it because Zigzag couldn't face a libel suit).

Z. Why are you so anxious to get back to the States - isn't crooked manipulation much more prevalent out there? I mean, the Yardbirds did a concert at Rhode Island, and it transpired that the Mafia had sponsored it.

R. Yes, that's right. In the scene we were on then, we were playing where the most money was - big amusement parks and places like that - we didn't know where we would be playing. But we want to go back and go round the colleges and so on. It's the general mood of the young people which attracts me really... they're more turned on, and have been turned on longer than the majority of people in England. They've already made up their minds about certain aspects of life, whereas here, it's more of a style, where a lot of people like something because they're told it's good. For instance, we did Mothers in Birmingham, which is a really good club - we've done it three times now, and the DJ came up to us before we went on and said "The people here will always scream and shout for more as long as it's different". I don't know how true that is, but in the States that wouldn't happen - they'd just walk out and leave you to it if they didn't think it was good.

Z. They're more critical over there?

R. Yes - because over here I'm never quite certain if the audience is being real. We don't really know if what we're doing now musically is valid - we can't see it objectively ourselves, having worked on it for so long. It seems to be acceptable.

Z. This new LP was financed by American Elektra... did you try any English companies first?

R. Only EMI. We were contracted to them already, so we tried them first of all. We got them down to a gig and told them what we were planning to do and that we wanted to do an album, but they weren't really interested - they wanted us to do a single. So then we convinced them that we wouldn't be suitable for them, and managed to get out of our contract.

Z. How? Was it a generous gesture by them, or did you wangle your way out of it?

R. Well, we went and saw them and convinced them

that we were dead amateur and not worth having... and it worked - they let us go.

Z. Did you start on the album before you made the deal with Elektra or did you get the bread first... because it cost quite a bit to make didn't it?

R. Yes. It cost just over £2,000 but they gave us £4,000 as a top limit.

Z. As a production it's very sophisticated isn't it? Like the tonal range of the piano was split onto three separate tracks and things like that.

R. Yes - we divided the drums onto three tracks too - it was a fairly new experiment... the Beatles did it on Abbey Road. Paul Samwell-Smith (original Yardbird bass player) produced it and we did it on a 16 track at Olympic studio. By separating the bass, middle and treble of the piano, it can be mixed so that it pans across between the speakers or the phones, and each track can be moved around and so on. It produces a really big sound. It's better than the old days when they used to stick one microphone in front of the band and get it all down in one take.

Z. You've been preparing since Christmas haven't you?

R. Yes, but the group as it is now has only been playing the music since June. We were looking for adequate piano and bass players, but we ended up with two of the best. Somebody suggested Louis to us - he was working in a trio playing cocktail music at the time, but he'd played in a number of groups and done session work - like the James Taylor LP.

Z. Visually he reminds me of Julian Bream - all the concentration... and he's really got a style of his own. How did you meet John?

R. We met him through Chris Dreja (ex Yardbird rhythm, now a photographer). He'd had classical training before joining the Teens, and that really helped us when we were working out initial ideas.

Z. And how long have you (Keith) been playing guitar?

R. Not very long - about a year. I've always known a few chords, so I thought I'd try and improve on it. We don't need a lead, so much as a rhythm fill in, and it seems to fit quite well.

Z. The only solo you do on the album is very melodic - are you deliberately keeping away from the usual wailing guitar?

R. Yes, that's right - but I may break out one day - you never can tell.

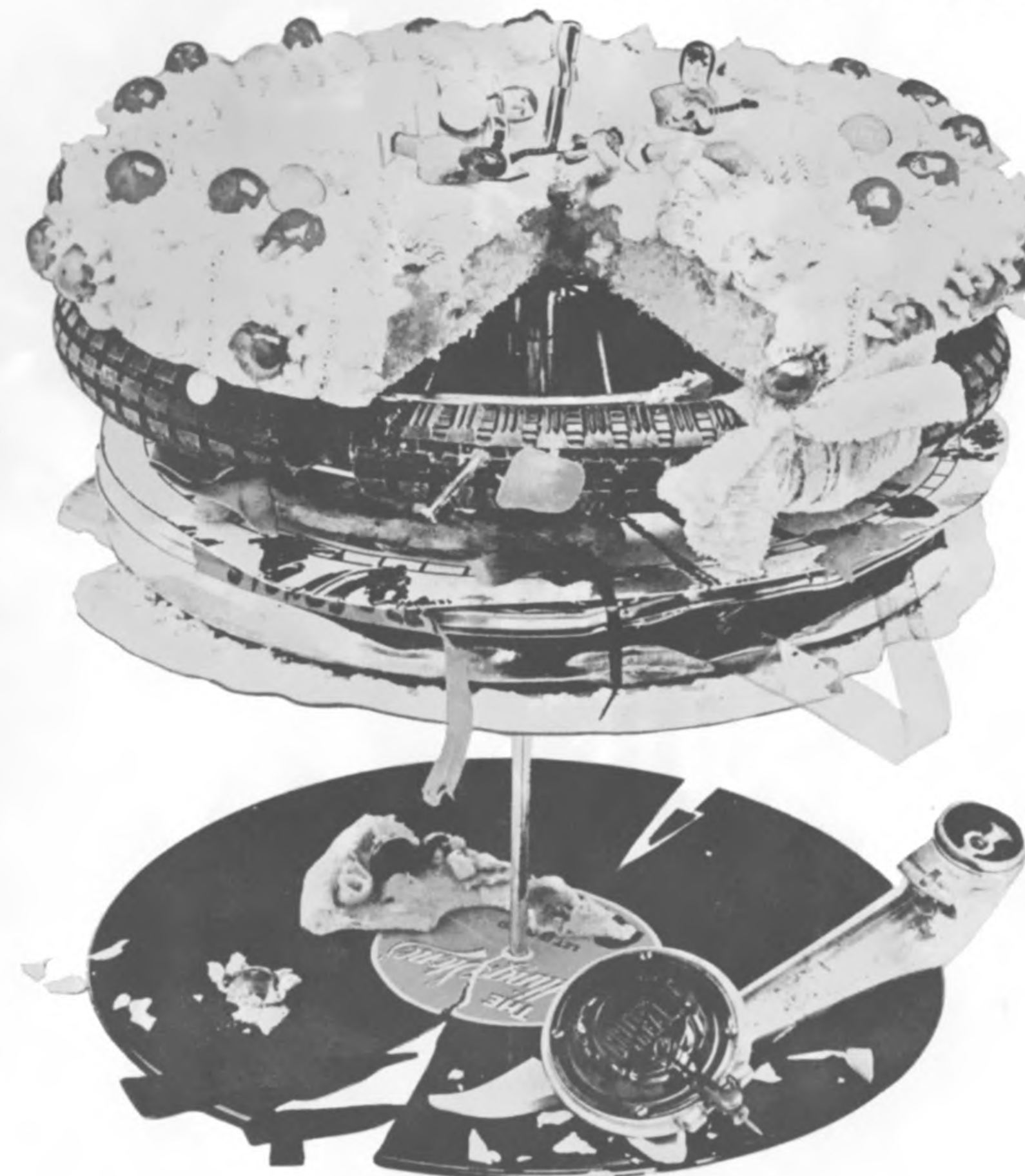
Z. You've purposely started building your reputation by playing ordinary clubs, without using any hype tactics and big launching tours.

R. Yes, that's true. Any other way of starting out would have been false, and we didn't want to begin like that. As well as that, we weren't sure about our music ourselves.

Z. I'm waiting to see someone put a label on your music - it'll have to be "Neo-classical, harpsichordal, madrigalic, medieval, choral folk rock" or something. You can't really pinpoint it as being comparable to any other group's sound can you?

R. Well, that's how we wanted it... that's what we set out to do.

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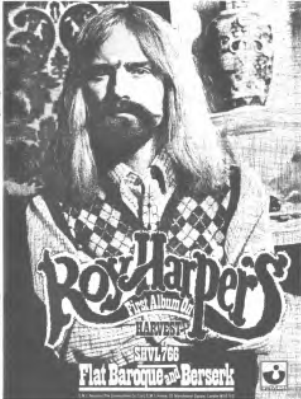
BUT THEN SO WAS THEIR FIRST—
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First Album On
HARVEST

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how the hell do we get started?

APART FROM FRIENDLY HUSTLERS, THE GREATEST NUMBER OF CALLS WE RECEIVE IS FROM GROUP MEMBERS WHO WANT TO KNOW HOW THEIR BAND CAN GET OFF THE GROUND. THEY ASK IF WE CAN RECOMMEND SOMEONE THEY COULD SEND TAPES TO, OR IF WE CAN GET THEM BOOKINGS, OR AN AGENCY, OR A RECORD CONTRACT,

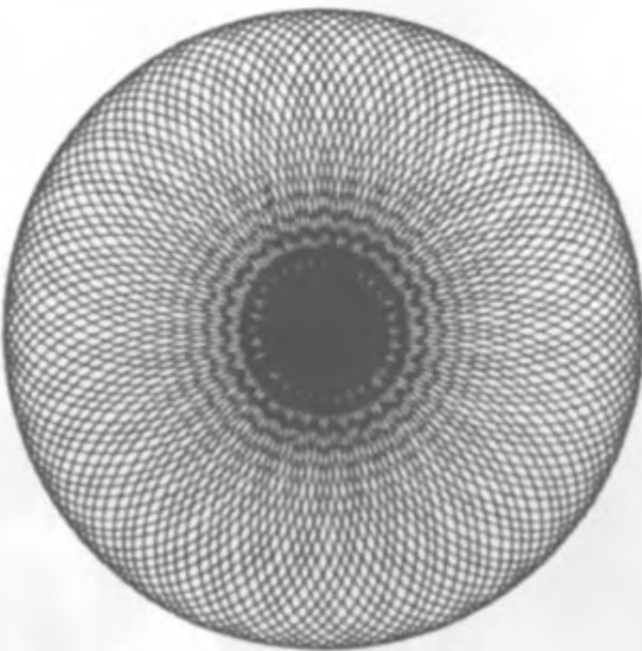
AND SO ON...AND NOT ONLY DOES IT DISHEARTEN THEM WHEN WE CAN'T OFFER ANY CONCRETE HELP, BUT IT BRINGS US DOWN TOO.

SO, IN AN ATTEMPT TO HELP SUCH PEOPLE, WE ASKED FIVE DIVERSE GROUPS JUST HOW THEY SECURED RECORDING CONTRACTS, AND HOW IT HAS AFFECTED THEM FINANCIALLY. WE

CHOSE THEM SO THAT THEY RANGED FROM VIRTUALLY UNKNOWN TO RELATIVELY POPULAR, AND ALL HAVE HAD RECORDS RELEASED WITHIN THE PAST MONTH, OR WILL HAVE RECORDS RELEASED IN THE NEW YEAR.

AT THE TIME OF GOING TO PRESS, NO-ONE WE ASKED HAD HEARD OF MARSUPILAMI OR KEITH

CHRISTMAS; SOME HAD HEARD OF FOREST (VIA TOP GEAR) BUT NONE WAS AWARE THAT THEIR ALBUM HAD ALREADY BEEN RELEASED; QUITE A FEW KNEW OF SKIN ALLEY AND MANY HAD SEEN THEM; AND MOTT THE HOOPLE WERE KNOWN TO MOST PEOPLE THROUGH THEIR SINGLE AND THEIR ADVERTISEMENTS.

	Skin Alley (Max Taylor; ex group member, now a partner in Clearwater Prodn - their agency. 17.11.69)	Marsupilami (Fred Hasson, 24.11.69)
		
HOW LONG HAD YOU BEEN WORKING PROFESSIONALLY BEFORE YOU MADE THE RECORD?	Theoretically, we've been professional since about October 1968, but the personnel of the band has changed vastly since then... just the name has remained. From February this year we've been full time musicians, i.e. none of us did a decent day's work after February.	We all left our colleges and jobs and so on in June this year, but we'd been playing together since October 1968.
IS ENVIRONMENT IMPORTANT?	We've always lived in, and worked from London, and I consider it important to do so.	Yes. Being right down here (near Taunton, Somerset) does hamper us a lot. We played in London (at Goldsmiths College) in July, and at that time, it was fair to say that we were on equal standing with bands like Quintessence, Mighty Baby and Jody Grind. But down here we miss out on any publicity.
DID YOU CHANGE YOUR NAME BEFORE MAKING THE RECORD?	It's been Skin Alley for over a year now.	No.
WHO IS YOUR PRESENT MANAGER? HOW DID YOU MEET HIM? ARE YOU SATISFIED WITH HIS HANDLING AND THE FINANCIAL AGREEMENTS? DID HE INFLUENCE YOU TO ALTER YOUR STYLE OR APPROACH?	Richard Thomas (also part of Clearwater Productions). He's known the drummer and bass guitarist for about 4 years, and when he was at University he used to try and get bookings for the group. When he left, we decided to let him manage us, and we're very satisfied with his handling of the group and the finances. He never pressured us to alter at all.	Julian Palmer Hill. He's an old friend of ours who just one day asked us why we weren't doing anything to try and get established. He takes a cut of the gig money the same as the rest of us do, and we feel pretty happy with his handling. He didn't try to alter our style, but he attempted to polish our act up a bit.
HAVE YOU HAD PREVIOUS MANAGERS, & WHAT WAS YOUR EXPERIENCE?	No.	No.

Mott the Hoople (Mick Ralphs, singer & guitarist 13.11.69)	Keith Christmas (Himself - 17.11.69)	Forest (Andrew King of Blackhill (agency) 17.11.69)
		
We got together in June this year & made the album almost straight away, but we have only been doing gigs as Mott the Hoople for 4 or 5 weeks. Four of us (except Ian) were together in another group from January to May, but before that we were in various local groups for quite a while.	I'm still at University on a full time course, so I've never been fully professional. I've been semi-pro for about 2 years, doing folk clubs.	About 2 years.
Yes - I think it's essential to be based in London. We were previously working around Hereford, which is very isolated. I don't think you can really get going unless you start from London.	Yes; London brings me down to the extent that I find it impossible to write - it's just too distressing. Workwise, the best environment is Bristol, as far as I'm concerned. But you've got to come to London if you want to record - I come in to record, and then shoot off straight away.	Almost without exception, every successful group ends up in London, but very few good groups come out of London. Forest live in Birmingham, but all the business takes place in London. At this stage I don't think it's important for them to be in London.
We used to be called Silence. Guy Stevens found us our new name, which is the title of a book by Willard Manus.	No, it's my real name - I suffered purgatory at school for it too.	They were once called the Foresters of Walesby, but they changed their name long before they came to us.
Guy Stevens. I sometimes used to play with Dave Mason and Jim Capaldi and I knew him vaguely through them. As far as his handling and the financial aspects are concerned, we're completely satisfied. He influenced us in as much as he thought we needed another vocalist - so we put an ad in the paper and got Ian - but he's really behind us and has complete faith in us... everything we've done is down to him really.	Sandy Robertson. He was down at Cousins when I was playing, and later mentioned - through his ex-secretary, who is a friend of mine - that he'd be interested in managing me. We have a verbal contract (because I don't really want to sign personal contracts with anybody) whereby he gets me gigs and concerts, though most people book me directly. I don't hustle over financial matters, and I'm absolutely satisfied with his handling... he didn't try to exert any influence on my style.	They haven't got a manager at the moment. I'm their agent, and in fact I do all the managerial work for them, but I only take 10% off the gigs they do. I met them as a result of John Peel sending them round to see us. I would say that they are probably not satisfied with our handling, because we have not been able to get them as much work as they would like, but I think that they're very satisfied with the recording side. As far as the agency side goes, we're unhappy too, but at the moment there's little we can do... at the level they're on now, one can't expand their reputations by spending a lot on advertising and hyping - it's more of a word of mouth thing which will get them off the ground, and this word of mouth thing is only just starting to get going now. We've influenced them in that we've tried to make them develop a more polished performance, but you can't really say "polish up your performance, mates". Making the LP polished them up; in fact I think the discipline required when making an album helps to polish any group's live performance. I think that they have tightened and polished their act, and that this is partly due to our influence.
No.	No.	Yes; Mark Williams, now of IT, with whom they were satisfied in some ways, and in others not.

	SKIN ALLEY	MARSUPIAMI	MOTT THE HOOPLE	KEITH CHRISTMAS	FOREST
HOW DID YOU GET TO MAKE THE RECORD? DID YOU TRY OTHER COMPANIES?	After 3 or 4 months of managing them, Richard put an advertisement in the Melody Maker, saying the band could be booked through him - and a guy from RCA phoned up. At that time, RCA were going to start an underground label called Advent, and this guy said he was very impressed with Skin Alley and wanted them to be his first signing. But anyway, having received this offer, Richard went round to other companies to see if he could get a better one by hawking an acetate the band had made (the 3rd they'd made). Marmalade, Polydor, Apple and various others turned him down - and it was amazing how un-aesthetic minded and extremely naive some companies were - but CBS said 'yes!'. And CBS really were interested... it was always obvious that their attitude was very different from most of the other people we saw.	John Peel saw us at Goldsmiths, liked us except that he thought the vocals weren't too hot, and told us that if we liked, he'd sign us to Dandelion straight away. But he advised us to look round for a better offer first, because he reckoned we'd get one. So we recorded some tapes when we were down in London, and Julian and I went round to every company we could think of. Warner, Mercury, Island, MCA and various others turned us down, but Transatlantic were interested, and after Nat Joseph had seen us playing live at the Country Club he decided to sign us.	We played demos to Guy, who wasn't particularly impressed, but we cajoled him to actually see us play and after that he wanted us to do the record straight away. The fact that he has an executive position with Island Records cut out any of the usual negotiations and trappings round record companies.	Sandy produced the album privately, with people from Mighty Baby doing backings, and then took it to Harvest and RCA, who both accepted; Harvest were a bit slow over negotiations, by which time we'd gone with RCA. Getting the record together in the first place was a question of initiative and bread, I suppose. All but one track were recorded in 16 hours at Sound Techniques, which is only 4 track.	We'd made a deal with EMI, whereby we provided them with a lot of material to start their stunning-new-underground-label Harvest, and we provided them with, among others, Forest. We didn't try any other companies.
WHO PRODUCED IT AND HOW LONG DID IT TAKE?	Dick Taylor (ex Pretty Thing) produced it, and it took about 80 or 90 hours to make.	Transatlantic put us into the studio last month, but nothing satisfactory materialised. We were very nervous, and the producer told us not to turn up over a certain volume, not to alter the tension on the drumskins, and generally stared at us with a blunt look on his face. Anyway, we all decided that the group wasn't ready for the studios, so the sessions have now been put back to January.	Guy produced it. It took about 2 1/2 weeks to record (Morgan Studios), and about the same time to mix (Olympic).	I did. It took about 50 hours to record, and about 15 hours to mix.	I think they were satisfied with the record, yes.
WERE YOU SATISFIED WITH THE PRODUCTION, AND THE RECORD AS A WHOLE?	Yes, Dick did it very well.		Really we're very pleased how it turned out, but the next one we are going to record at Olympic, so that we can get better instrument separation. After you make a record, you always feel that it could have been improved on somewhere - that certain passages should have been re-arranged... but we're so much wiser having done this one. The next one will be so much better.	I'm satisfied now, but when I first heard it I was really brought down. I've grown to like it by hearing it more... how shall I say; 'I'm not overwhelmed, but I think it's a perfectly adequate first record'.	
ARE YOU SATISFIED WITH THE RECORD COMPANY'S HANDLING, SLEEVE GRAPHICS, ADVERTISING AND PROMOTION?	They have been very helpful with pre-release publicity, and we will have 100% say over sleeve design, and quite a lot of say over advertising. We're very happy with that side.		Yes, Island are great because the music is always the first consideration. The sleeve and adverts are excellent because they put so much thought into everything. Most companies are so hung up with selling, but Island don't treat us as soap in a packet - you'll notice that a large percentage of the people who work at Island have come to see us play tonight (at the Country Club)... even the birds. It's not just a question of working there and knocking off at five - they're all really interested in the music.	The sleeve I like - I worked out the idea with the photographer... it's not elaborate but I like it. I don't know about the record company's handling... it's early days yet. But the advert in MM was shit - it seemed to be a spectre of the 50s; 'I'll make you a star, my boy'!	I'm sure Forest feel that EMI should have spent more on advertising, but I'm more conscious of EMI's problems than they are. The sleeve was done exactly as Forest and I wanted it. I don't feel that I can answer that question fairly on their behalf.
WHAT ROYALTY % ARE YOU GETTING FROM SALES?	3% (1 1/2% abroad) going up to a figure which will depend on many things. But they've got the largest distribution of any record company in the States, which is more important. We don't expect to make much bread on the album, but it's the best form of publicity there is for getting bookings for a band on the road.	We're getting 5% of 90% of the retail price. If we sell over 100,000 it goes up to 6%, and if we sell over 200,000 in the first three years it goes up to 7%, which is what the Pentangle gets too, I think.	Don't know - but Guy negotiated it for us and we trust him and Island.	Haven't a clue - nor do I care. The record has given me a lot of personal satisfaction.	They get 3%, and half that amount on sales abroad.
DID YOU GET AN ADVANCE FROM THE RECORD COMPANY PRIOR TO MAKING IT?	There was an advance of £100, which was just a friendship thing really.	Yes. We got £100 on the publishing and we're getting £500 on the record.	Yes, we got an advance on the publishing of some songs I'd written, and we used that to get a flat - a London base. Island paid our keep until we started to gig, and now they have us on a retainer and pay us wages.	No.	Yes; about £150, plus an advance on the publishing.
HOW MUCH DID YOU EARN BEFORE MAKING THE RECORD, HOW MUCH NOW? HOW MANY GIGS DO YOU PLAY IN AN AVERAGE WEEK? HOW ARE YOU PAID?	The band's going out for up to £60 at the moment, but usually quite a bit less. After the record comes out, the figure will, I expect, be considerably higher. As far as bookings go, we're doing relatively well - as many as 4 or 5 gigs in an average week, but often more. The money goes to Clearwater, who pay each of the band £5 a week, plus rent of a flat, plus hire purchase and upkeep of equipment and their van. It's an ideal situation as far as the band is concerned, and as the HP is paid off, the weekly amount will rise.	We're going out to colleges for between £40 and £60 at the moment, but due to our geographical location and lack of an agency, we've only got about 5 bookings for the whole of December so far.	As Silence we earned nothing. Now we're on a retainer from Island. The gig money goes straight into the office, and they pay us about £15 a week each, which is OK by us. We're doing about 2 or 3 bookings a week now, and it's good because the promoters, who had no idea what we were like musically, have asked us back for return gigs each time.	The record hasn't really been out long enough to make any difference, but in any case I don't really want to do more than the 1 or 2 gigs a week that I'm doing now, because I'm supposed to be studying. I get paid directly by club promoters, and Sandy only takes his percentage - 10% - when he books the gig.	They were earning up to £20 a gig, but are now going out for up to £35 or £40. The gig scene is pretty grim - they are doing an average of about 6 a month, and their financial problems are pretty gross too. They owe us quite a lot, so if, say, two lots of gig money comes in at once, we deduct a bit, but if it's only the usual £20 or so, we send it all to them.
DID YOU HAVE ADEQUATE EQUIPMENT BEFORE YOU MADE THE RECORD? HAS THE RECORD COMPANY OR YOUR MANAGEMENT PURCHASED ANY NEW GEAR FOR YOU?	Adequate, yes. The management has bought quite a bit, yes.	Yes, certainly. We've bought a new Transit, new organ, new PA, all sorts of things. All on HP.	Yes - we launched out and borrowed money for a van and gear... we went the whole hog. It's all on HP, but that's the only way it can be done. Island only got us a new Binson PA because we had sufficient equipment already. I'm sure they'd have provided other stuff if we'd needed it.	I've got a Fender acoustic, which is perfectly adequate, but I'm trying to get the bread together for a PA and electric equipment, which will give me a greater range.	They're all acoustic, so their equipment is adequate, but they bought a PA with EMI's advance.
HAVE YOU HAD ANY PRESS COVERAGE?	We've had mentions in IT, a mention in MM when a lot of our gear was stolen, and an article in Zigzag.	Other than local rags, no.	Quite a bit in the underground press - 2 pages in IT, a bit in Zigzag, and a photo in International Free Press... and we've had full page ads in MM, Time Out and so on. A guy from the Record Mirror was down here tonight - he may do something on us.	No, not really - except a monstrous interview in the Western Daily Press about 2 years ago.	One or two nice articles in local papers, a good review of their album and an article in IT, and that's about all.
HAVE YOU HAD ANY EXPOSURE ON RADIO OR TELEVISION?	We have recorded a live appearance on Top Gear, which hasn't gone out yet. This was a result of John Peel seeing and liking the group at a gig we did at All Saints Hall.	No. John asked us to contact him, but we never got round to it because we thought we'd wait for the record to come out.	Not much... John Peel and Pete Drummond have both played tracks from the album, but as far as I know we haven't been played on anything else.	No, not as far as I know.	No TV. They've done Top Gear and Night Ride, and LP tracks have been played by John Peel and Pete Drummond.

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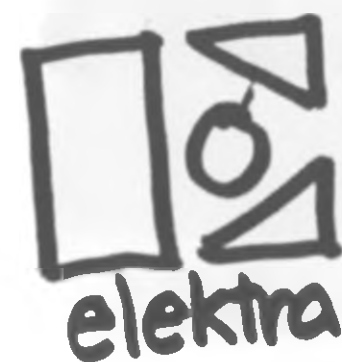
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featuring White Bird
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EKS 74057
* released Dec 5th.



SENSE OR CENSOR

The moving finger moves, and moves on across an expanse of projected whiteness, on past an expanded pore, on, on past a glistening downy hair, on, on over a gentle fold in smooth flesh, on, on towards.... Jesus! What is it? a NIPPLE! - out with the censor's scissors, slash, slash, cut, cut. The offending footage drops to the floor faster than a groupie's pants. Evil has been averted. The British public has been protected, mental clap has been snipped at its source by the prophylactic scissors.

But civilisation has marched on since those days. The nipple has been vindicated, recognised as therapeutic. What Sunday paper can survive without its weekly nipple ration? Officialdom looks benevolently down from its castle in the fog - 'vote for us, we gave you the nipple'. Liberalism advances, a short step for a nipple, a gigantic jump for mankind. But forces are at work to disrupt the gigantic jump - official censorship isn't needed when there are plenty of set-ups quite happy to do their own back pedalling. The Isle of Wight happy-naked girl whose picture advertised an LP by Free has not one, but two nipples. Too much, man. Let those nipples not darken the pages of Melody Maker; what would the nation's mothers say? The nation's mothers would probably say that nipples are to be sucked and not photographed, and to a certain point I agree, but all the same the omission of the ad is incredible.

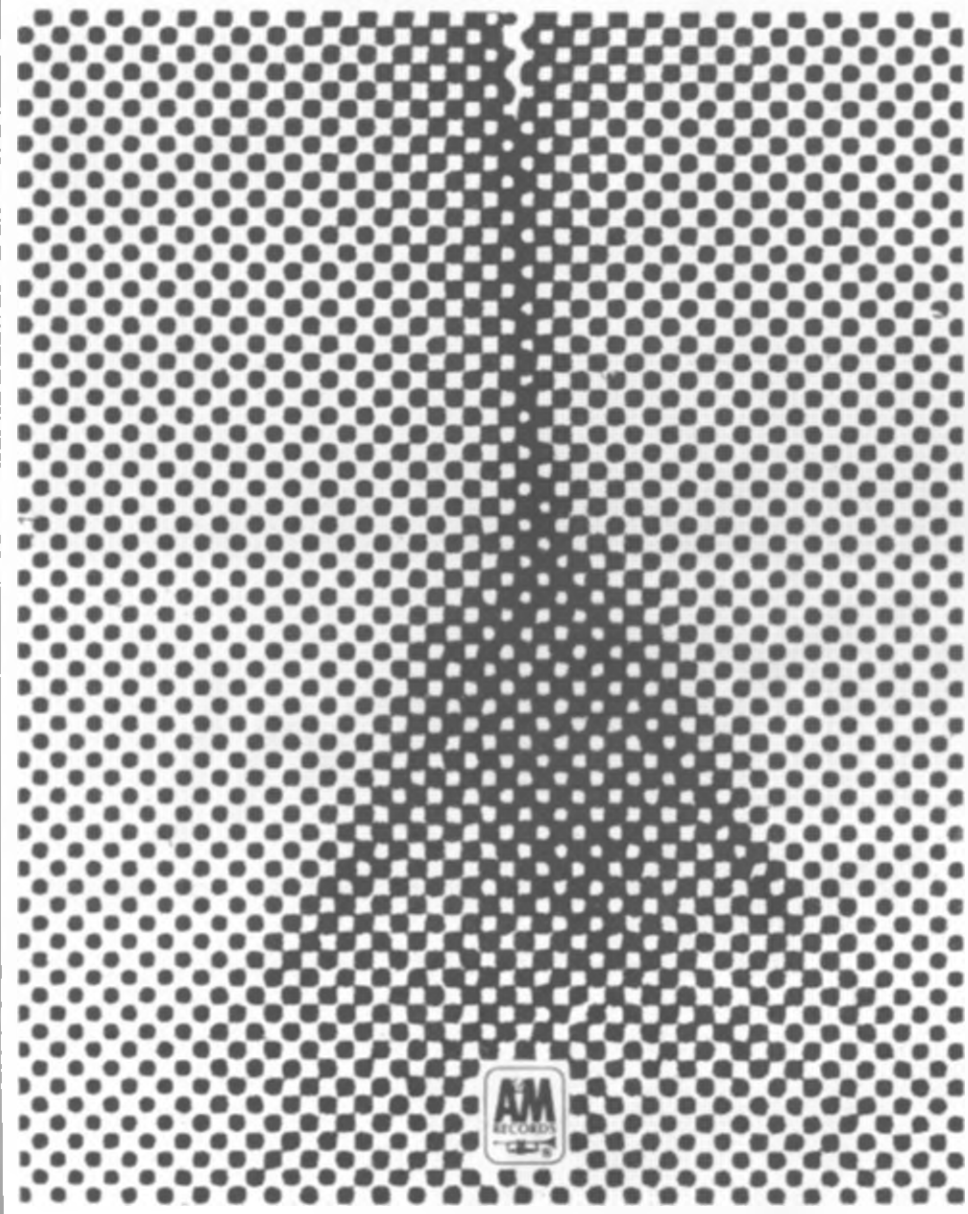
"Incredible". That was how Pete Townshend was misquoted in his description of the King Crimson LP, also in an ad in MM. The scissors had been in operation. Fortunately, elsewhere he was correctly quoted; "Fucking Incredible". Still, we all know that masturbating makes you blind and drives you crazy, so perhaps using adverbial forms

of four letter words gives you the clap, or makes your hair fall out.

Hair in Hendrix style is offensive to some, claimed an article in New Society a few weeks back, because its frizziness is reminiscent of pubic hair. Good, good, good. So it is appropriate that hair should figure on the sleeves of a series of 4 albums called Backtrack, a retrospective selection of Hendrix, Who and other material. Track produced a nice set of sleeves, each featuring an innocuous anatomical close up photograph by Peter Sanders - an armpit, the crook of a knee, fingers, and lips - so close-up that it's difficult to identify any of them. Polydor, who distribute Track, are apparently refusing to handle the albums because of the "offensive and suggestive" nature of the photos. Crazy. Seems like a new parlour game, 'Spot the vulva' - if it's hairy and not readily identifiable, it must be genital. Guilty until proved innocent. Apparently Track are so pleased with the sleeves and so dejected at their rejection by Polydor, that release of the set is likely to be delayed indefinitely.

Hair is also at the centre of the eternal triangle. US publicity for Joe Cocker's 'Delta Lady' was based on a photograph (modelled by the girl drummer of an LA group) reduced to heavy dots for newsprinting. In its full page largeness, it could be anything triangular and vague. Only at a distance does it look like what it is, a beautiful triangle patch of pubic hair, purely an emblematic expression of the words 'Delta Lady'. Incomprehensibly, the ad was rejected by Billboard, but an ad for Ike and Tina Turner's album 'The Hunter', did pass through the Billboard self-censorship barrier; the lower half of a black and beautiful lady enclosed in silky pants, but with the hump well de-

joe cocker
delta lady/A&M 1112



finer. Sex sells, as long as 'standards' are observed in all their vagueness.

The 'Two Virgins' weren't clothed in silk - the public's protection was given by brown paper; a reaction from retailers refusing to display the album naked. No doubt they feared prosecution - at least their reaction was clear cut. But not everybody can be so unequivocal - Philips manage to look forward out of one eye, and backwards out of the other. 'Morality' in the public eye - the withdrawal of 'Je t'aime' after it had become a big chart success - while 'Virgin Fugs' (featuring our columnist Peter Stampfel) is still readily available on a Philips tied label, with songs like 'Coca Cola Douche', and others advocating amphetamine and oral-genital exploration, and using an abundance of 'horrible' four letter words.

Pye also. They refused to handle two of the Fugs albums, a Lenny Bruce set, and 'Uncle Meat' by the Mothers. This was because they didn't meet their particular definition of good taste. Yet they issued an album by Velvett Fogg, which was sleeved in the most tasteless cover ever - a picture incorporating a couple of crudely daubed naked women. The concept of the album, and the other three in the same bunch of Pye's big all out campaign to crash the underground market, was so naive and uninspired that a whole lot of shops didn't even bother to stock them.

And the BBC. They never played 'Je t'aime', yet 'Superstar' or whatever it's called, is getting all the plays anyone could ask for, which is strange when you examine the history of all the songs they've banned and their reasons why. They recognise that 'morality' is as impermanent as fashion, but insist on staying way behind.

Censorship attempts to impose a morality by exclusion and suppression. Anything considered bad is hidden from public view - a completely negative and useless process. What is wrong today is OK tomorrow. The whole concept of censorship is sinking in a mire of futility. The only problem is it won't sink fast enough. Ian.

IS ANYTHING HAPPENING IN MANCHESTER?

YES! For the first time since the days of Merseyboom, enough groups are surging out of the area for a label-maniac to pronounce the arrival of the 'Manchester Sound'. All the signs point to the end of the lean years; when not only the weekend, but the whole scene started on Friday night; when you had to bluff your way into the university to hear any good music; when pub entertainment meant a half-pissed 60 year old playing a dischordant 'Waltzing Matilda' to a grinning sea of slipping dentures. Now, the scene is expanding rapidly... giving local groups more scope and more venues, and providing good music somewhere almost every night of the week, which is what the Rainy City explosion is all about.

Several groups are trying to get going by using Manchester as a base, but it's early days to draw any conclusions as to whether or not they'll have to trek south to succeed nationally.

Having amassed a hefty (?) following, the band lost its drummer, who went off to form his own group, and so they re-organised, re-thought, and re-emerged as Stack Waddy about 4 months ago, with John Knail (late of the Knails) on vocals and harp, and Steve Revell (who used to be with the Zap Band) on drums.

After the Buxton gig, things seemed to drag a little, but now John Peel, who saw them there and mentioned their prowess in a subsequent Disc column, has asked them to make a demo tape. This they are currently doing.

As a band, they are very, very good, and very heavy. They are one band I can recommend everyone to go and see... their music is blues, its rock, and it's total involvement. Watch Stack Waddy!

STACK WADDY

Stack Waddy first drew vigorous nods of approval at the Buxton Progressive Blues Festival earlier this year - they were the only band to generate enough atmosphere to get the audience dancing in the aisles. Two of the group, Mick Stott (lead) and Stuart Banham (bass), played for many moons and more in the New Religion, which Mancunian group spent most of its time dragging around the continent before returning to the old sod to cut a Polydor album (with which they weren't altogether deliriously joyful).



THE BOX



From Yellow Dog

GRAVY TRAIN

Jethro Tull is a name you just have to mention when trying to describe the sound of Gravy Train, because Tull influences are apparent in many of their numbers. This is not to say that they're copyists, it's just that their respective line-ups are similar. John Hughes manages to get some very nice sounds from his flute and sax, whilst Norman Barret has an amazing habit of kissing thin air - especially when he's freaking out on a heavy guitar riff. Les Williams (bass) and John Davenport (drums) provide a fine base, on which their funky, blues-based music is built, but I tend to think that they often stray too far into jazzy improvisation.

About a month ago, they went down to do a recording test at Island Records, but nobody knew anything about it and they returned dismayed. Still, they are one of the most popular bands around here, and much wider recognition in 1970 seems inevitable.

GREASY BEAR

The cheerful insanity of Chris Lee, whose bizarre ramblings punctuate their performances (as well as the pages of Grass Eye, for whom he writes an occasional column), makes Greasy Bear one of the most fascinating local bands. Originally an acoustic folk trio, they have developed through various intermediate stages, into a first class rock group, playing at venues as distinctive and varied as the first Grass Eye benefit and The Cavern(!).

As singer Ian Wilson says: "The underground in England isn't really the underground at all, man. The true underground is a very small minority whose heads are in the right place - spaced out over their entire being, man. And what's more, I want to make it clear that I hate all this publicity, man... I just can't stand it when I walk down Market Street and people recognise me, man. That's why I have to wear these dark glasses, man - do you think they'll look OK on the photos, man? Are you gonna do a big feature on the band, with me in particular, man? Yeah?"

Unfortunately for us, or probably more unfortunately for Midlandsers, they recently moved south, and now work out of Coventry, where Chris is at college.

THE PURPLE GANG

Those who relish 'oldies but goodies' will know all about the Purple Gang's legendary single 'Granny Takes A Trip' (Big T 101). John Peel played it on his first Top Gear as a representative sound of those early (? - 66/67) days - which it certainly was... It had almost been the anthem of the emerging London underground and, as a result, sold well for a couple of years. But the record's success didn't bring any joy to the band, who decided to split a year and a half ago, as a result of agency disinterest and lack of work.

"Granny wasn't really intended to be a head song", said Joe Beard, a founder member of the Purple Gang, "...it was just a nice, happy, jug band sound. If it was taken as a head song, the underground didn't try to help us any when we were

floundering".

Now, three of the old band have reformed, and are working to get the Purple Gang back into prominence: Joe, on 12 string guitar; Gerry Robinson, who's still freaking out on electric mandolin; and Geoff Bowyer, now singing as well as providing the keyboard sounds. Lucifer has left to pursue Black Magic, so he says, and two new people have been brought in - Irish Alex, on drums and washboard, and George Janken on bass.

The new band has only been together for 2 months, but have strong views on what they do and don't want to do. First on the list of 'do's' is find a manager. As Joe puts it: "We want a turned on manager who isn't after screwing us for 50%, and who knows where he's at. Actually, we'd like Joe Boyd to manage us again, as before".

Although they'd like to re-record 'Granny', they're very wary about producing another LP like the last one ('Purple Gang Strikes' - released after they'd split), which they weren't too pleased about. "We only spent two days on it - it was a complete balls up. Now we're back together, we are writing a great deal of material, and the essence of our music is that it's not anyone else's - it's entirely our own. A little in the style of the roarin' 20s, but we're trying to get good melody into our songs - that's very important".

The new band has made the transition from being an acoustic jugband to becoming an electric group, and their sound is much better than one would have expected. They're very much into heavy rock, encompassing rock, blues and 'heavy freak' (as Joe likes to call it), as well as other influences. But apparent amongst all these is the basic style they had when 'Granny' was made - it's happy, fun and rock... much better than I'd been led to believe when I mentioned I was going to see them. "Oh them, I've heard that the new band is crap", said one enterprising person; and if you've heard the same story, don't you believe it.

"The underground in London isn't what it was 2 years ago - it's not what it's supposed to be. But in Manchester it's great - that's why we want a manager up here and not down there. Manchester now has the interest and drive that London had in 1967".

So maybe Manchester will see The Purple Gang rise again - did I hear someone mention the Phoenix rising from the ashes?

Among the many other bands building a local reputation are Strawberry Blues, and the Chicago Climax Blues Band, who have just had a beautiful second album released on Parlophone. Apparently EMI are as delighted with the record as we are, and intend to give it 'the full treatment'. Let's hope that they are the first of many Manchester bands to achieve national recognition.

This article was written by Chris Dixon of Grass Eye, the Manchester based UPS paper, and any of the bands discussed may be booked or contacted through the agency they run up there. The address is 67 Market Street, Manchester 1, & the phone number is 061 834 7798.

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NOTES FROM AMERICA

AMERI
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with peter
stampal
& antonia

Do you ball to music? We often do. Selecting good balling music is somewhat different than selecting simple listening music, since the main consideration is rhythm... does your body respond readily to the particular rhythms involved. Some music really lends itself to sensual rolling - the Stones' "Going Home" is a balling classic... for one thing it has a nice steady rhythm line, and also it's long enough (for most). If you've never made love to music before, try the Creedence Clearwater Revival's "Keep on chooglin'", which just keeps rolling along so that you can improvise against it. If you're an experienced musical roller, try Jimi Hendrix - abrupt rhythms, power, and a high energy level... but don't try Hendrix if you're tired. My own favourite romp-music is Jeff Beck, whose flair for the dramatic is unequalled - just follow that guitar line... Wow! For a far out trip, try the Bee Gees - many unexpected emotional depths and heights in these boys. We'd be interested to hear about your favourite balling records in case we're missing out, so please write to us at Apt 7P, 350 W 55th St, NY, NY 10019, USA.

Been listening to a fine 2 record set from Taj Mahal - one record called 'Giant Step', the other 'De Ole Folks at Home'. He sings a development of the country blues... a gut bucket delivery, fine singing, neat understated guitar playing, really good choice of material. My favourite cut is 'Annie's Lover'.

Greatly underrated by rock fans is Dionne Warwick. This girl is a perfectionist - so much style and feeling. Too many singers lack style. She makes most singers sound sloppy.

Who is the best guitar player over here? Plenty people who've heard enough to wager a reasonable opinion have recently said "Earl Hooker". Heard some singles on which he did the back up and his lines were fine, his touch a marvel and his taste impeccable. So we acquired his Arhoolie album which is supposed to be his best, but every cut was a standard blues/3 chord number, which is to say each cut was the same song. I'm bored with the standard blues structure... not nearly as bored as I've been with bluegrass for the last ten years, but pretty damned bored.

In the meantime, if chicken-shit versions of other people's songs are your cup of meat, try Smith, from California. Three dog night with a chick.

BOSTON BREVITIES

by John Kreidl

New York and Boston are more into English than West Coast music. Zeppelin and Who continue to be top East Coast groups - you could say that both have become honorary American groups.

The Kinks played here the other week... they were nostalgic and delightful, but spiritually tired and out of practice. The tour must be for their bank account and not their heads - Ray Davies was charming on stage, morose off it, and his whole story is reflected in his tired face. How do you write songs, he was asked. "I observe", he replied... not a man of action.

The Who on the other hand played a college concert here not long ago and displayed a tremendous group spirit. Moon was a marvelous wit.

'Tommy' and 'Arthur' are being compared by the pseudo intellectuals. I don't see that they have a thing in common - neither is an opera.

A detective hired by Columbia, who are furious about the Dylan 'Great White Wonder' album, picked up a girl I know hitch-hiking and tried to hire her to find out who distributed the record. Ten thousand copies were dumped in Boston, but we ain't telling.

Bass players often seem to write very good songs, for instance Jack Bruce and Paul McCartney. I was asked to hear some songs by the Soft Machine's ex-bass player Kevin Ayers. I thought the songs were very good so I took them along to Harvest who liked them as well. Kevin then got together with David Bedford, one of England's leading young classical composers and (with his friends) made a record called 'Joy of a Toy' which cost a bomb, but both myself and the people at Harvest think that this is a great record and hope that you will listen to it.

Peter Jenner/Blackhill

KEVIN AYERS - JOY OF A TOY - HARVEST SHVL 763



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THE SOUND OF THE SEVENTIES



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THE SOUND OF
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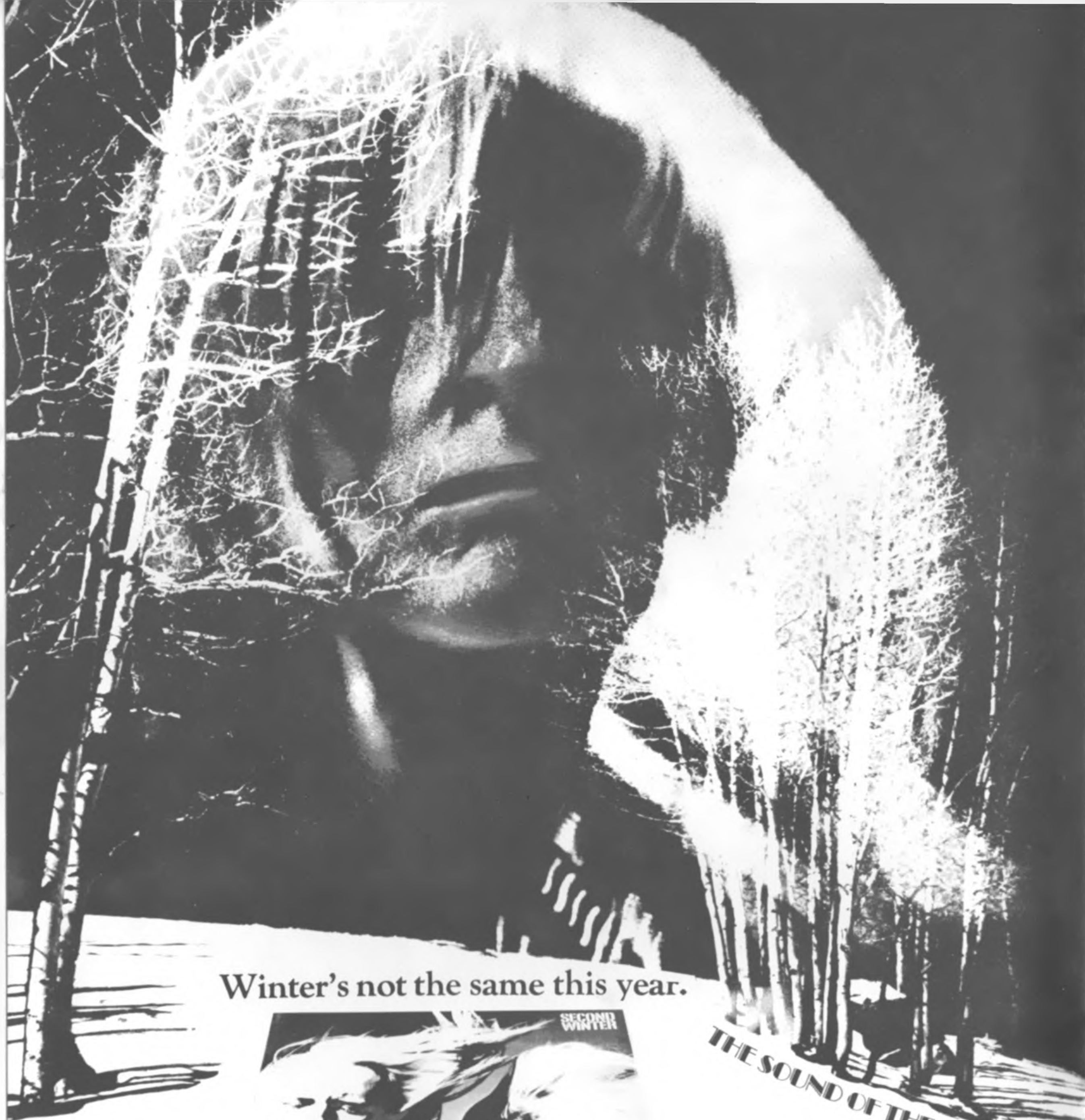
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mark hanau

IVAN ZAGNI TIM HINKLEY BARRY WILSON

THE TWELVE MONTH GRIND

Part 1: The road up

TIM HINKLEY, Jody Grind's organist, talks about his 8 years as a professional musician.

I've been playing professionally since I was 16 when I joined a group called Denny Mitchell and the Soundsations, which was pretty funny altogether. At that time I'd only been playing organ for 6 months (I used to play bass), and was full of enthusiasm, but the group only lasted 3 months and I was out of work for the next 8 weeks. As a result I was completely disillusioned with the whole music business - I hadn't earned a penny during the time I was with them, despite their having had a slight hit record (can't remember what it was called). The whole band was on the wane really, and I got in just before it collapsed completely.

I saw an ad in the paper for a name group requiring an organist and my immediate thought was money

... and I joined. The group turned out to be the Bo St. Runners who had just won Ready Steady Win, and though I was far from being musically mature, I thought the band was pretty bad. It wasn't really what I wanted to do ... I wanted to get into blues, R & B, rock'n'roll and things with a bit more musical content than the usual pop group of that time. So I reorganised the group slightly - I met a guy called Mike Patto, a singer, who knocked me out and I invited him to join as replacement for the usual singer, who was on the point of 'retiring'. Consequently, we advanced very rapidly, and started to do more musical things ... but by then, the band had really had its day, and we decided to form a new band called Patto's People.

As a result of being very badly handled by management and agents, that venture fell apart at the seams financially, so we formed another band - The Chicago Line Blues Band, with Viv Prince, Louis Cen-

namo (now with Keith Relf's Renaissance), and a trumpeter called Mike Fellana. That went OK for a while, but it was the end of an era for us all somehow, and we all split in different directions. Mike Patto went to sing with Timebox and I went back and stayed with my parents in Kent for about 9 months and really had a good think about what I was doing.

Towards the end of that period I started doing a bit of session work ... I did a couple of soul albums, which were pretty dire - one was Joey Young and the Toniks and another was the Coloured Raisins. But whilst doing sessions, I met a drummer called Martin Herriman and Ivan Zagni, a guitarist who I'd known from the Chicago Line and we formed a group to back that singer Elkie Brooks. As it happened, we never did a live date with her, because after about 3 or 4 weeks rehearsing, the band was taking off. The instrumental parts and improvisations got longer and longer and she, being in a much cooler bag, felt

the group was overpowering her, so we split.

We did our first gig at the Country Club in December 1968 supporting the Pretty Things, and the guy who runs the club, Stuart Lyons, was sufficiently interested in us to become our manager and that was the start of Jody Grind. We'd done the gig as Nova, but there were problems with that name - there was a magazine called Nova and an American group called Ars Nova - so we decided on our present name, which comes from an album by Horace Silver.

The work situation in this country is, I think, absolutely disgraceful - we've done 15 free concerts this year. Amplifiers cost a lot of money, organs are unbelievably expensive, vans are dear, petrol costs more than practically any other country in the world, but people always want you to work for nothing. I appreciate that, say, in Newcastle, we're not very well known and won't pull in 5,000 people, but in most clubs there's a regular crowd who would come anyway, so I feel that to expect some payment is reasonable. So many groups are underpaid - I think most groups are, until they get a hit record and then they go right across and start to get extortionate. But I think a lot of people take advantage, especially in London - I obviously can't quote any instances, but to pay a group £10 in London is just ridiculous ... It doesn't even cover the depreciation on their equipment. It's not even go-

ing to leave them enough money to buy a meal ... and I think if more people realized that, a lot of groups who have had to break up because of economic problems could have been saved. A lot of good groups could have got off the ground, but were never able to.

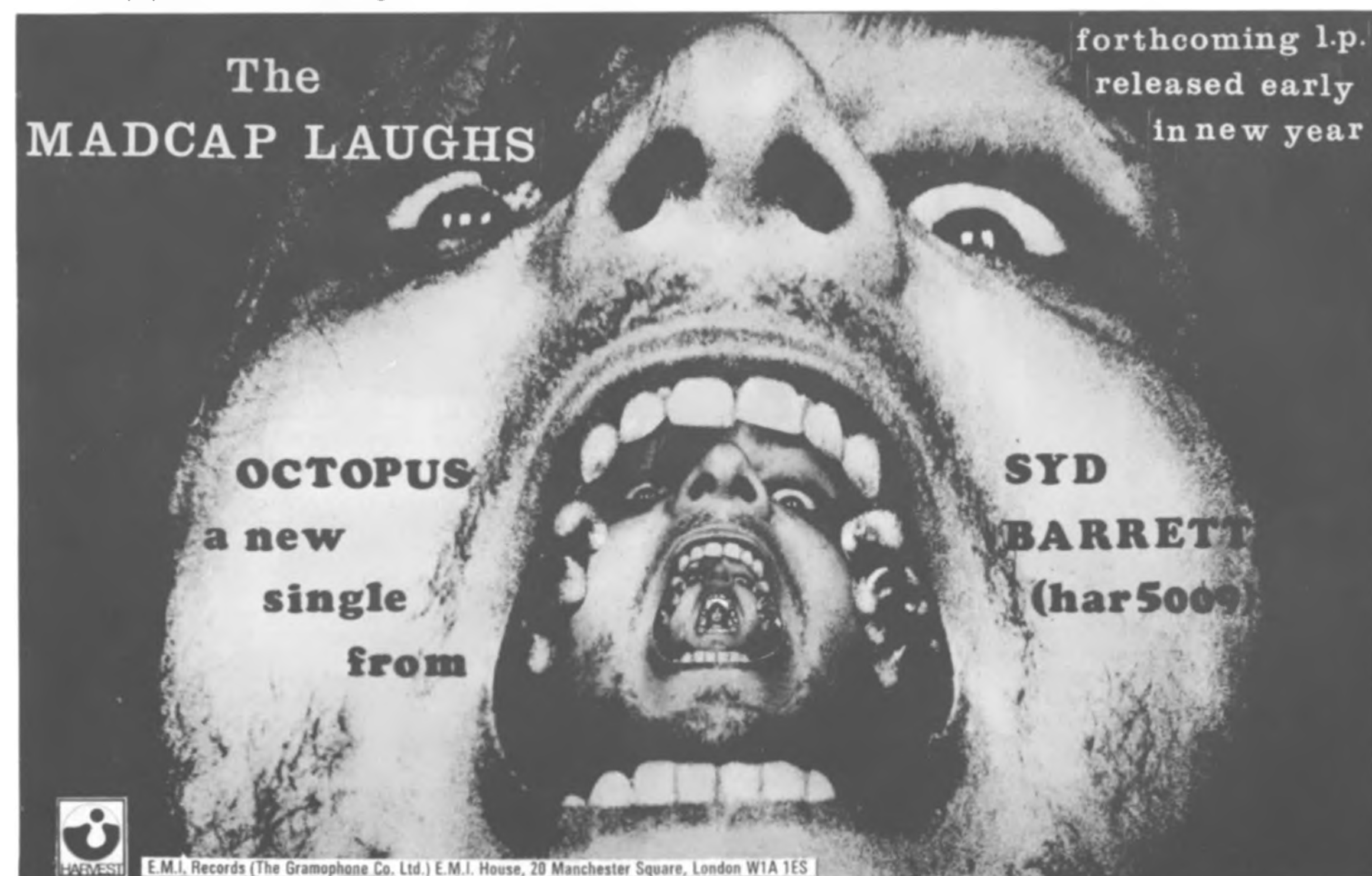
The general music scene has got slightly stagnated, but the progress made in the last year has been relatively enormous - more musical innovation has been introduced in preference to the plastic rubbish which has been pushed out for so long. But when you look back to 1956 & 57, people like Little Richard, Chuck Berry, & Jerry Lee Lewis were playing music which isn't such a far cry from that being played now. It's like a 12 year circle from "Don't Knock the Rock" which featured the early Little Richard band - that really was a band, really raving. And Bo Diddley, on his tour with the Stones in 63 or 64 whenever it was, he was playing feedback and making his guitar talk like Jimi Hendrix is doing today. Another instance is the Nice's version of Rondo (their version is taken from an old Dave Brubeck called "Blue Rondo" which was taken in turn from "Rondo a la Turk"), which shows hardly any progress on the Brubeck track made 15 years ago. So it's questionable how progressive pop music is. It's progressed in as much as the general technical level of musicianship is higher than ever, and that the musicians are searching more into classical and jazz fields.

I think there's going to be a breakthrough within the next six months, but I'm sure that management and record companies are to blame for much of the stagnation inasmuch as they don't give the artistes enough room to create. They tend to conceive plastic groups and stifle musicians into playing what they want them to play, and the sooner they realize that a musician who's allowed to get on with it will create something much more worthwhile, the better. The bigger companies are at fault here, because the smaller companies have already latched on to the idea.

I wouldn't go as far as to say that our album is incredible, it didn't turn out exactly as we'd expected. The arrangements and brass I like, but I think the group could have played a lot better, but I think it's fairly representative of what we were doing at the time.

We recorded it without the brass - we did it flat, dry, as a band and it sounded very weak - it didn't quite capture the sort of thing we do on stage, so I decided to fill it out with brass. David Palmer wrote some really good arrangements, some of which we left off the record, which would otherwise have been Jody Grind and the David Palmer Orchestra, which might not have been a bad thing. But the album is adequate ... that's as far as I'll go.

(Part 2 of this article will appear in the January issue).



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centrefold: Peter Green, Danny Kirwan, Otis Spann and John McVie listening to playbacks during the recording of 'Blues Jam at Chess'. Photo by Jeff Lowenthal



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Vitamin C tablets are sold in dark glass bottles because exposure to light weakens their effectiveness, oranges with their high vitamin C content are more salutary if enjoyed in the dark. Does extensive exposure of a group necessarily alter its validity in any way? A lot of the 'hip establishment' (see later article on 'Groovers') refuse to see any value in Jethro Tull's music because they consider that any successful attempt to reach a wider audience constitutes an ideological compromise, that a singles chart success cannot be reconciled with the true spirit of the underground. We asked Ian Anderson if he was aware of the group's alienation from this kind of person.

"Yes, that's quite possible - I've heard it from various sources, but all I can say is "Blow them", because our motives for playing music now are the same as they were a year ago - we simply have a better means of getting it across to people now. The people who liked us then, but don't now, were probably labouring under some misapprehension in the first place, or at least, weren't being honest with themselves as to why they liked us... because we appeared to be underdogs or underground, whereas

now we're obviously a pop group because we appeal to so many people.

But our integrity remains intact in our own minds, and in the minds of a lot of others as well. Fleetwood Mac may have lost some followers, but those they lost aren't nearly as important as the ones they've gained. That's why they and we do things like Top of the Pops when we can, because it's important for us to get across to new people; to break this vicious circle which exists surrounding the tastes of the young public and what the producers of the programme are prepared to give them. It's a vicious circle because the producers give the kids what they think the kids want, and the kids only want what they want because that's all the producers give them. They have no chance to hear the so-called underground music forms because it isn't given the exposure on any broadcasts for the same reason. They probably can't afford to go into the local record shops, look through and buy albums... and so the singles market is important for them, as is Top of the Pops, because by playing we give them the option or freedom of choice - if they like it, great, if they don't like it, then forget it.

I've no objection to Top of the Pops as an



IAN ANDERSON OF
JETHRO TULL

entertainment medium because it scores every time; it reaches a very, very wide cross section of the public and for this reason alone it's important for us to be on it - to get across to so many new people, who otherwise wouldn't hear about us. I hope that Family gets on Top of the Pops because a lot of people should be able to listen to them and decide whether they like them or not."

Similarly, a lot of the same people associate Chrysalis, Jethro Tull's management and agency, with 'hype machine tactics'.

"Well that is absolute rubbish because Chrysalis doesn't hype anybody. It's the most unhyping company there is... they're honest, like most people in the business these days. Most of the dicey managers and agents have disappeared because people realised and didn't want to work with them. The whole thing is now much better than people want to believe - they want to believe that groups are manipulated and are pawns in the games of management executives with cigars and briefcases. That's not true these days... except maybe in the case of a few old school agencies and the bigger companies.

When Chrysalis began, it was something like the group was at that stage - more or less a tentative experiment - and we all learnt together, with nobody demanding anything from anybody else. We tried things out, saw how they worked, changed them around and so on, until we arrived at the stage we are now, where Chrysalis is a fairly important business force on the scene and embodies recording, management, agency, publishing, record label... the whole thing."

We got to talking about the early days and early recordings of the group and how most people



thought their first single was "A Song for Jeffrey". But in fact their first effort was a single on MGM which was released under the name Jethro Toe.

"Yes, they made a mistake with the label - it was a mis-spelling on someone's part because we were in fact called Jethro Tull at the time. But we had only been together for about a week when we made that - it was one of the first things we ever did. We didn't actually have a record contract then, but I knew a producer through somebody else, and he'd asked us to make the record. In fact, it was rather a silly thing for us to have done - it was done as a laugh rather than being representative of our style at the time. We didn't play anything like that afterwards... it was just one of Mick's (Abrahams) poppy kind of tunes."

Another thing that isn't generally known is the fact that for the first month or so, the group was purporting to be a 9 piece soul band in order to get bookings. They succeeded in secreting this from their agent until they had amassed sufficiently good criticism from promoters to let it be known that they were, in fact, a 4 piece bluesy band. The agent, according to Ian, did his pieces, but continued to give them work because of the good results they'd had playing around the clubs. We wondered if they missed the intimacy of such venues, now that they had priced themselves out of the range of anything but enormous capacity halls.

"No... those sort of atmospheres frighten the hell out of me. I went to a club the other night to see Roy Harper, and I thought about the time we played there and it was scary... to think we actually went on in a place so small, so claustrophobic, with people sitting so near. We did that at one point, but if we'd carried on playing in places like that we'd never have become musically what we are now, because it's very limiting in a small place; to play music demanding volume, feedback, sustained notes, and so on would become unmanageable, unbearable in that sort of atmosphere.

Anyway, the intimacy that seems to be associated with that sort of place doesn't exist in my mind, because I feel a much more intimate atmosphere when we step out onstage at a concert hall holding from 2 to 5 thousand. When there's that many people, I find it much easier and more natural to talk to them.

And 'pricing' is not the right word really. It isn't a question of we want more money therefore we want bigger places; we want to play bigger places and play to more and more people at once - from their point of view as well as our own. We would never have time to play all the little places, and most people wouldn't see us at all.

Our prices aren't outrageous - we don't charge anymore than anybody else... we don't charge as much as we could charge. Really, the money is immaterial, so long as we're making a profit. I hate to owe money, and I'd hate to be in a position five years from now if I end up a schizoprenic or mentally unstable from doing this sort of thing as hard as we do, when I have no money. I want to have some money if I have nothing else. Money is important undeniably, although all it means to me at the moment is having food and sleep when I want to."

It seems to me that no musician has been interviewed more than Ian Anderson. His recent



holiday was curtailed by three days to placate anxious interviewers, and when we spoke to him, at the Top of the Pops studio, we were third in line after some cat from the Melody Maker, and another from Scene and Heard. We still had several questions to ask when he had to shoot on stage, return for his belongings, and leap off to prepare for his flight to New York, which was scheduled for a few hours later. Rather than cut the article short, we continue with extracts from a piece by Pete Senoff, which first appeared in the LA Free Press.

Emulation might, indeed, be the greatest form of flattery, but what if the artist accused of such actions really never had that thought in mind, but had been unjustly "branded" by various elements of the rock press?

Such is the position Ian Anderson of Jethro Tull has found himself in. Virtually every article, every review of the group links the talented Anderson with thoughts of Roland Kirk and "jazz", on which two subjects he has some definite thoughts.

"I was accused in one of the articles Leonard Feather wrote on the Newport Festival as being a second-rate Roland Kirk. It's extraordinary that somebody like Feather, who's known as a critic of some acclaim, anyways, can be so easily duped by sounds to think that I'm trying to be a second-rate Kirk. I mean, there's no comparison between Roland Kirk and me. I don't know how old he is, but I'm only 21. I've only been playing flute for 18 months. Technically, there's no comparison whatsoever. Soundwise, there is a similarity. Roland Kirk does it because he's a person who understands the instrument to a fantastic degree. I do it because it's the one sound that I can make on a flute which will blend with a guitar; a strident noisy sound. I have to do it; it's a matter of coming across."

One of the hallmarks of the jazz scene, improvisation (now popularly referred to as jamming), is something which Anderson has never really gotten into. And he doesn't want to.

"I'm all for things staying in their native packages. I mean, you don't form a group to jam with other people. I don't want to jam with anybody; it's a waste of time."

"See, the common ground you have in a jam is usually a blues... a 12-bar sequence. You just play on one chord. I mean, what can you say with those kind of limitations which haven't been said a thousand times before. I don't want to repeat the overworn blues clichés; the BB King sequences or what Eric Clapton does. They've already done them, far better than I could do them or anybody else can do them now."

"Things are changing a bit now. It's getting more cerebral; more thought about. Now the song is the important factor, not the bullshit solos in it. If you're gonna play solos, for God sake make them relate to the song and not for an excuse for saying "I'm a virtuoso". And who is a virtuoso? Not really anybody that's around now. All these guys who play their guitars and freak out for ten minutes aren't that good. It's bullshit. They know all the clichés and all the tricks; and some of them are really good tricks but they're still tricks. And it doesn't demand the same thing as sitting down and... what the Beatles do, for example. They're musicians, and don't have to prove it by playing their instruments better than anybody else. It doesn't matter if they use other people to play their instruments for them. The songs are theirs, and the songs are the important thing."

(Photo credits: page 35 Joseph Sia; page 36 Rod; and page 37 Jan Blom).



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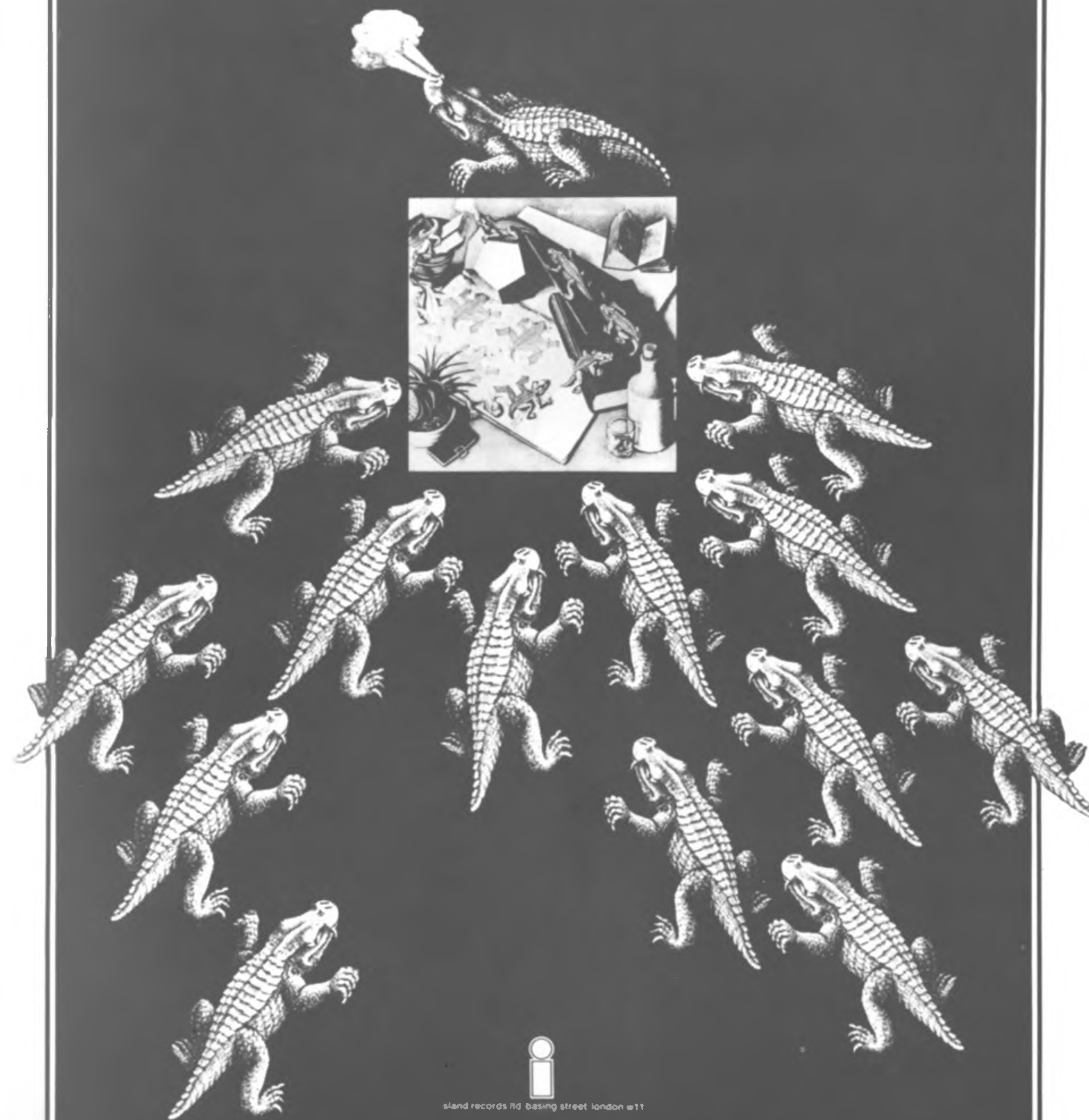


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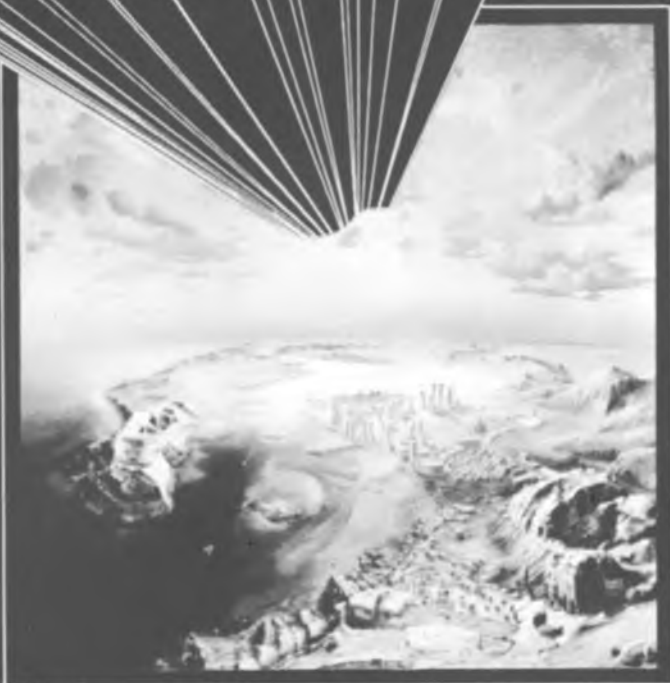


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A FINE MADNESS

ZZ. There are rumours that there are at least 7 unreleased Beefheart LPs in existence - some possibly from the 'Moonchild'/pre-Buddha days....

CB. Um.

ZZ. Do you remember the A&M single 'Moonchild'?

CB. Do I have to remember that?

ZZ. You don't know anything about any other albums then?

CB. I sure don't know anything about it if there are... I did a single called 'Diddy Wah Diddy' - an old Bo Diddley tune - but that's all I remember other than 'Moonchild'. Buddha have a lot of unfinished tapes.

ZZ. You've known Frank Zappa since your school days... had you worked together before the Straight album?

CB. Yes.

ZZ. Doing what?

CB. It was a long time ago.

ZZ. You don't recall?

CB. I don't remember.... I remember feelings, but it's almost like perfume. I don't um... I could sit and think about it, but it wouldn't come.

ZZ. Were there magic bands prior to the Safe As Milk period, or was that the first?

It's strange... until last month, it was practically impossible to find any articles on, or photographs of Captain Beefheart. Now, since his promotional visit, his face, views and ideas have been spread over practically every periodical I pick up and his music, hopefully, will now rise from the underground cavern of complete oblivion to the more hospitable soil of relative obscurity. We joined the interviewers queue and asked him some questions.

CB. That was the first.

ZZ. And the musicians on that album weren't just session musicians as some people think?

CB. No, but one fellow who was there - Ry Cooder - he was in the group at the time, but refused to go on the road.

ZZ. Could you identify the people on the Safe As Milk sleeve?

CB. Yes. John French (in white suit) played drums, Alex Snouffer (in hat) played guitar, Jerry Handley (check suit) played bass. Ryland Cooder (inset on doll's head in American inner sleeve) played guitar. Hank Cicalo (emerging from same doll's right ear) engineered the album and mixed it very well... but then someone else re-mixed it (Beefheart is a trifle less than pleased with the post session studio work on his first two albums - see the Zappa interview in ZZ3, and Miles' article in ZZ6). On the other side of the inner sleeve are Bob Krasnow and Richard Perry (under the crowns), and down in the corner there are Krasnow's wife and children.... he got it all on there.... didn't he just?

ZZ. There are conflicting interpretations as to the meaning of the title.

CB. Safe as milk was about the fact that there's too much radiation. The milk wouldn't be safe - it would be contaminated in the mothers when they nursed

their children. But it's out now, isn't it? It won't be long before they can't nurse children, will it?

ZZ. You're reputed to have a very strong anti-police feeling, provoked by a particular incident.

CB. Yes, I was picked up for walking down the street in Lancaster (Calif). I was visiting this artist, and I told her I was going for a walk because there was a drunk woman in there from the South and she was talking about my hair... and I really just didn't feel like hearing about it, so I went for a walk. And the cops picked me up and pulled guns on me and took me to jail, saying things like "We've finally got Captain Beefheart". I think they did it just to see what I was - do you know what I mean? I don't know why - it must have been a mistake... I wasn't using narcotics or anything, never have. I don't use them at all, because I don't see any reason to.

ZZ. Time magazine - you must be getting really famous - said that you and the band rehearsed for 14 hours a day. Is that right?

CB. No. We play. We don't time ourselves.... I suppose someone must have snuck in with a circle that was divided, ticked and wasn't an orange. I don't acknowledge watches because that's too much attention focused on one point. It's like being in a cloud, and when you come out there's too much light.... that's what I think of narcotics too.

ZZ. I gather that plans are afoot to begin filming 'Captain Beefheart v the Grunt People', which Frank wrote some years ago. Can you tell us anything about that?

CB. Yeah... it should really be interesting.

ZZ. What's the theme? Who are the Grunt People?

CB. (To Frank Zappa) Who are they, Frank?



FZ. They're these people on the moon, who wear these clothes which are like burlap bags with fish and garbage sewn on them. They are the villains of the story, but turn out to be the victims of a government agent. It's a little warped - just enough to retain clarity... like a mirror that makes your arm look a little larger.

CB. Yes... like a little doodab.

ZZ. What happened to the band which was with you on Strictly Personal?

CB. They're all gone. One is a car washer, one is a press operator, and one is a drummer in a marching band. Warlike, isn't it... very scary.

ZZ. In late 67 you were doing Family Dog gigs and things like that. Did you do much work on the road?

CB. No... we did a lot of playing, but no work. The fact is that I don't really remember it, because I was actually playing. It's like a child which is playing - I'm sure he wouldn't remember it. It's the way the music is.

ZZ. Was the title 'Strictly Personal' devised because the music was so personal to you?

CB. No, it was just that people have a right to receive personal mail which hasn't been tampered with. But, as you say... you said you knew about Robert Krasnow didn't you (yes), it was phased and, how shall I say, butchered while we were in England. We don't use phasing at all - I don't think white noise is the answer. The music was done honestly and shines through like a diamond in the mud - you know what I mean? Because we were really playing... then someone who wasn't got a hold of it.



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I've only got to trip over a revived 45 or an old Melody Maker or something, and my mind goes digging back through those amazing days of Merseybeat, when the bad Elvis copies of Russ Saintry and the Nu Notes and people of that ilk were bulldozed of the stage of our local Majestic Ballroom (now, naturally, a bingo hall) by the incredible innovation of groups like the Swingin' Blue Jeans - "We dig Chook Berry, he's gear" - unbelievable in those days. And they all came ... The Big Three, the Searchers ("Sorry if we're not so hot tonight but we've been driving all over the bloody country and we're shagged out"), Billy J. Kramer and the Dakotas, Gerry and the Pacemakers etc. etc. I wonder what they're doing now? ... Gone back to Germany? Slicing bread? Doing "Cabaret"?

Without a bit of luck, I'd probably have been wondering where Jackie Lomax had gone. He'd joined the Undertakers (after being in Wallasey's first ever group - Dee and the Dynamites, who were pretty big once - they had this pseudo macabre set up with coffins and top hats, and used to do all the rock standards of the day; "Money", "What about us", and of course, "Mashed Potatoes" a number which, though devoid of any qualities save a stunningly boring thumping rhythm, was bashed out by about 94% of bands of the era.

I must admit, I was sceptical about their future. It seemed to me that they didn't have much going for them ... just a couple of gimmicks and a songbag full of fairly popular second hand songs. They weren't riding to popularity on the Beatles' coat tails, but without the Mersey boom they wouldn't have got out of the Cheshire/Lancashire cellar circuit. Their slow disintegration and final dissolution was inevitable.

Jackie Lomax dug out some of his group memories: "The Undertakers was the last group of the early days ... there was the Big 3, The Beatles, Rory Storm and the Hurricanes and so on ... and we were the last of that batch. Then a whole load of younger groups came in - the Merseybeats and so on.

We had Tito Burns as our agent, but he had his hands full with the Searchers, which meant so much of his attention was detracted from us ... but we made four singles, the best of which was "Just a Little Bit" which got up to No. 31 or something and sold about 50,000".

The group floundered in America and after one or two other doomed ventures he heard (from Cilla Black at a New York party according to his press hand out) that Brian Epstein was looking for him. By the time they made contact, Jackie was involved in an embryonic group called the Lomax Alliance, whose arrival and rosy future were heralded in the music papers. I wondered at the time on whose opinions these journalists were basing their postulations, but now, with experience of such things, I realize that any theories sprung from press releases and imaginations. In fact they were a failure ... highly unsuccessful.

"I like the highly!!! But the point was that our whole future hung on Brian Epstein. In fact we made one single and an album which wasn't released ... but we (there were 2 American guys from a NY group called The Lost Souls, and Bugs from the 'Takers) were all trying desperately to write seriously for the first time, and we did some nice things. But Brian lost interest in the business in



general and then, of course, he died, which put the top hat on it."

"Nobody at NEMS knew what to do with us, so we broke up. Then one or two people asked me to go into groups with them - Chris Curtis wanted to play guitar in a group with me and took me to see John and Paul about the idea. John reckoned I should be a solo singer, which was what I'd been trying to be all along, and told me to go and see Terry Doran (then head of Apple Publishing), who signed me as a writer.

"So I sat at home and wrote, but I didn't get much help. I used to make dubs - I'd play a rhythm guitar track, overdub a bass (on guitar), overdub a lead bit, then I'd sing and overdub a harmony to the singing and play tambourine with my left foot. It wasn't only hard work but the final result was usually poor, because it was just me giggling around with a Revox. You play it to someone and they just say "Oh yes ... very nice, but could I hear a finished product".

"Anyway, when the record label was subsequently formed, they asked me to be an artiste, and I recorded "Sour Milk Sea" and later the album. At the period it was done, George was recording with the Beatles during the week, so he was full of Beatles stuff - the songs on that white double album. We used to snatch sessions that they didn't want to do. George didn't really have time - that was the whole crux of the matter. He didn't really have time to get into the songs, he didn't listen quite close enough to what I was trying to do, But that again was the time factor ... we should have got together at our houses and got into the songs more.

"Then when the LP came out, all the reviewers were stating who played on it and not what was played. Everyone thinks that Eric Clapton played on every track - but he only played on 2, Paul only played on 1, Ringo on 2 and so on. But all they were interested in was names".

An attempt was made to get a Jackie Lomax band on the road:

"We played the Freakeasy and the Speak-



easy, but we were up against a lot of problems because I don't have a manager or agent or anyone to look after me. I had no bread and needed equipment and a van - mundane things like that, which become a big problem when you have no-one to go to for them. I started the group but it didn't work out - we could only get 3 bookings for the whole of August, so I said "Forget it".

The deep disappointment Jackie felt when "Sour Milk Sea" failed commercially may be reversed with the new single - his third - which comes out in January.

"I found this song by Clive Westlake ... it's a ballad, but I imagined it in a sort of Righteous Brothers setting, and I think that was the way we were going to approach it ... with heavy grand piano and that sort of thing. But the session really got going and we had maraccas, Phil Spector crashes in the background and so on, and it's turned out a bit different from the original conception. The melody is still plain and simple, but it looks as if the backing 'stars' may still be the focus of reviewers' attention".

We got to talking about the sophistication of recording today compared with the primitive ideas of 5 years ago when the Undertakers were making their singles.

"In those days, it was the orchestras and Petula Clarks who were important - they were the song business, and we were just part of the fringe

freak stuff. I don't say Tony Hatch wasn't interested, but he was more interested in the other stuff and always will be, I think. It was sort of 'set the drums up, 2 mikes, plenty of echo, let's have it'. In those days you couldn't say 'Can we have the drums loud?' - they'd have said 'What? Look at that needle you're breaking my machine!'. He didn't understand or dig what we were doing, so he never really helped us. In those days everyone rushed around shouting 'Commercial, commercial ... you must be commercial!'.
 "We'd gone to Pye because they gave us a good deal initially, but we didn't make any money. I've never made any yet....I don't remember ever having received any royalty cheques or anything....never....not even from Apple, which is what all the uptightness is about".

"I'm now involved in a group as singer and guitarist, but I'd rather not say more than that at the moment - I'd rather wait till we get a record out".

"We're doing an album and trying to get a single out of it - it'll be done under the group name. The music'll be very simple stuff - I'm into guitar playing now which I wasn't before - I knew what I wanted but I couldn't play it, but now perhaps I can play a bit more. We're into simple melody but two lead guitars playing in harmony. It's Rock'n'Roll really but 1970, not 58".

John,
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COLOSSEUM

JON HISEMAN talking to Jerry Floyd.

I worked with professional musicians for some four or five years before I became a professional myself, because I was playing a type of music which was not accepted commercially – namely jazz – and I had to keep a roof over my head by doing jobs during the day and working in the evenings. So technically I was semi-professional, but I guess my standard was as professional as it is now. The first time I actually stopped doing a day job and went into the business full time was in 1967 when Graham Bond persuaded me, after two or three weeks of argeeing to and fro, to join his organisation as replacement for Ginger, who was forming the Cream with Jack, and that was really my first professional engagement.

Colosseum began a long while ago in that the first band I ever played with semi-professionally was a trio run by Dave Greenslade, who is now my organist and was on piano then, and Tony Reeves, who is now my bass player. That was way back in 1960 and we had a little band which used to play in church halls and things like that, but we split up

and went our separate ways.

At the end of the Graham Bond thing, I joined Georgie Fame's band and after that I found that I must get a band together with Dick Heckstall-Smith, John McLaughlin on guitar and Binky McKenzie on bass, but that proved impossible because John was tied up with European recording. Then finally, John Mayall turned up on my doorstep one evening and said "I'm lumbered for a drummer for the next four months... would you fancy doing it?" He said he was going to fold the band at the end of that time and just wanted to do one long tour of America before living there permanently. So I told him I just didn't know, because John and I had always joked about what I think of his band – I think it's rubbish, and we've always fallen about about it because he thinks it's rubbish too. So we went on like that and I said no, I didn't think I could do it, I thought he was mad and all the usual things... but then he waved large amounts of money in front of my nose. So I thought 'What the heck' and went with him, which, as it happened, worked out quite well and got my name a bit more known. Dick had decided to stay on for the extra months too and as it turn-

ed out, we had a very good band...much better than I'd dreamed it would be.

John turned out to be a thoroughly nice geezer - I'd always known he was off stage, but there were rumours that he was a monster onstage, which was totally untrue because, as I said, he was a gas of a geezer. I had a really marvellous four months with Mayall and then started Colosseum with those two old fellers from way back and Dick Heckstall-Smith and James Litherland, who has now left us...partially as a result of his writing.

James had a talent for writing songs, and did two of the tracks on Valentyne Suite, but they're only two of many and we found that most of the stuff he was writing wouldn't fit into the Colosseum bag. In fact, he was a young man with very little experience when we took him on - he had a tremendous amount of potential but obviously you can't dictate the way somebody will develop, and he started to develop within our environment, I'm glad to say, but along different lines. So my advice to him, if he was going to make the most of his talent, was don't confine it. That was John Mayall's biggest mistake; he would hear somebody playing within one environment thoroughly enjoying the evening, then go to them when they were free or when he wanted them, and say 'Would you fancy joining me?' on the strength of what he'd heard there, and then try and mould them into his thing. That's why he never kept a band together. What you've got to find is a person who will fit your requirements naturally, so when James began to develop along a different way, it was decided that he should leave and do his own thing, and we found someone more compatible.

Material is one of the major problems with many bands - material is the real killer, unless the band happens to mould itself round the writer, in which case it's very fortunate. We work on a process of natural selection...the survival of the fittest. We've written 60 or 70 things, of which only twenty have survived more than three or four performances, of which only 8 or 9 are part of the usual show at any one time. The Cream, as you know, had a lot of trouble with material...they had to go out on stage and play the same things night after night for two years because virtually all that the audience wanted to hear was the first album. I refuse, even at the expense of popularity perhaps, to be forced into that mould; I refuse to go on thumping out the same things. I'm not going to bow down to people who won't allow musicians to develop...music is development - take that away from it and it ceases to exist, and I'm not going to have it taken away, so I shall push on and play things if the audience wants it or not.

Audiences all over the world are identical - with the exception of certain parts of America. America is such a big place that the west coast has not caught up with what's happening - they're still well behind England and Europe. They're still on 'heavy rock', which is all very well if you like that sort of thing, but which is quite worthless music in my view. My object is to do something more worthwhile than just pretty melodies and pretty songs - more towards the jazz system of playing, when you try to get some greater emotion than the emotion one feels when listening to a pretty melody. Now, the East coast is just as willing to accept things as England.

Our reputation is such that if they don't like they don't come, and if they like - they come

in force, but the band was set up on the principle that the dancing audience is no more. When Graham Bond was going round the country playing an elementary form of the music we're playing now, he was bewildered by the dancing audience, which, he discovered, restricted his ability to play things of more than a certain length and his tempos. What the blues boom did (and the only thing it has to its credit in my opinion) was to make people stop and listen and get used to improvisations being the main thing of the evening...the fact that it was all based on some stupid chord sequence, which everyone fondly believed to be what blues was all about, was just a shame. But, as I say, it did have its use...it got rid of the audience's need to dance and enabled a band like ours to prosper.

This blues thing I really feel strongly about...I've always been a firm believer that the blues has nothing to do with chord sequences but is purely the way something is played. Some people can play blues, some people can't and it doesn't matter what they use for sequences or material. For instance, Ray Charles singing 'You are my sunshine' is blues, yet the song is not a blues song. There are several notable gentlemen who make a lot of money from playing blues at the moment, but they couldn't play the blues no matter what they did or played, and to come to terms with that would do us all a lot of good.

There are obviously five or six musicians in the world who are splendid...Jimi Hendrix is one, Ginger Baker, Jack Bruce and people like Duke Ellington, John Coltrane...people like that. But there are very few people able to produce bands that are any good - Jimi Hendrix's band was Jimi Hendrix and two fools, never a band...and Ten Years After...you're never going to print any of this but I'll go on...bands like Ten Years After haven't got anything...they've got a geezer in the front who thinks he can play guitar but is sadly mistaken - he's got an ear like a bucket - and the rest of them are a joke, so they haven't really got anything there. The Cream had Jack and Ginger - they've never been able to play together because the basic agreement of a simple thing like time doesn't exist between them, and Eric can't play anyway. So you had this terrible problem with the Cream, where they had everything going for them but couldn't hold themselves together. Jack, I think, is a genius...he's the cleverest thing that's come out of this country in years. Ellington - he's the only person who's successfully run a band for the last thirty years, and it's stayed a band and been magnificent...Miles had a good band, so did Coltrane. The Mothers of Invention were absolutely staggering, except for Frank Zappa's propensity to play old rock'n'roll stuff which was only funny the first time. The semi classical things they did bordered on genius, and some of his instrumentalists - certainly his drummer Jim Black and his percussionist - were just superb.

There are a few really good musicians in the country who have never got themselves into the right environment...Stevie Winwood, who's a gas but just can't find the right people to put round him. Jim Capaldi - he's my own personal favourite, not that he can do anything except one rhythm, the heavy rock rhythm...but he does that better than anyone else in the world. I'm not an advocating that narrow beam attitude, but nevertheless, when I hear some-

(please turn to page 54)

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IMMEDIATE

COLOSSEUM

(continued from page 52)

thing like that I fall about and thoroughly enjoy it, and recognize it for what it is.

I consider the people in my band to be the best people in the country on their instruments; certainly Dave Clemson, the new guitarist from Bakerloo, is going to be... well he is a genius, and is going to be recognized as such as soon as he gets over the fact that he's only twenty, which will take him three or four years. Colosseum may never be a world shaking band, it may never be as big or as popular as many bands, but I believe it's the only band in England. If you listen to the album, you may find it hard to listen to, you may not like it, find it too musical, find it unmusical, get annoyed because you can't tap your foot to it, but one thing it is a band... and what I set out to do with Colosseum was to beat the star plus rhythm section... John Mayall and the faceless ones, Georgie Fame and the faceless ones, etc. And I think, without being bigheaded, I've got the only **BAND** in the country. Whether people like it or not, we'll see.

Elektra people - have you seen the colour posters produced by Elektra in the States? Each is a full colour picture of the artist/group. We want to make them available here, and if a sufficient number of people express their willingness to pay around 12/6 per poster, we will arrange to import some. Please write soon to John, 35 Falmer Gdns, Woodingdean, Brighton or phone him at 0BR3 36742.



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Zigzag will help and advise anyone on booking groups.
Phone John at OBR3 36742.

If you have any newscuttings or articles about Bob Dylan, which you no longer require...please send them to Klaus Kuhnke, 2 Hamburg 20, Eppendorfer, Landstr 102, Germany.

The Underground Press Syndicate is an informal association of publications of the "alternative press" and exists to facilitate communication among such papers and with the public. (That's the idea behind it anyway). Any UPS member is free to use material from Ziqzag.

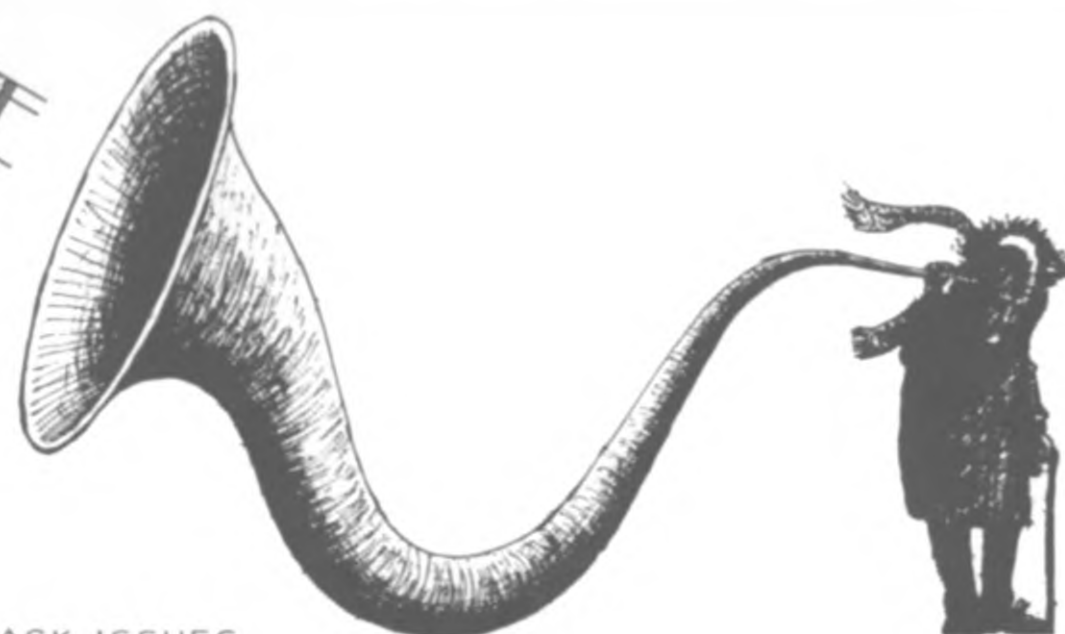
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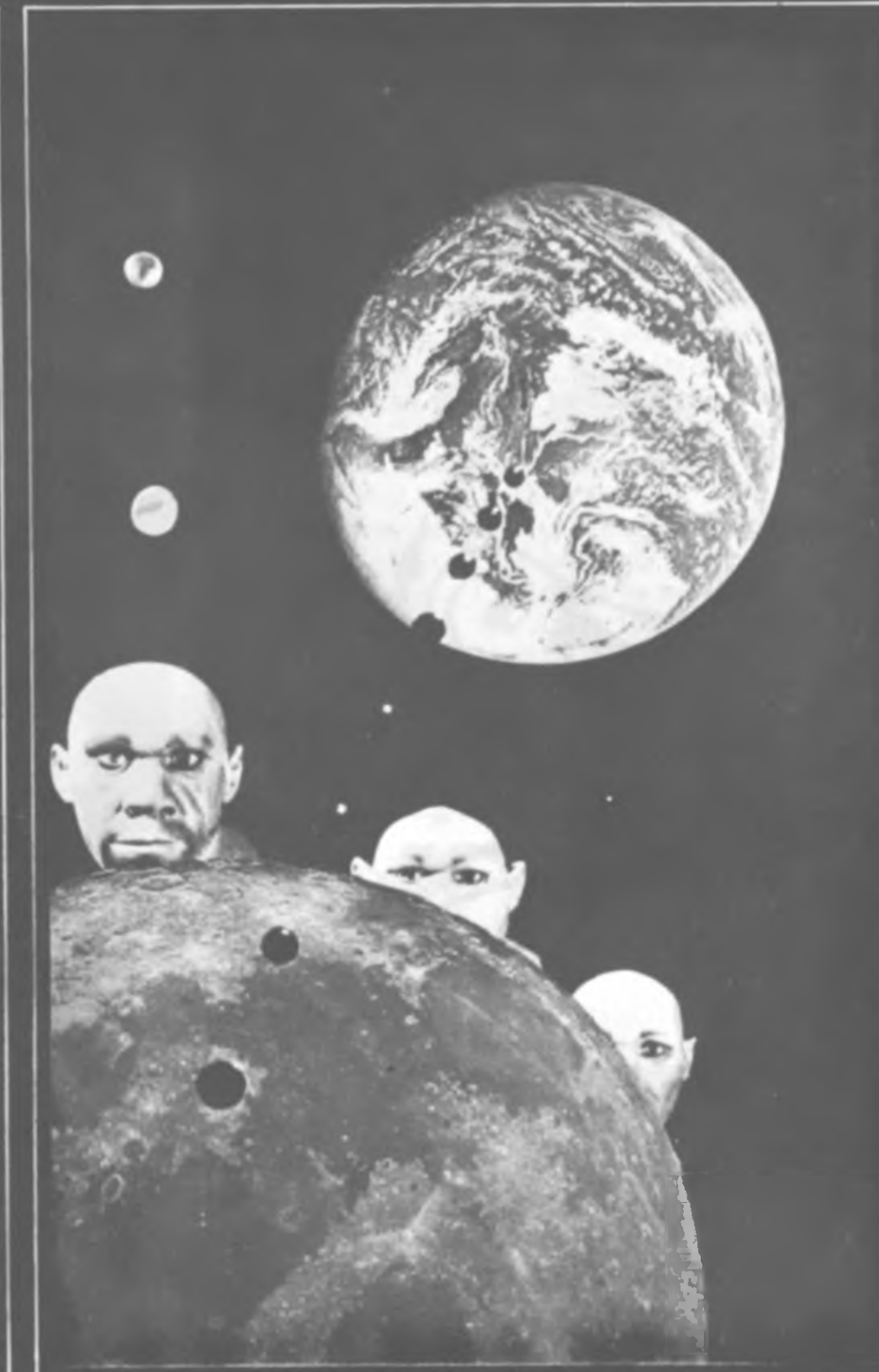
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So Let Us Talk Of Angels

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Five minutes ago, listening to Arts This Week, I heard that Jack Kerouac had died: "the new Buddha of American prose", aged, unbelievably, 47, had made his last trip on the road and, as usual, bowed out to a grudging and uncomprehending comment from a Third Programme "critic".

At this time, still shocked by his death, I know nothing of the circumstances, but would hazard that they may well be connected with his ordeal in coming to terms with his literary success. To read his novel *Big Sur* is to understand the intolerable pressures of success which drove him to a state of complete mental breakdown.

In this book, Kerouac describes how his house and garden were frequently invaded by lionising young Americans, ready to hit the road with him, and astounded to meet a thinning-haired, thickening-waisted, successful middle-aged writer, rather than the handsome and adventurous 27 year old narrator of *On the Road*.

And that story, in a sense, illustrates the particular magic of Kerouac. I and thousands possibly millions, of my generation devoured *On the Road* as though it were the Truth and the Light - and for me, anyway, I think it was. It was the open sesame to the Beat Generation, to Bop, to spontaneity, to reverence for all living things, to living with the bomb, to honesty and poetry and above all to kindness.

Allen Ginsberg, who dedicated *Howl* to Kerouac, William Burroughs and Neal Cassidy (alias Dean Moriarty - hero of *On the Road*), wrote this of Kerouac years ago in a review of the *Dharma Bums* ... "reading it one wonders how anybody but a boor can vision Kerouac as anything but a gentle,

intelligent, suffering prose saint. The abuse he's taken is disgusting, and the technical ignorance of most of his reviewers both pro and con is scandalous."

Kerouac, too, felt that his intentions and kindness were misunderstood, as he pointed out in his brief biography in *Lonesome Traveller*. Norman Mailer agreed - "he had enough of a wild eye to go along with his instincts and so become the first figure for a new generation" - but admitted, "for a while I worried about him as a force for the political right which could lead Hip into a hole ..."

I don't know about my "technical ignorance" as a reviewer. My initial response to Kerouac was instinctive and intuitive - I wanted to snatch up my sleeping bag and head for St. Ives immediately. And thousands of home-grown English beats did just that.

Later, as I eagerly read everything that became available that he'd written, I came more and more to admiring the sheer innocent craft in his writing and his honesty and loyalty. In many ways, his writing is reminiscent of Henry Miller, particularly in respect of his total recall of his childhood and his enduring regard for his friends of that period.

For anyone who's never read a word of Kerouac, I would recommend his "essay" in Penguin's *The New Writing in the USA*, called "Before the Road". This is an achingly beautiful and compassionate account of Dean Moriarty's childhood in Denver, and reveals all that's best in Kerouac's writing. How Mailer could ever imagine him a force for the political right defeats me.

Kerouac was the epitome of "the madman bum and angel beat" of Ginsberg's poetry: a religious mystic who found it barely possible to write a bad word of anyone: whose answer to the madness of our times was to value simplicity and friendship in his life style and to preach kindness to all living things in his books.

I well remember reading a review, in *Punch*, years ago, of *On the Road*. The reviewer was totally dismissive and spent more words on criticising his punctuation than anything else. Since then I've never read a good review of one of his books in the overground press. Kerouac remains, despite the colossal sales of his books, a hero of the underground and, as such, has contributed incalculably to that fusion of art and "politics" which is the new resistance movement.

Neal Cassidy, too, died early this year and I shall never read *On the Road* with such joy again. "Holy Kerouac" and Dean Moriarty both dead - but a whole new generation of "angel-headed hipsters" is there to carry on their work because, despite the academies and critics, Kerouac had something irresistible to say and we listened.

Now rest easy Jack
by the side of your long road;
your visions are your own
at last
so let us talk of angels.

(This article by Jeff Cloves first appeared in the November 7th issue of *Peace News*).



Jeff Cloves



Tea & Symphony
An Asylum for the Musically Insane

HARVEST SHVL 761

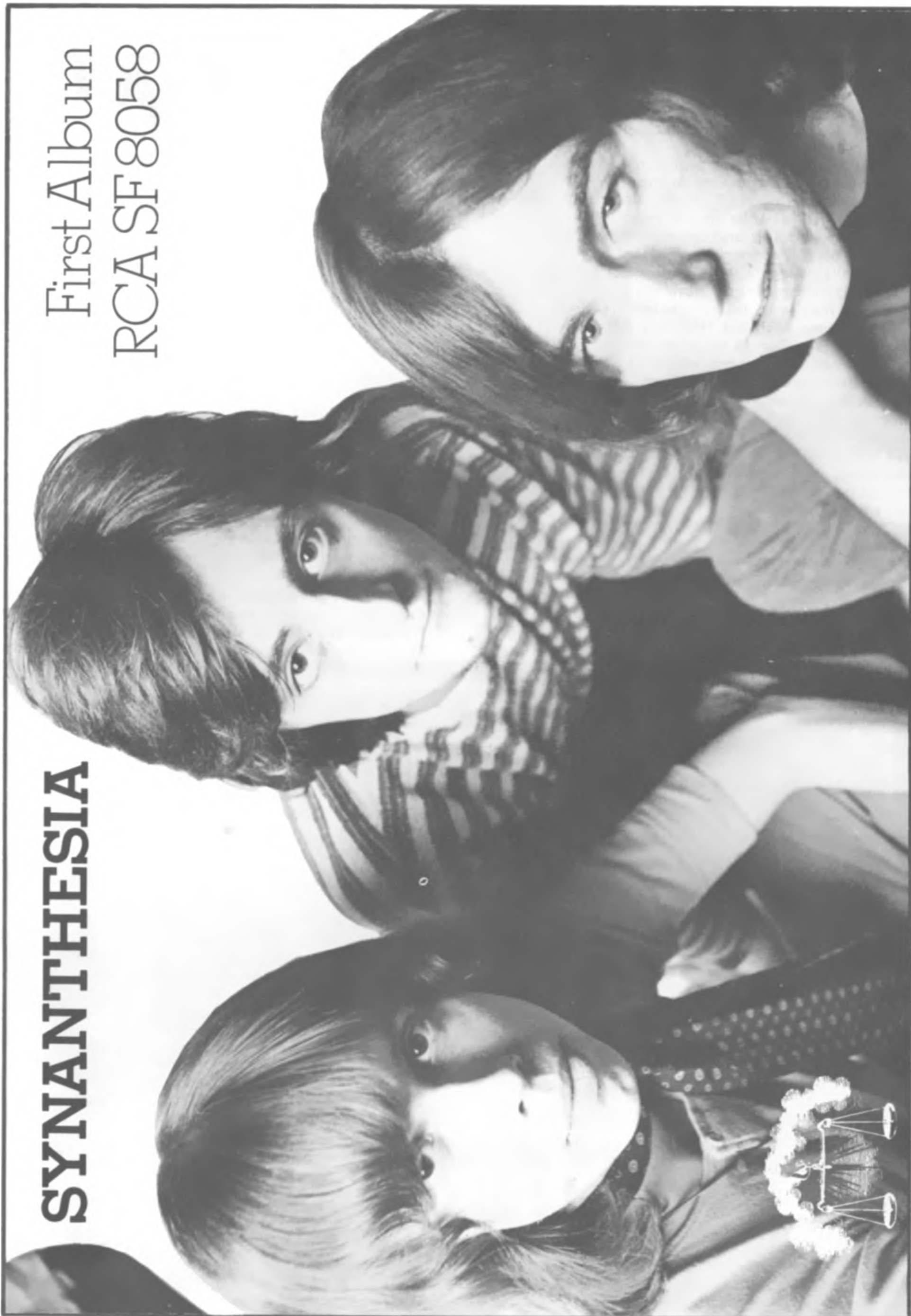


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OUT GROOVERS OUT

With the close of the sixties only a few weeks away, the flood of summaries and comments on the decade's events, trends and conclusions is well under way. The sixties will be analysed from every conceivable point of view by every conceivable body, group, committee and individual. Box addicts, unable to turn the off switch, will hear the often boring opinions of all the too-readily-available underworked hacks who can be whisked into the studios at short notice by desperate TV producers, who feel they may be missing out on this great opportunity to ejaculate a plastic nutshell of the sixties. Big names and big egos will talk on all the media with a practised air of authority about things of which they have no personal experience. Retiring judges will struggle, through a haze of pre-programme alcohol, to articulate their views on the "pernicious effects of cannabis" on youth; healthy looking people will talk about malnutrition; property developers will talk about slums; teetotallers will talk about alcohol; virgins will discuss groupies.

A lot of words will be spoken... most of them adding up to nothing. But a blessed few will say something useful and informative, and we may learn something about ourselves and our progress in the sixties. It is to be hoped so. New words and phrases will be thought out to cover phenomena which are new, or at least difficult to describe. Some existing terms will disappear and some will be replaced. Three terms are of interest: "underground", "groover" and "doing your own thing". For some time it's been difficult to use the word "underground" for several reasons: partly because of its melodramatic over (under?) tones of war, but principally because the concept represented by the word has become slightly blurred. The underground is a very loose-knit movement, getting bigger and less tight. And a lot of the blurring is the result of the "groover"... but the movement exists and the word is needed.

For the groover, the most pressing problem of daily life is the question: "Do the maroon or scarlet trousers (velvet, of course) go best with the tailored suede jacket?" The groover spends his time in a strange state of confusion (sometimes known as Kensington Market). In the attempt to conform to a set of continually changing and unwritten rules, to make decisions about the texture, cut and colour of materials to clothe himself, the shape and tint of his spectacles, the books he has to have read, the films to have seen, and whether or not he should like them and why, the way he should talk, the music he should delight in, and the people he should claim to be friends with. All these problems are quite acceptable, and to some extent everybody thinks out his own way of life; what characterises the groover is his belief that there is one single answer to each question and that that answer is right - until the next mysterious ordnance comes

from Godknowswhat source as a result of which, new clothes and ideas must be acquired.

In a poem - which I hope will be included on her forthcoming Dandelion album - Lindsay Levy accurately creates a character who coincides with my view of a groover:

"My son's a homosexual,
My daughter's on the pill,
The au pair keeps a brothel
And she does it rather well..."

I'm sleeping with the milkman
'cos I don't believe in class,
we all are vegetarians
I've started eating grass..."

(I've only heard it once, so apologies for any inaccuracy in the quote). This groover happens to be a mother with a pill aged daughter - like the Universal Soldier, the groover comes in many forms - but the important thing is that she's got hold of an idea, in this case about the permissive society, and applies the vague principles of a code of behaviour which she feels she should follow in order to belong, without having thought the thing out for herself. She probably hates the milkman, loves pork, and has to stuff the daily pill down her daughter's throat, but as long as she is seen to be doing what she thinks are the right things, she's happy - or is she? The poem ends: "I don't know if I'm happy, but at least I know I'm right, and I fight for the new society".

Surely one of the main principles of the underground, differentiating it from straight society, is the idea of keeping rules and restrictions down to a minimum. This is what comes between the groover and his happiness - he's just substituted one set of rules for another. More than anything, the underground is a state of mind, a free state of mind, not a set of rules. Some ideas are common to most underground people, like ideas about love and peace, but the unity exists most of all in a negative way, a good negative way: disagreement with the way society is run, disagreement with the values of the Establishment.

This dislike of rules was once perfectly described by the phrase "doing your thing", doing what you wanted to, by your own decision, not because of readymade rules. But either because the straight media got hold of it and ridiculed it or because the groover wore it out and discarded it, the phrase has died. Either way, it comes to the same thing: the groover is a straight in disguise, his rule book is concealed in his velvet trousers.

But it's not the trousers that matter; if you need a pair, velvet is as good as any. The groover and non-groover can look identical, the difference is in the mind...

May the groover fade away with the sixties, let each do his own thing in the seventies, having thought it out for himself. Out groovers, out.
Ian.

Little Richard:

still 24, still beautiful and still an influence?

Little Richard tells Dan Carlisle of Creem Magazine (UPS) about himself and those he's influenced.

"I was working at a Greyhound Bus Station in Macon, Georgia, washin' dishes when I wrote 'Tutti Frutti'... I used to stand there singin' 'A womp bob a loo bap a womp bam boom'. Thank god for 'Tutti Frutti' and that kitchen.

Everything I sing, I wrote... 'Slippin and a sliding' and 'Keep a knockin' being my favourites. I sing them all the time with my band, The Crown Jewels - they're the jewels in the King's crown.

I'm 24 years old and beautiful... Oh my god, they have to have guards everywhere to guard this beauty. I still look the same as ever - I dress flamboyant, I don't wear all them suits stuff. I'm sitting here now with pink hanging down my legs, with sequins all round the bottom and pearls hanging round my neck. One thing I like about the people they call hippies today, is the way they dress. I don't call them hippies, I call them 'RPs'... that means real people. I dig them because they're real people... they're not phoney, they're doing what they feel. That's the reason I like Liberace - he's doing what he feels, and I'll do what I feel... I'm the bronze Liberace.

I'm going to record at Apple Records with The Beatles. I'm one of their favourite entertainers... you've probably heard that. I got them their first tour... in fact I got them their first date... in

Liverpool. John still owes me four dollars and I think I'll collect it when I go over there to record. We'll be doing a song called 'Everybody's Got To Be Free' - it's something the Beatles and I got together to write... it's great. We're going to do 'Lovesick Blues' too... and an album of tunes that they've written. You know, I'm the man who taught Paul how to go "wheewwww"... I showed him that at the Star Club in Hamburg.

James Brown never gave me any credit. Otis Redding told people that I inspired him, but I put James Brown in show business. He never talks about it. I found him in Nickol, Georgia, and I put him in the business... got him a manager, a recording session with King Records, but he never mentions me because he copied my thing with the hair.

Jerry Lee Lewis was inspired by me too, but he's going into the country field which is a fantastic field... I'll be singing country too.

Jimi Hendrix used to be my guitar player you know. He played with me for two years, then split from me in London. He used to burn the amplifiers on stage, and I got tired of getting new ones... he used to set a match to them and burn them up. A lot of his act came from me.

The music scene is coming back to Rock 'n' Roll. You know, the Beatles are getting ready to go back to it. The music business works in a cycle, and it's definitely coming back to that... Oh yes, my my my".

JERRY FLOYD

(noted DJ and journalist)

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Jody Grind



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ZIGZAG WANDERINGS



Eek! What a strange issue - more like Exchange & Mart than Zigzag. A massive rush of late adverts got us and our printers into a complete madflap frenzy, sent the number of pages soaring, and slid the publication date 10 days further down the calendar. We're not Odhams Press; we're just a handful of hicks submerged in an avalanche of photos, typed strips and cow gum. Anyway to counteract the unusual advert/editorial ratio we stuck in a poster type supplement (an idea blatantly stolen from Oz), but we've also had to raise the price to 2/6. Please write and tell us if you think it's unreasonable.

We left the photo credits off the title page on which Overend Watts of Mott the Hoople plucks his Fender. Rod took the picture and also the ones of Beefheart and Mick Ralphs (also from Mott the Hoople) on the cover. (If, by some error of judgement, you haven't seen Mott the Hoople yet - go immediately. Wam! Pow!)

A group I want to see is Heavy Jelly who should be good. Haven't seen them yet but this is the group Jackie Lomax is involved in (see end of article) and also includes Barry Jenkins (ex Animal & Nashville Teen on drums) and two ex-Aynsley Dunbarians - Alex Pqxytl on bass, and John Morshead on guitar.

If you want to see Steamhammer, High Tide, Skin Alley and Trader Horn - They're all on at the Seymour Hall on December 18th - and if that isn't a blatant plug, I don't know what is? Who said we're not tied to our advertisers. Which reminds me, see the great Zigzag exposée, now in preparation for publication in Grass Eye, a paper you should read and can get from 67 Market Street, Manchester. Magazine Editor reveals all! Pow! Bam!

Some snippets of valueless information discarded by the Raver: Nicky Hopkins has now joined Quicksilver Messenger Service permanently and they have a new album out soon called 'Shady Grove'. ... The question on the lips of 1,500 friars - why does Andy Dunkley surreptitiously sneak off to his van every week?

Amazing but true - I was born in the same building in Stopsley, Beds as Clive Bunker of Jethro Tull. (We're making a commemoration plaque for the wall.)

Is nothing sacred? Our van was plastered with 'Save the Humblebums' stickers in the Country Club car park. Should hold the rotting bodywork together for a few more miles.

Fred Neil is doing a solo concert at New York Fillmore having been prised out of 'retirement' by Nilsson's version of his song 'Everybody's Talkin''. That is also the title of a re-released import album by Neil, which is exceptional.

Some people think we have connections with dances at the Civic Hall, Dunstable. We haven't - we just hired the hall twice that's all - and we never attend concerts there (except those organised by Friars or us) for a number of good reasons.

Got a letter from Joe Mendelson of Mc. - Kenna Mendelson Mainline. (Oh yes - we get letters from millions of famous people). Circumstances forced the group to leave the country shortly before the release of their Liberty album 'Stink', but Joe asked us to print this: 'I would like (on behalf of the band) to extend thanks to the people who heard and felt our music and assure them that we haven't forgotten them'. Anyone wanting to write to them - we'll forward letters.

I always thought that Arrows was the most interesting University Magazine. Their new issue (or relatively new by the time this appears) has an article on Van Morrison and lengthy pieces on Tony Palmer and Geoffrey Cannon amongst others. If you can't find it in your trendy neighbourhood drug store, send 3/- to Sheffield University Students Union.

Tested Clearwater Productions boast that their bands were on immediate call, by phoning at 9.30 am on a Sunday. Some half dead voice came to the phone and confirmed the fact. Amazing.

No we're not doing a summary of the decade. Temptations of listing favourite this and that will be cast aside (till next month maybe).

Quotations:-

"Those kids wouldn't know music if it came up and bit them on the ass". Frank Zappa in Time.

"When a new Beatles LP comes out, I get stoned out of my mind and lock myself away for a couple of days". Alvin Lee in Vibrations.

When asked if Blind Faith were recording anything else, Ginger Baker replied "What do you think we are ... machines?" - from interview in New Haven Rock Press.

It had to happen. There is a group now operating on the West Coast called 'Cannabis'. Part of their advertising campaign says "put that in your pipe and smoke it". Honest.

We'll probably be a bit late again next month, but meanwhile "a happy Christmas to all our readers".



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