

Melody Maker

FEBRUARY 21, 1970

1s weekly

USA 25 cents

JIMMY PAGE STORY—P 12



TRAFFIC TO ROAR AGAIN



PETER MARINELLO ON THE NEW RECORDS

PAGE 17



ARLO GUTHRIE 'goodbye Alice'

PAGE 9



CROPPER ON MEMPHIS SOUL

PAGE 5



MAYNARD'S MIRACLE

PAGE 14



WINWOOD: may reform with Jim Capaldi and Chris Wood.

BY CHRIS WELCH

TRAFFIC — together again. Steve Winwood may reform one of Britain's most popular groups with original members Jim Capaldi and Chris Wood.

If this happens, it is unlikely Steve will go to America with Ginger Baker's Airforce.

Traffic broke up in December, 1968. Since then Winwood has worked as organist and vocalist with the short-lived Blind Faith group with Eric Clapton and recently gave two concerts with Ginger Baker.

Chris Wood (tenor and flute), also worked with Airforce and drummer Jim Capaldi has been busy with session work.

Album

On Monday Steve and manager Chris Blackwell were abroad and unavailable for comment, but brother Muff Winwood of Island Records told the MM: "At the moment Jim and Chris are back with Steve helping him complete his solo album for United Artists.

"Originally Steve was going to do the album entirely on his own, but the work has slowed down. After that they may well get together and do some appearances. It will be great if they do. It could start a whole new trend!

"But even if they do reform—they will have to spend two months recording first."

Chris and Steve are featured on the "live" LP recorded by Airforce at London's Royal Albert Hall which is being "mixed" this week and released shortly.

On-and-off pop ban at the Albert Hall

DESPITE a Royal Albert Hall ban on a week of Pop Proms shows in July, CBS Records and the Robert Paterson Agency are going ahead with plans to present a mammoth two-evening concert of "top rock acts" at the Albert Hall on April 17 and 18.

The Pop Proms were planned by promoter Roy Guest. Guest said he had been told by the Hall's management that while they did not object in principle to the odd pop dates, they felt a week of such concerts would attract undesirables and cause trouble.

He accepts there was trouble last year when Chuck Berry appeared. "It wasn't a very nice situation, and I wouldn't put on rock and roll again," he said. "But it is ridiculous to cut out the Pentangle, Fairport Convention, Pink Floyd, and people like that just because there was some trouble with rockers."

But CBS Records, in conjunction with Robert Paterson, are to stage their shows as planned. Their "Sounds Of The 70's" concerts will feature American groups Santana, Flock, Johnny Winter, Taj Mahal and It's A Beautiful Day.

Jay Vickers, assistant to Robert Paterson, told the MM on Monday that the Royal Albert Hall management had been told the format of the "Sounds Of The 70's" concerts and that "the shows had been cleared."

The concerts are being tied in with an ambitious CBS merchandising and promotional campaign on contemporary rock music at the beginning of March.

Under the slogan "The Sound Of The 70's," the campaign will be spearheaded by the release on March 6 of a two-record sampler album titled "Fill Your Head With Rock — The Sound Of The 70's."

The album carries 23 tracks featuring such American top-liners as Chicago, Flock, Santana, Blood Sweat And Tears, Leonard Cohen, Taj Mahal, Janis Joplin and Johnny Winter. British artists include Al Stewart, Black Widow, Skin Alley, Argent and Trees.



WINTER: to play Albert Hall

Melody Maker POP 30

- 1 (1) LOVE GROWS Edison Lighthouse, Bell
- 2 (2) LEAVING ON A JET PLANE Peter, Paul and Mary, Warner Bros.
- 3 (10) LET'S WORK TOGETHER Canned Heat, Liberty
- 4 (7) TEMMA HARBOUR Mary Hopkin, Apple
- 5 (14) I WANT YOU BACK Jackson 5, Tamla Motown
- 6 (4) WITCH'S PROMISE/TEACHER Jethro Tull, Chrysalis
- 7 (11) VENUS Shocking Blue, Penny Farthing
- 8 (24) WAND'RIN' STAR Lee Marvin, Paramount
- 9 (6) I'M A MAN Chicago, CBS
- 10 (5) COME AND GET IT Badfinger, Apple
- 11 (3) REFLECTIONS OF MY LIFE Marmalade, Decca
- 12 (15) BOTH SIDES NOW Judy Collins, Elektra
- 13 (8) TWO LITTLE BOYS Rolf Harris, Columbia
- 14 (29) MY BABY LOVE'S LOVIN' White Plains, Deram
- 15 (9) FRIENDS Arrival, Liberty
- 16 (13) I CAN'T GET NEXT TO YOU Temptations, Tamla Motown
- 17 (—) INSTANT KARMA Plastic Ono Band, Apple
- 18 (18) HUTCHIN' A RIDE Vanity Fare, Page One
- 19 (12) RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers and the 1st Edition, Reprise
- 20 (21) WEDDING BELL BLUES Fifth Dimension, Liberty
- 21 (—) YEARS MAY COME, YEARS MAY GO Herman's Hermits, Columbia
- 22 (16) ALL I HAVE TO DO IS DREAM Bobbie Gentry and Glen Campbell, Capitol
- 23 (17) SOMEDAY WE'LL BE TOGETHER Diana Ross and the Supremes, Tamla Motown
- 24 (—) UNITED WE STAND Brotherhood of Man, Deram
- 25 (28) ELIZABETHAN REGGAE Byron Lee, Duke
- 26 (20) TRACY Cuff Links, MCA
- 27 (19) SUSPICIOUS MINDS Elvis Presley, RCA
- 28 (—) NANA HEY HEY — KISS HIM GOODBYE Steam, Fontana
- 29 (25) JUST A LITTLE MISUNDERSTANDING Contours, Tamla Motown
- 30 (—) DOWN ON THE CORNER Creedence Clearwater Revival, Liberty

pop 30 publishers

- 1 Mustard/Schroeder, 2 Harmony, 3 United Artists, 4 Major Oak, 5 Jobete/Carlin, 6 Chrysalis, 7 Page Full of Hits, 8 Chappell, 9 Island, 10 Northern Songs, 11 Walrus, 12 Essex, 13 Herman Darewski, 14 Cookaway Music, 15 Carlin/Enquiry, 16 Jobete/Carlin, 17 Apple, 18 Intone, 19 Southern, 20 20th Century, 21 Cyril Shane, 22 Acuff-Rose, 23 Jobete/Carlin, 24 Mills/Belwyn, 25 Copyright Control, 26 Maurice, 27 London Trep, 28 United Artists, 29 Jobete/Carlin, 30 Burlington

top thirty albums

- 1 (3) LED ZEPPELIN II Led Zeppein, Atlantic
- 2 (1) ABBEY ROAD Beatles, Apple
- 3 (2) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown
- 4 (4) LET IT BLEED Rolling Stones, Decca
- 5 (6) TIGHTEN UP Vol 2 Various Artists, Trojan
- 6 (13) A SONG FOR ME Family, Reprise
- 7 (7) TOM JONES LIVE IN LAS VEGAS Tom Jones, Decca
- 8 (8) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS
- 9 (10) EASY RIDER Various Artists, Stateside
- 10 (15) BASKET OF LIGHT Pentangle, Transatlantic
- 11 (9) AMERICA Herb Alpert, A & M
- 12 (—) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
- 13 (12) CHICAGO TRANSIT AUTHORITY Chicago Transit Authority, CBS
- 14 (11) TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues, Threshold
- 15 (14) THE BEST OF THE CREAM Cream, Polydor
- 16 (19) LIEGE AND LIEF
- 17 (20) THE WORLD OF MANTOVANI Vol 2 Mantovani, Decca
- 18 (23) HAIR London Cast, Polydor
- 19 (20) HAVE I TOLD YOU LATELY THAT I LOVE YOU Jim Reeves, RCA
- 20 (28) PAINT YOUR WAGON Soundtrack, Paramount
- 21 (17) THE WORLD OF VAL DOONICAN Vol 1 Val Doonican, Decca
- 22 (27) THE COUNTRY SIDE OF JIM REEVES Jim Reeves, RCA
- 23 (18) ON THE BOARDS Taste, Polydor
- 24 (—) NICE ENOUGH TO EAT Various Artists, Island
- 25 (30) PUZZLE PEOPLE Temptations, Tamla Motown
- 26 (—) CANNED HEAT COOKBOOK Canned Heat, Liberty
- 27 (—) THE BAND Seekers, Columbia
- 28 (23) THE BEST OF THE MUSIC Soundtrack, RCA
- 29 (16) OLIVER Two LP's tied for 23rd and 28th positions



New from the King ELVIS

"Don't Cry Daddy"
 in full colour bag, 20th February Release
OUT NEXT WEEK—DOUBLE ALBUM
 —with free colour picture
 "From Memphis to Vegas—
 From Vegas to Memphis" SF8080/1



MANFRED MANN CHAPTER THREE: in Yorkshire festival

HUGE POP FEST FOR NORTH

WHAT is claimed to be the "first-ever Yorkshire open-air festival" will be held in a 100,000-capacity field at Krumlin, just outside Halifax, on August 15 and 16.

It is being staged by Northern promoters Derek McEwen and Brian Highley, and will cover no fewer than 28 artists and groups embracing pop, blues, jazz and folk.

Derek McEwen told the MM that the bill already includes the Nice, Moody Blues, Fairport Convention, Pentangle, Manfred Mann Chapter III. The bookings are expected to grow to such an extent that the Festival may be extended to three days.

Adds Derek: "The Festival will take place in a natural amphitheatre with camping facilities."

SOUL TOURS FIXED

AMERICA'S Donny Elbert has signed with APB International for a British tour which will start at the end of March.

APB have finalised dates for Ben E. King who opens his tour on May 1 with a double date at the Mardi Gras and Victoriana clubs in Liverpool. He will be in Britain for a month of one-nighters.

Negotiations are almost complete for Ike and Tina Turner to tour Britain for ten days, starting around April 22.

SANDY DENNY GROUP

SANDY DENNY has named her new group Fotheringay. The line-up comprises Sandy (vocals, keyboards), Trevor Lucas (vocals, rhythm guitar), Gerry Conway (drums), Pat Donaldson (bass) and Jerry Donahue (lead guitar).

First dates for the group — still under the management of record producer Joe Boyd — are: Town Hall, Birmingham (March 16), De Montfort Hall, Leicester (18), Free Trade Hall, Manchester (20), Colston Hall, Bristol (22) and Royal Festival Hall, London (30).

SERGIO MENDES DUE

SERGIO MENDES & Brasil '66 fly into London from Geneva on Sunday (22). The same day they rehearse for their Engelbert Humperdinck TV guest appearance.

Their only U.S. appearances are evening shows at London's Royal Festival Hall on Saturday, February 28.

u.s. top ten

- As listed in Cash Box
- 1 (2) THANK YOU Sly & Family Stone, Epic
 - 2 (5) HEY THERE LONELY GIRL Ed Holman, ABC
 - 3 (1) VENUS Shocking Blue, Colossus
 - 4 (8) NO TIME Guess Who, RCA
 - 5 (18) BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia
 - 6 (11) PSYCHEDELIC SHACK Temptations, Gordy
 - 7 (4) RAINBOWS shows at FALLING ON MY HEAD B. Thomas, Scepter
 - 8 (15) RAINY NIGHT IN GEORGIA Brooks Benton, Columbia
 - 9 (9) ARIZON Merle Linday, Columbia
 - 10 (7) THE SOUND OF MUSIC ALL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter



JUNIOR WALKER DATES SET

THE FULL itinerary has now been set for the tour by Junior Walker and the All Stars which opens at the Spa Ballroom, Bridlington, on March 13. The group's new single, "These Eyes," was released last Friday.

The rest of the tour dates are: California Ballroom Dunstable and Cue Club, Paddington (March 14), Surrey Rooms, Oval (15), Orchard Ballroom, Purley, and Valbonne Club (16), Top Rank, Leicester, and Rebecca's, Birmingham (18), Montpelier Club, Brighton (20), Up The Junction, Crewe, and Twisted Wheel, Manchester (21), Excel Bowl, Middlesbrough, and Cosmopolitan Ballroom, Carlisle (22), Nottingham Palais and University of Aston (23), Ilford Palais (24), Bal Tabourin, Downham, and London's Bag O'Nails (25), Casino, Bolton, and Bradford Technical College (26), Boston Gliderome and the Attic Club, Doncaster (28), Terry Heath Ballroom, Wellington, and the Place, Hanley (29).

Edison Lighthouse for America

EDISON LIGHTHOUSE will fly to America on April 12 for two weeks of TV, radio and concert dates to tie in with the release of their LP.

The LP is being completed in London this week under the direction of Tony Macaulay. All 12 songs on the album are new compositions by Macaulay and Barry Mason.

The LP will be rush-released in America within the next four weeks but will be held back in Britain until April to tie in with a new single, their follow-up to their current hit "Love Grows."

BOOKER T DATE

BOOKER T and the MG's will play an additional date on their British tour which opens at London's Hammersmith Odeon tomorrow (Friday).

They will now play another concert at the Orchard, Purley, on March 9 after returning from the continent where they appear in Copenhagen, Stockholm and Gothenburg.

Other British dates on the tour, which also features Blue Mink and Jimmy Ruffin, are: Manchester (21), Coventry (22), Bristol (24), Sheffield (25), Leeds (26), Birmingham (27), Blackpool (28) and Liverpool (March 1).

MILLER BAND—NEW OPENING DATE

A NEW opening date has been set for the forthcoming tour by the Glenn Miller Orchestra led by clarinet star Buddy De Franco. The Miller band will now open at the Winter Gardens, Bournemouth, on Tuesday, April 14.

The rest of the dates are at: Tumbidge Wells (15), Hull (16), St Albans (17), London's Royal Festival Hall (18), Leicester (19), Lewisham (20), Bristol (21), Wakefield (22), Cuskgates (23), Chatham (24), Manchester (25), Newcastle (26), Birmingham (27), Portsmouth (28), and Croydon (29).

AUGER FOR CZECHS

BRIAN AUGER has signed for his second East European trip. He and the Trinity will play two concerts at Bratislava, Czechoslovakia, on June 5 and 9. It is hoped that they will then get to Wrocław, Poland, for two days, before moving on to Hungary for three days in Budapest. The Czech and Hungarian dates have already been finalised.

From March 2 to 9, the group tours France and then, on March 20, start a new American tour which has now been extended to last six weeks until May 3.

CHATFIELDS of HANLEY

- FOR SHEET MUSIC
- Dylon Songbooks 8/6, 10/1, 13/6, 20/6, 42/6
- Songs of Leonard Cohen 24/6
- Incredible String Band 24/6
- Country Blues Guitar (Gressman) 22/6
- Masters of Instrumental Blues 24/6
- Blues Bag 24/6
- Folk Blues 10/6, 42/6
- Donny Graham 7/6, 15/6
- Al Stewart Album 26/6
- Blues Harp Tutor 18/6, 20/6
- Locobilly Albums 18/6, 20/6
- Bambule Key (Tom Poston) 20/6
- Songs of Phil Ochs 18/6
- Paul Simon Albums 1, 2, 3 8/6 each
- Bookends 10/6
- Jackie Thackery Album 17/6
- Saturday Night Album (Pearse) 17/6
- Peoria Tapes 5/6, 6/6
- Liverpool Lullabies (Sean Kelly) 3/6
- Folk Songs of the Americas (L. Lloyd) 24/6
- Look Here (Gene Rastown) 7/6
- Downown Albums 5/6, 7/6, 13/6
- Jackie & Bridie Album 18/6
- 900 Miles (Coco Houston) 18/6

TOP 50 POP SINGLES

STRINGS, PLECKS, ACCESSORIES

P&P extra Over 250 Folk Aids, in book

Return of Post Service, S.A.S. for Link

2 HOPS ST., HANLEY, STOKES-ON-TRENT

Tel. 0782/72415

THE CATS



BARRY COLLINGS AGENCY SOUTHEND-ON-SEA (0702) 47343

EDISON LIGHTHOUSE

LOVE GROWS (Where My Rosemary Goes)

SIR PERCY QUINTET

SHE'S SUCH A GOOD LOOKING GIRL (mca)

LOVE CHILDREN · HEATWAVE

spencer mac · black, white and proud

delroy williams

Sole Agency: JOHN EDWARD ENTERTAINMENT AGENCY 01-806 4643/6494

Idle Race man to join Move

Melody Maker
 161 Fleet St. London, EC4
 Telephone: 01-353 5011
EDITOR-IN-CHIEF
 Jack Hutton
ASSISTANT EDITOR
 Bob Dawbarn
NEWS EDITOR
 Laurie Henshaw
CHIEF SUB EDITOR
 Bill Walker

STAFFMEN
 Max Jones
 Chris Hayes
 Chris Welch
 Royston Eldridge
 Alan Lewis
 Richard Williams
 Jeremy Gilbert
 Raymond Telford

ADVERTISEMENT DIRECTOR
 Peter Wilkinson
ADVERTISEMENT MANAGER
 John Jones
PROVINCIAL NEWS EDITOR
 Jerry Dawson
 Stat ham House
 Stratford
 Manchester
 M32 0EP
 Tel. 061 872 4211



JEFF LYNNE of the Idle Race joins the Move next week. He makes his debut with the Move at the Belfry, Birmingham, on Saturday, February 28.

The group have a new single "Do The Brontosaurus" released on March 6. It is a Roy Wood composition.

The group's album "Shazam" which was recorded when Carl Wayne was still in the group, is released on February 27.

LOVE AFFAIR LP

LOVE AFFAIR go into the studios next week to record their new album. All the numbers have been written by the group with new vocalist Auguste Eason.

The group go to Scotland on February 27 for two days before the opening in cabaret at the Top Hat, Spennymoor, and the Excel, Middlesbrough. In July Love Affair undertake a two week tour of Poland which opens on July 8.

TAJ MAHAL TOUR

AMERICAN bluesman Taj Mahal opens a British tour at Waltham Forest Technical College on April 17. He follows with the CBS-Robert Patterson concert at the Royal Albert Hall (18), Fairfield Hall, Croydon (19), then after dates in Europe stars at Free Trade Hall, Manchester (26), Demonifort Hall, Leicester (30), Birmingham Town Hall (March 1), and Bournemouth Winter Gardens (2).

Orbison tour

ROY ORBISON arrives in Britain in April for a series of concert dates and television appearances.

He opens, with the Art Movement, on April 26 for two weeks at the Fiesta Club, Stockton; the Batley Variety Club (May 10); Blackpool ABC Theatre (May 22, 23 and 24) and Manchester's Golden Garter Club from May 31 to June 13. More dates are still to be finalised.



MORE FLOCK DATES

FLOCK, highly rated American progressive rock band who appear at London's Royal Albert Hall on April 17, will also play other concert dates in Britain.

The Arthur Howes Agency has arranged for the group to appear at Birmingham Town Hall on April 20 and at London's Lyceum, Strand, on May 3. Another British date will be added.

Howes is also negotiating for concert appearances by America's Steve Miller band who are likely to appear here in August.

Albums to cost £2 and over

EMI this week announced a rise in the prices of LP records and pre-recorded tapes.

As forecast by the MM two weeks ago, popular LPs go up from 37s 5d to 39s 11d, while records on EMI's "progressive" Harvest label go up to 39s 6d. to 45s.

Classical LPs go up by 1s 3d to 45s, while mono two-track and stereo four-track 3 1/2 i.p.s. tapes go up from 41s to 43s 6d.

The increases take effect from March 2, and other companies are expected to follow this lead shortly.

Mr Ken East, managing director of EMI, commented: "These LP increases are the first to take place since July 1963, and even now they represent only a portion of the total increases which have taken place in our manufacturing and distribution costs during the past six years."

The EMI labels affected by the increases include HMV, Capitol, Columbia, Regal Zonophone, Parlophone, Bell, Dot, Impulse, Command, Probe, Stax, Stateside, Tamla Motown, MGM, Verve, and Music Factory.

Another decision by EMI, to discontinue the scheme by which dealers can send back unsold records at a 5 per cent allowance, may in the long term mean that shops will be less willing to stock records, particularly singles, by unknown artists, preferring to "play safe" rather than have unsold stock on their hands. This may mean a reduction in the total number of singles sold.



STRING BAND PANTOS

Incredible String Band present a series of April "pantomimes" at London's Roundhouse, Chalk Farm.

They are now rehearsing in Scotland with the Stone Monkey, a performing dance-music troupe, for the panto, which takes place from April 9 to 18 (excluding Sunday, April 12).

Following the London performances, the pantomime will make a coast-to-coast American tour starting in Boston on April 22.

YES—new album and single

YES, who leave for a tour of Scandinavia today (Thursday) release a new single called "Time And A Word" in two weeks and their LP of the same title on March 27.

The group plan to give their own solo concert at London's Queen Elizabeth Hall on March 21 on their return from a trip to Germany. They make their debut tour of America in April.

Yes are leaving for Copenhagen today with the Small Faces, who replace Humble Pie on the tour, as Pie guitarist Peter Frampton has suffered a hand injury. Also on the tour are Edgar Broughton.

They play Gothenburg (Friday), Stockholm (Saturday),

Oslo (Sunday), and Bremen (Monday and Tuesday). They go to Germany on March 11 with Hardin and York.

ARETHA—BEATLES

JOHN LENNON AND Paul McCartney have written Aretha Franklin's next British single which is due for release on February 27. "Let it Be" is the title and is coupled with Aretha's own composition, "Call Me."

HENDRIX—U.S. TOUR

JIMI HENDRIX, now in New York, may commence a 90-day tour of America in April.

Meanwhile, British agent Dick Katz is hoping to fix a world tour for Jimi taking in Australia, Japan, Scandinavia and Germany. At press-time, negotiations were still proceeding for Jimi to star at this year's Isle of Wight Festival on August Bank Holiday.

Heap big powowowower with the Mighty Chieftain!

200 watts of it! To drive the 100-watt horn enclosure that takes care of the treble and middle, and the 100-watt bass unit for the deep down sounds.

Plug in and stomp off and they'll hear you all the way to kingdom come!

Next add a SCINTILLATION REVERB and the famous Selmer FUZZ WAH PEDAL, and you're all set to blast, boom, zoom, vibrate and reverberate the roof off the Albert Hall!

You'll not only have 200 watts of pure undistorted sound, you'll also have all the gear to stretch, bend, distort, and cavort it in any direction you choose.

P.S. If all that powowowowowower frightens the life out of you, we've got a whole series of other beautiful amps, from a nice safe 5-watt job called the Mercury up to the Treble 'n' Bass 100 which is quite a hairy outfit.



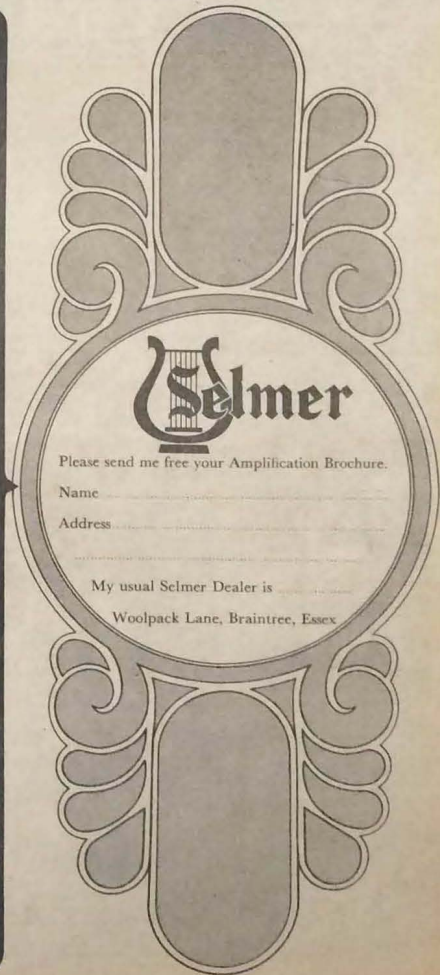
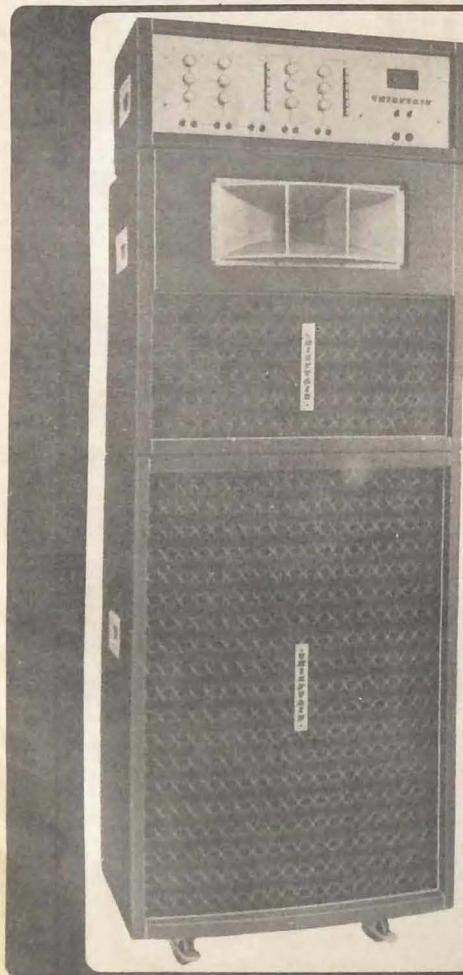
Please send me free your Amplification Brochure.

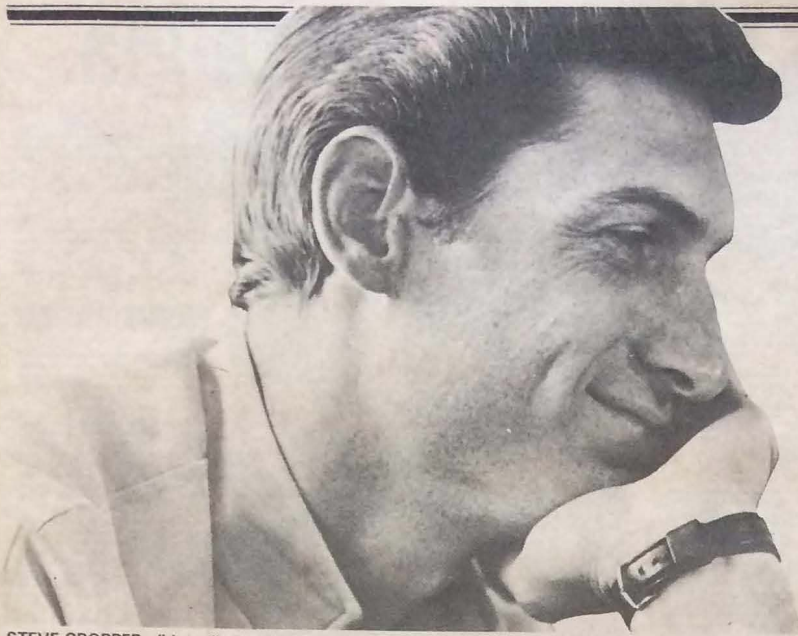
Name

Address

My usual Selmer Dealer is

Woolpack Lane, Braintree, Essex





STEVE CROPPER: did an album with Mavis Staples

Cropper: the living legend from Memphis

THE CITY of Memphis, Tennessee, stands at the head of the Mississippi Delta basin and has held a reputation since the early days of recording as a centre for the blues. Today it is more famous as the home of Memphis Soul, a distinctive sound in rock music, thanks largely to the talents of Booker T. Jones and his group of Memphis musicians.

A MELODY MAKER
EXCLUSIVE BY
ROYSTON ELDRIDGE

Booker T and the MG's music expresses their home town environment. It has its roots in the blues and in the funky rhythms of gospel that Memphis inherited from the slaves who made their way north after the Civil War. It also has the driving beat of contemporary rock with enough subtleties to ensure that it is not placed in any category.

The Memphis soulmen arrived in Britain this week for a concert tour with Britain's Blue Mink, who, like the MG's themselves, started out as a group of session musicians. Steve Cropper, the group's legendary guitarist, producer and hit songwriter, talked about the activities of Memphis' most influential band: — Booker T, Jones, Donald "Duck" Dunn and Al Jackson. "We've arrived a bit earlier than was originally planned. Duck Dunn's brother is a controller at Dallas, Texas, and he heard that there may be a strike on the airlines so we figured that we'd better get over here. "This trip is really going to be like a vacation for us. We've been working fifteen hours a day and we were in the studios right up until we came away. There should be a new album coming out through EMI while we're here.

"We hope to get into the studios while we're here. There are a couple of new singles that we didn't get to finish last week and we'd like to finish those. We'll be finishing off another album when we get back to the States. The group has been doing a lot of outside productions as well. We've been all over the place — New York, L.A and Duck was in Dallas. Booker and I have been working with Eddie Floyd, Booker will do two or three singles and then I'll do some. "It's a matter of whoever's got the right song at the time. I've been doing the Staple Singers and I did an album with Mavis Staples. "We don't work on all the Stax records like we used to anymore. We still do Eddie Floyd, William Bell, the Bar-Kays and Johnnie Taylor and of course we did the Staples Singers and Mavis' albums but we don't do all of them like we did before although we're still pretty busy! "Booker's had some offers to do some films but he's being a little choosy at the moment. We came back to Europe last year to record the soundtrack for Jules Dassin's "up tight" movie in Paris. Movie themes are opening up a whole new world for us, there are no limitations."

Studio musicians, producers and writers of a large number of Stax's hits as well as their own, the MG's first got together at the end of 1959. Cropper and Dunn knew each other from the fourth grade of high school and met Al Jackson and Booker T when they were working in local Memphis bands.

They met Jim Stewart when Stax was just one

small recording studio in 1959, which Stewart owned, and he offered them a job as the Stax rhythm section.

The group's first hit was "Green Onions" which was recorded in 1961 when Booker T was only sixteen years old. He had his own combo in High School and first started playing bass before finally switching to piano and organ.

Al Jackson Jnr was at the same school as Booker although he graduated before him. He played drums in his father's band before forming his own group and subsequently joining the MG's.

Duck Dunn and Cropper prove the statement that white musicians can't play soul to be a fallacy. They have played together since the Mar-Keys days when they were in High school fourth grade. Dunn in fact learned to play bass while at school.

Cropper was born in Missouri and moved to Memphis when he was ten years old. He studied guitar in High school and is rated as one of the world's greatest guitarists. A songwriter of note, he wrote songs with Otis Redding with whom the group first toured Britain just three years ago.



DONALD 'DUCK' DUNN: productions in Dallas

NOW HEAR THIS

This is a Premier outfit. There's more to it than most. The brackets are chunkier. The holder's lock snapper. The chrome cleans easier. The whole thing's made better. So what? So, a Premier outfit sounds better. The response is faster. The projection more powerful. Clear. Crisp. Far-reaching. Now you know about them. Hear them. Give your sticks an outing on a Premier outfit. And hear the sound that satisfies the greats of today and the fantasies of tomorrow. PREMIER because they're No. 1.

Premier
1st IN PERCUSSION

GET THIS!

To Premier, 87 Regent Street, London W1R 7HF. Please send FREE outfits brochure I enclose 2/- in stamps for full colour catalogue (Please tick as required)

Name _____

Address _____



THE QUEEN'S AWARD TO INDUSTRY



They gotta hear you



Good and loud. But crystal clear tone is what you need most. Makes you sound great. So they scream for more. Which means quality amplification equipment.

Marshall quality amplification equipment. Makes the most of your performance, and puts you among the other top users of Marshall. Like The Monkees, Spencer Davis, Jethro Tull, Blodwyn Pig, Eire Apparent, Blind

Faith, The Gunn, Sam Gopal, Jeff Beck, The Soft Machine. Top groups know a great sound when they hear it.

When you hear Marshall at your local music shop, you'll

know. How great you can be. With your sound.

Then perhaps the people who matter will think you're great too. Think about it. Better still send for our brochure.



FREE OFFER!
To all owners of Marshall Equipment — Get your group auditioned by a top A & R man at the famous **MORGAN RECORDING STUDIOS** Send for latest Marshall brochure — with it will come our booklet — **HOW TO MAKE A DEMO AND GET IT HEARD!**

Rose, Morris & Co. Ltd.,
32-34 Gordon House Road,
London, N.W.5.

Rose-Morris
SPONSORED PRODUCTS

AMPLIFICATION
Marshall

jazz scene

NO ONE in Britain really took it seriously last Autumn when the news began to filter through of a massive series of avant-garde jazz recordings taking place in Paris.

It was rumoured that a new label called BYG had undertaken literally hundreds of sessions with American and European musicians, and would be releasing the results in one gigantic blockbusting market-saturating swoop.

Series

"It can't happen," said the sceptics. "Commercial suicide," muttered others.

But it has happened, and what's more it seems to be succeeding. BYG have recently released the first 18 albums in the series, which is known as BYG-Actuel, and are already planning a further onslaught.

Among the first releases are LPs by Archie Shepp (two), Don Cherry with Ed Blackwell, the Art Ensemble of Chicago, Anthony Braxton, Burton Greene, Alan Silva, Kenneth Terroade, and Grachan Moncur, plus a London-recorded album by Freedom, the group formed by a splinter-group from Procol Harum.

BYG began when Jean-Luc Young met Jean Georgakarakos in April 1968, and the pair immediately began planning their new record company. To begin with they released products from foreign labels — there is a release on BYG was an Aynsley Dunbar LP — and in the early summer of 1969 they produced their very first home-grown BYG album, by a French group called the Alan Jack Civilisation.

At the same time they acquired the rights in France to the American Savoy catalogue, and promptly issued a "Jazz Archive" series which included records by Shepp, Bill Dixon, Sun Ra, Charlie Mingus, and many others. This series earned even more success than they had hoped of, and inspired them to



ARCHIE SHEPP: with BYG founder Jean-Luc Young

Hitting BYG time

continue with their wish to record musicians in Paris on a large scale.

The opportunity came when they were joined by Claude Delcloo, avant-garde drummer and editor of the jazz magazine Actuel (which is now owned by BYG). Delcloo became their Free Jazz A and R manager, and it was he who brought the Chicago musicians (Roscoe Mitchell, Joseph Jarman, Malachi Favors, Lester Bowie) to Europe last summer.

Contrast

This ensemble recorded the first LP in BYG's Actuel series, and they were followed into the Paris studios by Archie Shepp, who had been brought from Algeria for the occasion.

Shepp cut three albums with his regular group plus a host of other musicians, and a pattern was set in which a man would be given a record date and he would select the personnel from the pool of musicians at the time in Paris.

Some, like trumpeter Jacques Coursil, chose a small group format, and others, like Alan Silva, preferred to organise a large unit to play their music. By contrast Andrew Cyrille, Cecil Taylor's drummer, made his album an entirely solo effort.

The upshot of this is that BYG now has many of the players under exclusive European or world-wide contracts. They have Shepp for the world except the USA and Canada, and Sunny Murray, Jimmy Lyons, the Art Ensemble, Terroade, Silva, Moncur, Braxton, trumpeter

Clifford Thornton, and Burton Greene for the world. Those who have non-exclusive contracts include Sam Rivers, Coursil, Cyrille, and pianist Dave Burrell.

Festival

But BYG will not stop at jazz. Last October they organised the Actuel Festival at Amougies in Belgium, where many of the aforementioned musicians were juxtaposed with the more advanced rock groups like Pink Floyd, East of Eden, and Beefheart, plus experimental music units like Pierre Marietan's GERM group and Musica Elettronica Viva.

Young and Georgakarakos are already moving into recording such people, and promise to sign up several

important rock bands, including some British outfits, in the near future.

As far as Britain is concerned, BYG plan to issue ten of the initial release over here, but pressing and distribution details are currently being worked out and will be announced shortly.

If the plans come off, British enthusiasts will be in for a treat because several of the albums are of a wonderfully high standard. The Cherry/Blackwell record, for example, may well be the best example of either man's music on record, with Cherry playing flute and piano in addition to his normal pocket trumpet.

Hard-bop

Sunny Murray's album "Homage To Africa," has a beautiful long piece featuring the flutes of Terroade and Roscoe Mitchell titled "Suns Of Africa," while the Archie Shepp sides ("Yasmina," "A Black Woman" and "Poem To Malcolm") feature Hank Mobley and Philly Joe Jones alongside. Shepp in some marvellous hard-bop sequences.

The Chicago Ensemble's record, "A Jackson In Your House," is witty and acerbic, and Terroade's "Love Rejoice" fully demonstrates the potential of this finest tenor/flautist.

All in all, then, an unexpected feast for fans of the newer happening in jazz. BYG's courage could well be an example to larger but more timid record companies.

ALTON PURNELL, a small, round and comfortable-looking pianist, settled down to await his set at the 100 Club, waved away the offer of a beer, ordered coffee and spoke of his race against time.

Still only 59 now, Purnell was the youngest of that great band, led by Bunk Johnson and later George Lewis, whose records fired a whole new generation's interest in the music and directly led to the so-called jazz revival.

Most of that band have gone now. And Purnell is only too well aware of the fact.

"There's just Jim Robinson and me left," he said, "All my friend; down in New Orleans seem to be dying. But, man, I aim to stick around for a while 'til I've got so much to do."

Purnell, it turns out, sees himself as something of a crusader — cum — musical-welfare officer. His is a life totally dedicated to jazz. When he is not playing he is working flat out, like the early gossipers from which so much jazz sprang, spreading the word.

Converts

"And that word is 'jazz' man," he said with satisfied chuckle. "I really get in there among them kids and start convertin'."

Purnell, who is based on Los Angeles, reckons to work three or four nights a week in winter and regularly at Disneyland in the summer. The rest of the time he devotes to his office as president of the Southern Californian Hot Jazz Society, a post he holds with the utmost seriousness.

An important part of the Society's work, apparently, is the conversion of youngsters into jazz appreciators. Members are expected to ask the pimples-and-tee-shirts brigade into their homes, play them jazz records and generally drum it into their thick skulls where it's at.

With people like Purnell and clarinetist Barney Bigard enthusiastically hurling themselves into the conversion, it is little wonder that the catch-employing policy has paid off.

Boasts Purnell: "We got so many interested that we've opened three new jazz clubs in Los Angeles in the past two years."

Thus a familiar sight on a summer's afternoon in LA is the Purnell household crammed with youngsters jiggling about to two-man jams by Purnell and his lodger, the late Sidney Bechet's nephew Lionel.

"Now Lionel, he's a good man to have around," said Purnell. "He plays soprano just like his uncle and what a cook! He's real wild with them old red beans and rice. I don't eat but little, but I know that's a good cook there."

Purnell's real hunger, though, is for work. Apart from sorting out Los Angeles youth, there is Society correspondence to deal with and board meetings to attend. On top of that Purnell reckons to write some five letters a day to jazz friends, no matter what part of the world he happens to be in.

Problems

"Guess I'm a bit of a man of letters," said the jazz professor. "Folks like me to write and tell them where I've been and tell them about the people who come to hear me."

He has plenty to write about on his current European trip. At present he is touring Belgium and Italy. He has already revelled in Danish hospitality — "those guys sure know — and is due back for further British dates with the Barry Martyn band this week.

But two urgent problems await his attention at home. First he has to head down to New Orleans where his 20-year-old daughter Alta-Ann, a nurse, gets married



Purnell: racing against time

at the end of March. A point which to Purnell calls for some kind of musical celebration in traditional New Orleans style.

"I don't know what's happening down there," he said. "But I sure wouldn't mind seeing a bit of a band play at the celebrations. I cabled her, 'Hold that wedding till I get back.'"

Meanwhile most thoughts in the Southern Californian Hot Jazz Society are centred on another tremendously important date — July 4, Louis Armstrong's seventieth birthday.

Benefit

The Society are anxiously trying to decide what kind of statue should be erected in honour of the great man.

"We ain't sorted it out yet," said Purnell, "but I know what I'd like to see. I'd like him standing up there smiling with that horn in his hand. But we got plenty of other things going on. We're having a grand concert the day before with all the names we can get."

"That's another thing we did plenty of in the Society, concert work. Six months ago we did a benefit for Ed Garland and raised £1,500. We try to help musicians whenever possible. It's paying something back."

"You know, those days with Bunk's band were the greatest in my life. It was a great shock to me when my old friend George Lewis died. Sure, he'd always been ill, but I never thought it was that bad."

Teaching

"Anyhow, one thing is for sure. The music ain't going to die. Not as long as I can keep it alive by teaching them kids. And I've got a while to go."

"If I succeed, do you know what I'd like them to put on my tombstone?" "They called him Dr. Jazz. Kinda nice that would be. You see I don't do nothing else. Jazz is my whole life. My work and my relaxation."

Dr. Jazz got up. It was time for his set. His whole life was calling.

JOHN ROBERTS

TREVOR WATTS
'AMALGAM'
 Enquiries, write: 6 Dillons Court
 Baring Rd., London, S.E. 12
 Phone: 01 857 8236

Their 1st LP
'PRAYER FOR PEACE'
 featuring JOHN STEVENS (Drums) &
 JEFF CLYNE (Bass)
 Available from above address
 35/9 plus 1/6 P.P. each

TH 2
 produced—
 JOHN
 LODGE

SEND ME NO
 MORE LETTERS
 c/w ANOTHER DAY

THRESHOLD

RICHARD WILLIAMS

THIS WEEK

MAYNARD FERGUSON

IN

JAZZ SCENE

TWO

SEE PAGE 14

Arlo—trying to escape from Alice's Restaurant

ARLO GUTHRIE is a young man trying to escape from Alice's Restaurant. He says he likes the movie, and he enjoyed seeing it again at last week's premiere. But it obviously has very little to do with the things that are happening to him right now.

"Whether the film is good or not, it's really based on a section of my life from when I got out of school to when I started having a little privacy. Now I'm married, my wife is expecting a baby and I'm absolutely gassed about that. Things are different for me now.

"If I do another movie I would like it to cool out the effects of this whole Alice's Restaurant deal. I'm not really interested in having Alice's Restaurants springing up all over the world — did you know there was a booklet on how to set up your own Alice's Restaurant published by Alice's Restaurant Incorporated? Alice Brock is menu consultant, whatever that may mean."

Anthem

When Arlo first started singing "Alice" it was hailed as a new kind of hip revolutionary anthem. Now it seems to have become incorporated into the system it was meant to undermine. A familiar story — it happened to "We Shall Overcome."

But it presents a problem to Arlo, who was really carrying on that tradition of laconic humour which he has inherited from Woody and from Will Rogers, and has seen it turn into a cliché as the words leave his mouth.

"I'm concerned at the moment that I still want to make people laugh," he says. "I enjoy hearing people laugh at me and at Spiro Agnew and at all these things at the same time. I like it. I want to continue to do that but I want to do it differently and I'm very concerned about how to go about doing it.

"Maybe I can make people laugh by not saying anything."

Arlo hasn't sung Alice for the past three years — with only a few exceptions. He did it at the Abbie Hoffman treason trial going on now in Chicago.

"What I did was, I said it. Of course I forgot it, but I did it. Alice's Restaurant is mainly talking anyway. I was about the only singer who could get through some of his own material at the trial and still sound really like it did originally, when we sang at the riots."

The other time was when Arlo recorded the single "Alice's Rock and Roll Restaurant."

"There was a time when the movie came out in the United States there were about four or five cover singles. They weren't even bubblegum, they were worse — it was like Henry Mancini



ARLO: ' Things are different for me now '

BY KARL DALLAS

Plays Alice's Restaurant. It was worse than anything I ever heard.

"So I went into the studio and said listen, let's do a funky Alice and get it out so that the combination at least will be something funny.

"We did a great Alice's Rock and Roll Restaurant. One of the lines was: You can eat anyone you want, and the rest was like that.

"When the record finally came out it was absolutely cut, edited, snip, snap, beeped, bleeped and absolutely diluted and there was nothing left. It was absolutely terrible. It got good reviews and I hate it. I tried to pull it back, obviously.

"I said: 'Listen you guys, I don't like the record. I want you to go in to the people you gave it to and take it back.' They said: 'Right.'

Fascist

"Two weeks later the record was coming out here and coming out there, you know, and Alice's Rock and Roll Restaurant is doing well which is unfortunate. They really blew it. I'm ashamed that other people have to listen to it if I don't like it."

Arlo's strangest brush with the mass media, though, came when he was banned recently from the Johnny Cash show for singing an anti-hippie

song in Nashville. "It was an absolutely fascist song but when I did it I tried to do it with a straight face. I walked in with a grey pinstripe suit and a cowboy hat and started to sing that thing in the middle of the Bible belt. They cracked up. They absolutely went wild. They laughed at every line which to me was momentous.

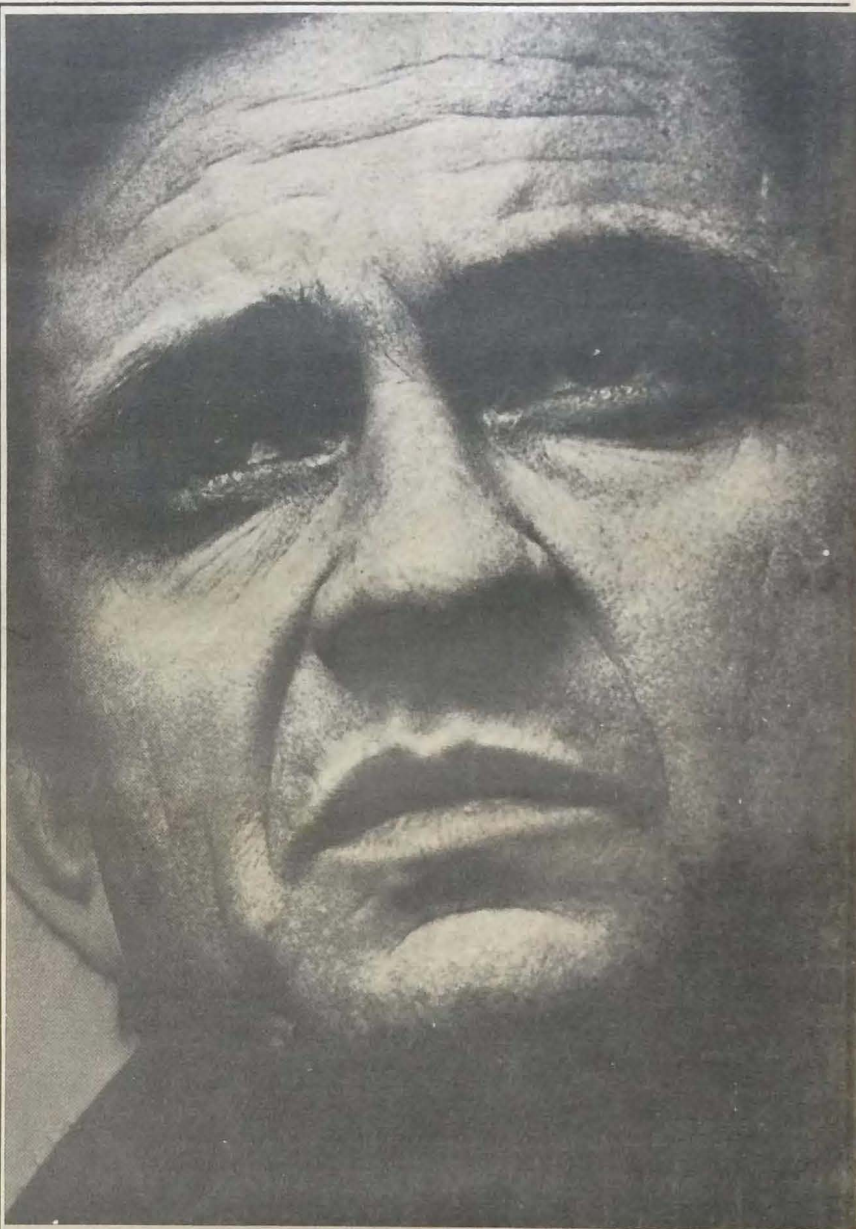
"The same guys that bought the real song bought this version. I sang it the same way, with a country band behind me, a little dobro, a little bass, regular straight country funk and the audience loved it.

"But the Cash show thought it was too much of a satire and they cut it off when the show came on the air which to me was the height of, I don't know."

Arlo is doing no public singing this trip, but this doesn't mean he won't be back here singing soon. "I'd love to come back and do some of the same clubs I did before. The money doesn't really matter, because I never made any money yet in England and I don't expect I will.

"The reason I'm not doing any singing this time is because I don't think it's right. I don't want to associate my musical scene with the movie. It's sacred, this music, and I'm not blowing it to sell a movie.

"I'm too young to let myself get screwed by all these guys."



Beautiful.

Johnny Cash has a new album, "Hello, I'm Johnny Cash" (S)63796. And from the album, which includes "See Ruby Fall" and "Blistered", he's got a new single, "If I Were A Carpenter" 4754.

He's also got an EP featuring "Folsom Prison Blues", "A Boy Named Sue", "Jackson" and "San Quentin" EP 6601.

Beautiful.



on CBS

CBS Records 28/30 Theobalds Road London WC1

Cocker and that boogaloo sound

JOHN COCKER stopped fitting pipes for the Gas Board in order to exercise his own somewhat steely vocal tubes that were forged, in those early days, on Ray Charles and tempered with Sheffield ale.

Known as Vance Arnold and leading a band called the Avengers, he recorded the Beatles' "I'll Cry Instead" and Charles' standard "Georgia On My Mind," which, like Cocker himself, were conspicuous by their lack of recognition.

BY ROYSTON ELDRIDGE

It wasn't until 1968 that John said goodbye to Vance to become Joe Cocker and broke through with "Marjorie," a song he wrote with organist Chris Stainton, which he followed with another Beatles composition "With A Little Help From My Friends," a song that remains today as his main British success.

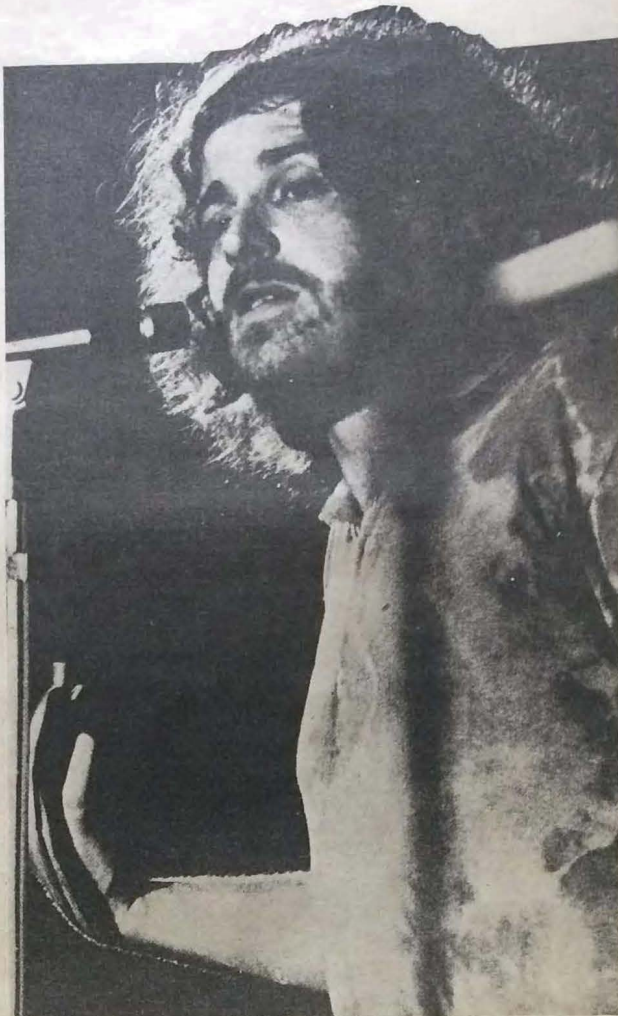
In the last two years, Cocker has come up with two albums and another single recorded here and in the States where he has spent most of his time. And it is America where Cocker's talent, especially on his last album, is really appreciated. He returns there in March by which time he will have nearly completed a third album which he talked about in his company's office off London's Portobello Road. "One of the battles we're having at the moment is about the material. Most of the songs we've done over the last two years or so haven't been ours and I know — like we'll probably have a lot of our songs and some of Leon Russell's. "The thing is the songs have got to be flexible so that I can sing them in

the way I like. Things like 'Marjorie' I couldn't really sing with as much guts as I can sing other songs.

"Everything's rather vague at the moment. I don't know if we'll have anyone else on the album. (The last album included guests like Bonnie Bramlett, Sneaky Pete from the Flying Burrito Brothers and Clarence White of the Byrds.) There are some girls around LA we could get for the backing vocals, they're great, but those black girls are so hard to work with.

"The first album I made in England, the second we made in the States. A lot of the American studios are definitely better — the engineers are an important part of it — and the Sunset Sound studio we used in LA is a very old studio which is great for doing live recordings. Sometimes I like to get a dirty sound rather than everything sounding so clean.

"We'd considered using one of the soul studios, Denny (Cordell) and I



JOE COCKER: 'The whole rock thing is now an art'

went on a little mission down to Memphis to have a look at some of the studios. They were doing the mix of the Box Tops and the sound they got was lovely.

"You can go on looking for ever to find the right place, what I'd like to do if I could get a large enough house is just put an eight track machine in and start from there. It's half the battle to be relaxed and if you can record that way."

Does Cocker still listen to soul and what were his early influences? "When I was at that age I used to go to some of the specialist shops and hunt out some Muddy Waters and John Lee Hooker but I never used to take much of the vocals, all I used to do was take some of the songs.

"At that time Ray Charles wasn't doing any of the m u s i c , showbusiness stuff. He was still doing some stiff, screaming R&B and I used to listen to him and Aretha a lot. I've taken a lot from them and I still listen to any new record that comes out, but after a while it lost something and I packed it in for a while.

"When we started again we were doing a lot of Tamlia Motown but that was just to get us going in the area. I sang 'Sugar Pie, Honey Bunch' so many nights.

"Underneath it all I suppose it's just rock and roll. Whenever anyone gets confused they just go back to their roots — you can take it in any direction — but it's really rock and roll. Lennon is still coming up with some great rock and roll, 'Instant Karma' is pretty heavy.

"The whole rock thing now is an art because there are so many subtleties in it. The Beatles opened it all up by being so subtle, they don't put in any notes that aren't needed which is great because everything in a record should count."

Cocker and his Grease Band — Bruce Reynolds, Alan Spinner, Chris Stainton and Henry McCullough — are one of the few British bands to have really got into an American boogaloo sound. They have a rare feel for the funky rhythms needed in their

hard hitting rock and roll but they've failed as far as Britain is concerned. Why?

"There's a lot of reasons why. We haven't really aimed at England as we've spent seven months of the last year in the States. The thing is we can't fill big concerts here at the moment which means we have to do colleges and stuff which we did two years ago. And I don't like standing still or going backwards. In the next year we'll be spending even more time in the States."

CARMEN AND THE THINGS OF TODAY

"WOULD YOU like to hear my new single? It's called 'Just A Dream Ago.' You may recognise the melody, but it's been given kind of a pop background, I'm just preparing you."



CARMEN MCRAE

Carmen McRae, in London to tape an appearance on the Engelbert Humperdinck Show, was having a late lunch in her suite at the Carlton Towers. She left the cmelette to put her record on a small portable player.

"It was recognizable — the theme from 'Madame Butterfly,' re-shaped and done up with fresh lyrics — and it sounded agreeable enough if you go for big, bombastic settings.

"You'll probably like the other side better," Carmen continued, putting on "I'll Love You More Than You'll Ever Know," the Al Kooper song. "It's a blues, really, and they've added voices and everything. It's one of the modern songs and a lot of them sound good to me. But I still have to do them my way."

BY MAX JONES

instead of a piano. My guitarist is Al Gaffa and he's fantastic. I stole him from Sammy Davis.

"I had told me to let him know if I ever needed a guitarist. So he came to work for me and I adore him. He's the only one on my payroll now, and I hire whatever is needed.

"I'm doing a lot of hotel work where they have bands already, and Al directs them. He's a M.D.

"As for the records — I went in to do this new one with guitar, Fender bass, drums, and I might have had vibes. Anyway, just a rhythm group. Then I can sing my natural way, without a big arrangement getting in the thing later, and when I get it back I hardly recognise it."

"This, roughly speaking, is how she will make the next album, though she spoke of probably playing some piano herself ("I still something play as a novelty thing").

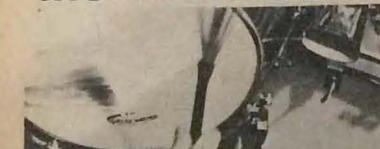
projected LP with the Clarke-Boland Big Band, with whom she has worked on TV.

"They've spoken to me and Nesuhi Ertegun about it, and he said it will probably happen this year. I'd love to do it, that's one of the greatest bands in the world."

"It's a band of love. The guys get together from all corners or recordings or do whatever they have to do. You know, it takes love to work like that, and it shows you can feel it in the music."

Carmen has always been an intelligent and stylish singer. Her stage appearance are likewise impressive, and she has spoken before of a lurking ambition to try her hand at acting.

HIT ME! KISS ME! MURDER ME!



HEADMASTER Plastic Drum Heads

Upright for a better sound? You had better believe it! Listen. These heads are impervious. Unaffected by changes of temperature... do not require constant retensioning. Their life is almost indefinite — if handled with care! It's a fact, man! Hit 'em, kiss 'em, murder 'em... these heads are maserious!

Obtainable from all good music stores



ALLEGED FUSIONS of jazz and pop have been just about the biggest current hype of a very hyped-jazz profession of late. It's easy to see why some jazzmen clutch the idea of these men selves like drowning men.

It's harder to understand why pop musicians are so keen to show themselves as jazz oriented, unless, like Paul Whitehead, enlarging the old jazz ensemble to the symphonic proportions, they are trying to make their music respectable.

Just as Whitehead's jazz harlot-turned-lady had very little to do with jazz, it really takes more than the sound of a rather arty rock band with jazz added to produce any real fusion. In jazz pop terms it's so incredibly basic, and in pop terms so basic, and in jazz terms so basic, that it really doesn't make sense.

On the other hand, a new band without any horns, does Formerly Fat Harry, does make it in a far more basic way, not by serving up standard jazz riffs around standard rock clichés, but by infusing some of the excitement that used to exist in jazz in the hard bop period of the Fifties.

Promoters tend to identify Formerly Fat Harry (Formerly Fat Mattress, and called Harry, for short, here on) by the fact that their bass guitarist, Bruce Barthol is a former member of Country Joe and the Fish, which is sort of a pity, since this is a band, not a group of individuals, and certainly not a group of super-stars.

Bruce is a very very good bass man. It's true, but the fact that he is better known outside his native West Coast doesn't make him a better musician than the other two Americans in the band, Phil Greenberg and Gary Petersen, nor the single Briton, ex-Battered Ornaments drummer Laurie Alan.

All three Americans came out of the Berkeley folk scene which produced people like Stefan Grossman and John Fahey as well as the now-famous American acid-rock groups, notably Country Joe. In addition to guitar, Gary is also an incredibly accomplished keyboard man.

The usual categories of lead guitar or rhythm guitar don't really apply when these two are playing, for they swap around the roles constantly. Phil winning out an acid-tinged bottleneck one moment, switching to straight percussive chords when Gary moves in with a free-wheeling cascade of melody then returning to the slow slide of the bottleneck.

This they do with most effect on a Mexican-styled "Mariachi Riff," which starts slow and builds tempo during Gary's vocal, then switches excitedly to a long series of instrumentals in seven-four.

And it is a true seven, not alternate bars of four and three, which is the usual usage, way out with odd-numbered tempo even when Don Ellis holds the baton.

"S u n o t h e r n u m b e r . . . " Sun, shifts tempo to eight, with a slow four pulse going through it, and back to seven again.

Sounds technical, doesn't it?



BARTHOL ex-Country Joe bassist

Taking the place of pop and jazz

it? Try counting the beats if it amuses you, but it could get in the way of your appreciation of the music. Certainly Harry aren't into showing how clever they are.

"This isn't a head thing we've got going with unusual tempo for the sake of it," says Phil. "That seven-four in Mariachi is put there because we have all been to Mexico, and we wanted to get that atmosphere. You know, like these Mariachi brass bands, who are pretty primitive, but get some incredible things going."

"What we like to do is to put the rhythm down and then play right across the bar-line, rather than to be always hammering out the odd beat all the time."

The rock upon which all this is founded is drummer Laurie, whose work with bands like Chris Macgregor and Mike Westbrook has given him a broad horizon without interfering with his basically funky style.

When I first heard Harry a few months ago, the drum chair was occupied by modern jazzman Alan Jackson, an incredible technician who didn't merely walk his way through the music, but laid in his own variations as well. But Alan decided the one-like life of a rock drummer was no life for a respectably married man.

It's not often that a journalist gets an opportunity to "sit in" with a group right through the development period. I've heard them move base Amsterdam hipster club, and I've driven miles in freezing fog with them in cavernous disainers.

They hear them come together until, today, they are not four guys who happen to play together, or even four guys of which one is the leader. Today, they are a band, a single unit made out of four equal collectively contributing parts.

It's not used to be reckoned to be what made up a good jazz band. Pop bands don't have a single style and jazz. What they are really doing is taking it places.

KARL DALLAS

MOVE TO Laney

THE BLUES

JOHN DUMMER'S Blues Band have come a long way since the days of Tony McPhee and Steve Rye. More recently they closed another chapter in their casebook when bottleneck blues guitarist Dave Kelly quit. As the figurehead of the group he was obviously a difficult man to replace; but few could have envisaged the nature of the change which has led the band far from the familiar blues tracks.

Fiddler Nick Pickett wears his hair short, brushed back and smoothed down with Brylcreem, and a silver lamé jacket to boot! He's not even developed through the usual blues channels, but preferred playing at Morris folk dances. It all sounded rather like a huge hype. But John Dummer was quick to correct this.

"Nick's the antithesis of what you'd expect. He's also a complete lunatic, and it wasn't until after a while that we realised he



JOHN DUMMER BAND: 'I think we've improved since Dave left'

could also play guitar, harmonica, piano and vibes, as well as being a good songwriter. He was with Badfinger but left rather than grow his hair long, and he's never once regretted leaving. I must admit we were a bit worried about him at first, but his ideas are so different from anyone else's."

How does the rest of the group fit in?

"It's never been quite so exciting as it is now," said bass player Iain Thomson.

"There's a lot more flexibility, and the encouraging thing is that the people who liked the band before seem to be accepting us now. I think we've improved since Dave left — and that's certainly no reflection on him.

Three years together is a long time, and when Dave left it was because

Don't let the short hair fool you!

the group wasn't happy and he'd virtually stopped writing songs. We're still good friends and played with him at the 100 Club last week."

The John Dummer Band have now finished recording their new album "Sausage Grinder" for Philips, which they describe as very different from the previous LP. The high degree of originality has been brought about by the personnel

change and also the vast amount of new material that they are producing. Fourth member Adrian Pietryga, known in the blues world as Putty, also seems happy in the new spectrum.

Explained Iain: "Putty's biggest love is rock 'n' roll, and we still feature this in our act and thoroughly enjoy ourselves. In fact we are going down better now than we ever have?"

John: "We produced the entire album ourselves and we're pretty chuffed with it. Other than a harmonium on one track and alto on another, it's all our own work."

"We've obviously benefited from the so called blues boom, and also suffered as a result of it."

"Now that we've changed, we've got to re-establish confidence with the old clubs and we're banking on the album being a success."

John Dummer quit journalism to start the band, with the express intention of having a good time and no more. Iain Thomson left his job as a schoolteacher; the group suddenly snowballed and as a result, the outfit were forced to turn pro.

Proving, perhaps, that the blues ain't always trouble, hard luck and a low down dirty deal.

NEXT WEEK



**MELODY
MAKER
JAZZ
POLL**

FULL RESULTS

NEXT WEEK

RELEASED FEBRUARY 27th.



**EAST OF EDEN
SNAFU**

● SML 1050 ● DML 1050
12" Stereo or Mono LP

'This is a fine album, fully indicative of the talents of one of the best groups around. I believe that what they are playing is both the truth and the future. Although it was recorded in 1969, it seems to me that this is the music of the Seventies. We'll hear a lot more of East of Eden, if we're lucky.'

Richard Williams - Melody Maker.

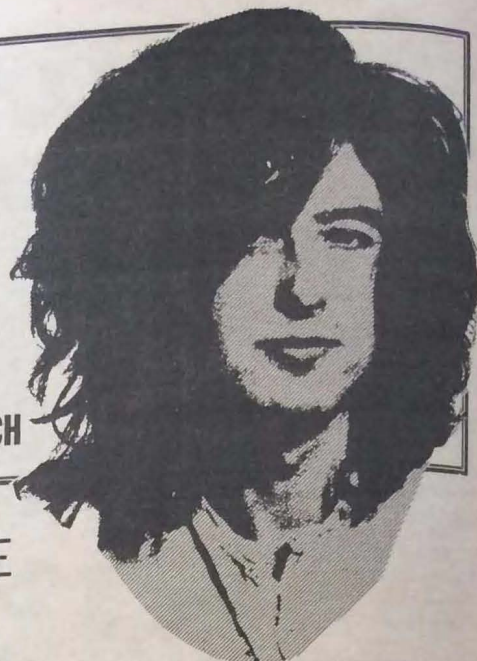
DERAM



jimmy page

PART TWO

BY CHRIS WELCH



WHEN A band achieves the Led Zeppelin's kind of success in such a short time, there are bound to be whispered accusations in the corridors of pop.

In recent years, fans have been more aware of "The Business." Far from blindly accepting new trends and groups, there is a tendency towards cynicism, especially among those who interest themselves in progressive rock.

They have learnt the meaning of the slang word "hype" which hints at hyperbole and hypocrisy, and neatly sums up the process of falsely exaggerating the popularity and earning power of an artist.

The situation has been largely brought upon pop by the policy of management in building up groups with advance publicity which later fails to fulfil its promise — rather like General Election campaigns.

Fans eagerly await a performance of album and are disappointed by a display of careless indifference. "Hype" — goes up the cry.

Now there is cynical backlash where groups, teenybop or underground, are suspect if they gain too much bread and publicity.

Sniping

Zeppelin are one of the groups who have experienced sniping, at home and abroad.

Says Jimmy Page: "Before they saw us in America there was a blast of publicity and they heard all about the money being advanced to us by the record company. So the reaction was — 'Ah, a capitalist group.' They realised we weren't when

ZEPPELIN ARE NOT A RABBLE ROUSING GROUP. WE ARE TRYING TO PLAY SOME MUSIC

they saw us playing a three hour non-stop show every night.

"And the reason why we played that long was because when we started out a year ago we had worked out a one hour set and on stage this naturally expanded to an hour and a half. As we put in other numbers this became two hours. In America they wanted encores and it expanded to three hours with the extra material from the second album.

"We enjoy ourselves and that shows in our

playing. If somebody wants to hype a group, they only suffer in the end because people know what's going on now. People understand the economics of bands, especially in the States where it is the fashion to ask who is getting what out of what."

Snide

"I'm sure that when Hendrix played a West Coast Festival people knew he was being paid 100,000

dollars. There were a lot of snide remarks, and afterwards he seemed to drop in popularity.

"If we play at a University kids say: 'Hey, you're getting a thousand pounds tonight.' So what? They think £1,000 is a lot of money but it's not in relation to the expenses of a band with road managers, air fares and hotel bills.

"But really money has nothing to do with it. You can tell when a band is being hyped by their manner. You can tell from the vibrations. I can tell, so

I'm sure everyone else can."

Have Zeppelin received much criticism of their music?

Message

"The only criticism came after our Albert Hall concert in London recently. One reviewer said we got off to a slow start. Well I don't know if the guy had seen us before, but the idea is to start off with recognisable Zeppelin things, then go much quieter and use acoustic guitar which is always well received. Then we build it up again.

"You can't possibly have a climax all the way. We like to play a cross section of styles.

"We're not a rabble rousing group. We are trying to play some music.

"One has to remember at the Albert Hall concerts, all the tickets were sold out in a day, so they must have been Zeppelin people in the audience, who knew what we play."

Did Jimmy think there was a danger of too much being written and said about the "Rock Revolution"? Isn't it all getting out of hand?

"There should be a lot more written about it because pop is going through a very revolutionary stage at the moment. I saw the Jack Bruce film on TV and I was quite amazed. He was tremendous. The whole message was — just listen to the music. That's what it's all about.

Film

"Many classical people listen to pop music. They realise pop is not just a joke. Critics like Tony Palmer in the Sunday newspapers have helped it all to an incredible extent.

"It's strange but I never saw the Cream and I had never seen Jack Bruce until his Lyceum concert. I've started going to concerts because I never saw any when I was working so hard touring. You have to be quick these days to see a

group before they split up. I never saw Hendrix or the Cream while we were working in the States, or any other groups unless they were on the same bill as us.

"This has been my first real break in years, although we are working on the third album. We have to keep working all the time.

"We are working on a film. I don't know if it will ever be shown really, but we filmed the Albert Hall concert and it will be a documentary on what has been going on with the band.

"Everything has been slowed up with Robert's accident. That was a horrific scene. The police came banging at the door with flashlights and asked me if I knew a Mr Robert Plant. When they advised me to call him at Kidderminster Hospital I knew it had got to be serious. I was really worried, wondering if he had the baby in the car.

"He's still in a bad way and we had to cancel some work, although he said he would appear on stage in a wheel chair. He can't lift his arm above his shoulder and he has a cut over his eye.

Jazz-rock

"We've got a lot of recording to do. On the first album we were finding out about each other. On the second I really thought John Paul Jones came through strongly. We can feel each other much more.

"I've prepared a lot of acoustic stuff for the next album. It's just a matter of getting into a studio. They are all fully booked — it's incredible.

"We all do a bit of writing in the group and make a tape recording of ideas for songs. I like to get a basic construction together and a number grows from that."

What did Jimmy think of the trend towards jazz-rock?

"I don't like it personally. I never liked Blood, Sweat And Tears. I'm all for a fusion of ideas but this is just not my cup of tea, and it has not been as well accepted as classical-rock.

Jazz-rock all rests on the brass players waiting for the chance to play as fast as possible at 78 rpm. To me it represents cacophony. I like and understand Eric Dolphy and John Coltrane. But when you get Fred Bloggs blowing away — it doesn't come off.

"The things Dick Heckstall-Smith plays with Colosseum are good and valid and they make sense. When it doesn't make sense — I can't be bothered. I was never convinced by Blood, Sweat And Tears yet lots of

people think it's the epitome of pop today.

"What didn't I like about them? The arrangements and the singer. I couldn't believe that singer. Everything sounds so false after one or two listens.

"The most progressive groups today are the Pink Floyd and Moody Blues."

Are Led Zeppelin a progressive group?

"I've been asking myself if we were progressive."

Stubborn

"In fact I've been waiting for somebody to ask me that. I don't know. What we have done is to present rock in a different package. We are not a band like the Floyd which are really progressive.

"Maybe our next album will be progressive — for us. People tend to say Pink Floyd are still just a 1967 Flower Power group, but they are not. They sound fresh and beautiful."

To ward off the effects of heavy rock interviewing, Jimmy tottered off in search of a few aspirins.

"It's been quite a year," he said on his return. "I can hardly believe how much has happened — four tours of the States and two Platinum albums. It sounds like a lot of old bull, but I can't really believe it sometimes. It's like looking at somebody else's career."

"There is a very powerful astrological force at work within the band which I am sure had a lot to do with our success.

"Robert is a Leo which makes him a perfect leader, with two Capricorns on either side and a Gemini behind. Leo is always a leader like Ginger Baker, Keith Moon and Mick Jagger.

"I'm a Capricorn, which speaks for itself — very stubborn with a split personality."



LED ZEPPELIN: "We all do a bit of writing in the group"



It's the cool, clear sound of Reslo



RESLO MIKES
ROMFORD
ESSEX

Seen here is the Reslo UD1 Microphone. Supplied in black presentation case complete with 18' cable. From £22

Please send me your free brochure giving full details

NAME

ADDRESS

CLUBS TRADES FAIR
16-20 March
STAND No. 24B
Sophia Gardens
Exhibition Hall, Cardiff.

NEXT WEEK
PART THREE
OF THIS
EXCLUSIVE
SERIES
NEXT WEEK

ARGENT are a comparatively new group who have risen from the ashes of one of Britain's best American exports — the Zombies.

Little has been heard of Argent since their formation nine months ago by Zombie leader Rod Argent. With one highly acclaimed LP on release they have yet to make their debut but when they do at the ICA on February 26 it's a safe bet that it'll have been worth waiting for.

Last week Rod and bass player Jim Rodford — who uncannily resembles Dennis Hopper of Easy Rider fame — talked about their past and hopes for the future with Argent.

Following the break up of the Zombies a much loved track called "Time of the Season" from the Zombies' last American LP hit the top of the charts and sold two million copies in the process. It would have been a natural step to re-form and cash in on their good fortune. But Rod had other plans.

"When 'Time of the Season' was a hit in America we could have made a hell of a lot of money," he says. "I was offered twenty thousand dollars by one promoter if I would get the Zombies back together for only one concert. But I said no because apart from the cashing in bit, the Zombies were finished. I knew the group were going to split about nine months before it happened because there was a lot of dissatisfaction. Everyone had different ideas about what directions they were going."

That takes care of the Zombies but what about Argent? Talking to Rod it becomes clear that he won't be satisfied until he's reached as near perfection with the group as possible.

"Our first LP we think is good," says Rod, "and we're happy with it but I think it'll take three or four albums to really get to what we're aiming at."

"The group was formed and the LP made all within three weeks of the Zombies breaking up and if you listen you can hear parts of the Zombies creeping in but I suppose that's natural after such a short time."

I warily ventured forth with the question of comparisons between Argent and the Zombies. Mustached Jim peered from behind his hat.

"Soundwise Argent aren't as clinical and precise as the Zombies were. But our sound



ARGENT: rising from the Ashes of the Zombies

Urgent sounds from Argent

has changed since we made the LP and it's changing all the time.

It's not fair to compare us with the Zombies. Argent are a completely different thing — although the effects of Rod's songwriting along with Chris White is bound to rub off a bit on Argent. Rod wrote songs for the Zombies so naturally his style comes through."

Chipping in — Rod: "Argent are more powerful than the Zombies were. Some of the songs on the LP are more vocal orientated than we really are. We don't want to become known as a mainly vocal group or on the other hand a strong instrumental group. We write and play as originally as we can and always try to make it exciting."

"Excitement is very important and the most successful groups are always those who are really into what they're doing. I remember a few years ago watching the Beatles on television playing

"Long Tall Sally" and they were so involved in the music."

Few groups around now have been so well thought out as Argent. Rod is a born organiser and he wants the best — like a three thousand pound organ set up.

"I want no hang-ups with this group," he says. "I saw it all with the Zombies. We started out more or less straight from school and gradually we ran into the usual management and recording problems. We're going to the States just after the ICA appearance and we're taking all our own gear with us — one and three-quarter tons of it."

The getting together of Argent is another tale of Rod's refusal to get sidetracked from his goal. Even after eight months' rehearsal with Jim and two other musicians, he came to the conclusion that things weren't going the way he wanted. Plan 2 — scrap everything they had done and start again. This time they got what they were looking for in guitarist Russ Ballard and drummer Robert Henri.

"We were very pleased to get them," says Rod, "not only because they are experienced musicians but they'd been through the group scene before." Bob for example was once with Adam Faith's backing group the Roulettes and Jim was with Mike Cotton.

Beauty and excitement in pop music are rare. They are a combination of qualities which elude most groups — but it can be done and I think Argent are poised to prove it.

RAYMOND TELFORD

Letting it all hang out...

A PUBLICITY HANDOUT arrived on my desk this week proclaiming: "Jonathan King has reached new heights in camp this week by having installed a golden light at the front of his chauffeur-driven Daimler limousine."

"The purpose of the light is to save his friends embarrassment as the limousine with its blackened windows sweeps past and they are undecided whether or not to wave or smile in case Jonathan is not inside. The golden light will be switched on when he is 'in residence'."

In other words, renewed success has not changed Jonathan King. The problem for his casual acquaintances remains to decide whether he is (a) taking the mickey, (b) insane, (c) the possessor of a quite unusual ego, or (d) trying to bring a little showbiz glamour into our drab lives. Having had the opportunity of observing Jonathan over the past five years my own personal conclusions are that (a), (c) and (d) are probably the correct answers.

Jonathan is currently making one of his periodic forays into the *MM* Pop 30 with the curiously titled "Let It All Hang Out."

Among the dozen or so other careers which Jonathan chooses to run simultaneously he recently gave up being a pop critic. I wondered how, if wearing his critic's hat, he would react to his own record.

"Looking at it quite objectively I would have said it would be a hit because I loved the original record of the song by the Hombres," he said with Kingly humility.

"Actually, the big drag about the record has been that although it has steadily sold in almost top ten quantity it hasn't had the high chart position it deserved yet, because of lack of Top Of The Pops."

"TV is still absolutely vital for a record. It's had plenty of Radio One, but that is a radio station that is heard, but not listened to. It's like wallpaper of a rather nasty shade, people see it and live with it but don't really notice it. It's like a bumble bee droning in the background. The result is the audience doesn't really HEAR anything until they have heard it about 400 times — then it sinks in and they go out and buy it. The vast majority of Radio One listeners don't listen at all."

"When you get a Top Of The Pops they suddenly sit up and at the backs of their



BY BOB DAWBARN

minds they remember the bumble bee droning away and remember it in their subconscious so they go and buy it.

"I got my Top Of The Pops four or five weeks too late to make a number one. The Marmalade got it at exactly the right time."

Jonathan, naturally, produced the record as well as doing the singing. He also writes, is his own best publicist and has his fingers in numerous pop pies. Was it, I wondered, super-ego or a distrust of others which made him do everything for himself instead of paying out the usual ten per cent for others to do the work and worrying?

"In a way, it's a deep-rooted feeling that I can do anything better than anyone else," he admitted. "But also when I start something I like to see it through."

When a woman has a baby she doesn't hand it on. She wants to keep on to it — until it is 90, very often. It's the same thing with a record. I want to nurture it all the way through.

"Basically, though, I am changing careers. I'm 25 . . ."

"No! 26?" I interrupted. "You shouldn't believe everything you read in the Sunday papers," he snapped back. "I'm 25. Not only that, I look only 22 — a young 22."

"What I was about to say is that I want to get into serious writing — poetry, novels, plays and things. However, I shall be happy to remain in the creative side of the record industry. But I'm not going back to the parasite professions of delecting and column writing."

Did that mean he felt there was no opportunity for

"serious writing" within the pop framework?

"I think there is a serious side to pop music but it has a terrible danger of getting pretentious — and it's a danger that 99 per cent of people fall into. — And, anyway, I don't think I am THAT creative musically. I'm commercially creative, but not deeply creative as far as music is concerned. I have the ability to make hit records, commercial records, because I know what is commercial, but really it is more of a superficial hobby than anything deeply creative."

Jonathan has no plans to follow up his current single success with an album.

"I'm not really ready for that," he told me. "I listen to the new Simon And Garfunkel LP, or a Dylan, and realise I'm just not in the same league at all. On the other hand you hear so much pretentious crap — like Blood, Sweat And Tears, which symbolises all that is worst in pop. They use brass and saxes and have just a tinge of neo-jazz and all the pretentious people rush round shouting 'Crazy, Baby!' They have become the real heroes of the trendy 32-year-olds."

"No. If I want to do something creative I shall have to go into what is really my métier, something basically literary — a play, a musical or book. Basically, I'm better at words rather than sounds."

So watch out for a play written by Jonathan King, with theme music by Jonathan King, starring Jonathan King and, there's an idea, costumes, lighting and cigarettes by Jonathan King.

Come to think of it, it would probably be very amusing.

PANARIVER LTD. PRESENTS

ANDY HAWKINS SINGERS

SAT., 14th MARCH

ROYAL FESTIVAL HALL
LONDON

Box Office open 2nd March

SUN., 15th MARCH

WINTER GARDENS PAVILION
BOURNEMOUTH

Box Office now open

MON., 16th MARCH

DIGBETH CIVIC HALL
BIRMINGHAM

Box Office now open

jazz scene

THE MEDIUM is the message. However brilliant a solo artist or group, it's TV exposure — next to records — that really counts in putting the image across to the public.

Unless you're on a Glenn Miller nostalgia kick, selling a big band is pretty tough going. Especially these days.

So it's something of a miracle on wine-into-water lines for a big, jazz-orientated band to get a major TV series. But this is just what happened with trumpet-star Maynard Ferguson and his 14-piece outfit.

Maynard and his Orchestra are now firmly ensconced as a resident attraction on the Simon Dee Show. "Not just for a six- or 13-week series," glows Maynard. "But to the middle of July with a 13-week option."

All of which indicates a pretty imaginative attitude on the part of those responsible for bringing a new and exciting big band before a weekly audience of some 10,000,000 viewers.

"I owe it all to Tito Burns, Simon Dee and producer Bryan Izzard," says Maynard.

"It was Tito [formerly Head of Variety Programming at London Weekend TV] who first heard the band when I was doing one of those European song festivals. Tito was knocked out with the band and put up the idea to Simon Dee.

"Simon had previously featured me as a soloist, and had often played my records when he was with Radio Caroline. Both Simon and Bryan Izzard liked the idea of the band on the show — so that's how it all happened."

Maynard has waited some eighteen months to break through with a band of his own choosing. "I gave up session work to realise the idea," says Maynard.

Now, he's assembled a line-up of razor-keen musicians —

Ferguson's wine-to-water miracle

both well-known and lesser known. But they are all fired with one spark — tremendous enthusiasm.

Keith Mansfield, CBS producer-arranger-composer who writes for Maynard and also handles his recordings, sees the TV venture as a milestone in the Ferguson career for three reasons:

"Maynard has a personality to sell," says Keith "and now — with his band — he has a chance to put it across to a vast public.

"Secondly, for the first time since he led bands in the States, he has a band of regulars he can rehearse and keep together as a unit."

Chipped in Maynard: "Previously, each gig I did included three or four deps. Back in the States, if a player went to Woody Herman, say, and said 'Hey, Woody — I've put in a dep for tonight's show,' Woody would just look at him and say: 'Right. I'll use him for the next six months. You're fired.'"

Not that Maynard is unsympathetic to the problems of a session musician who hesitates to take out-of-town dates. "But now that I have a regular show guaranteeing the men work, I don't have any qualms in telling them the next gig is in Stoke-on-Trent."

Already, apart from the Simon Dee Show, Maynard's band starts a Monday-night residency from March 2 at the Pantiles, on the A30. And the fan mail is beginning to roll in.

On the solid basis of the TV series and the attendant financial security the musicians are all displaying an enthusiasm that makes them forget time was ever invented. If Maynard calls a late rehearsal — the men are only too happy to pick up their instruments.

But this attitude is partly a reflection of their leader's dynamic and apparently tireless personality.

Symptomatic of Maynard's attitude is his reaction to the sort of relieved comment — "Well, we sure got through that" — when a player has fought his way through a difficult arrangement.

"You got through what?" exclaims Maynard, revealing the type of steely perfection that would sometimes call for a 4.30 am rehearsal after a late date with American musicians.

But he knows how to turn on the charm, too. Which is a sure way of getting the best results. "Put it down to the American image — even though I'm a Canadian," Maynard says with a grin.

Apart from developing new talent within the ranks of the band — it includes drummer Randy Jones, pianist Pete Jackson, lead trumpets Martin Drover and Alan Downey, trombonists Albert Wood and Billy Graham, bassist Dave Lynane, trumpeters Johnny Huckeridge and Nigel Carter, plus ex-Manchester policeman Bob Watson, who plays baritone — Maynard and Keith Mansfield both feel that they will now be able to call on a vast, untapped source of arrangers.

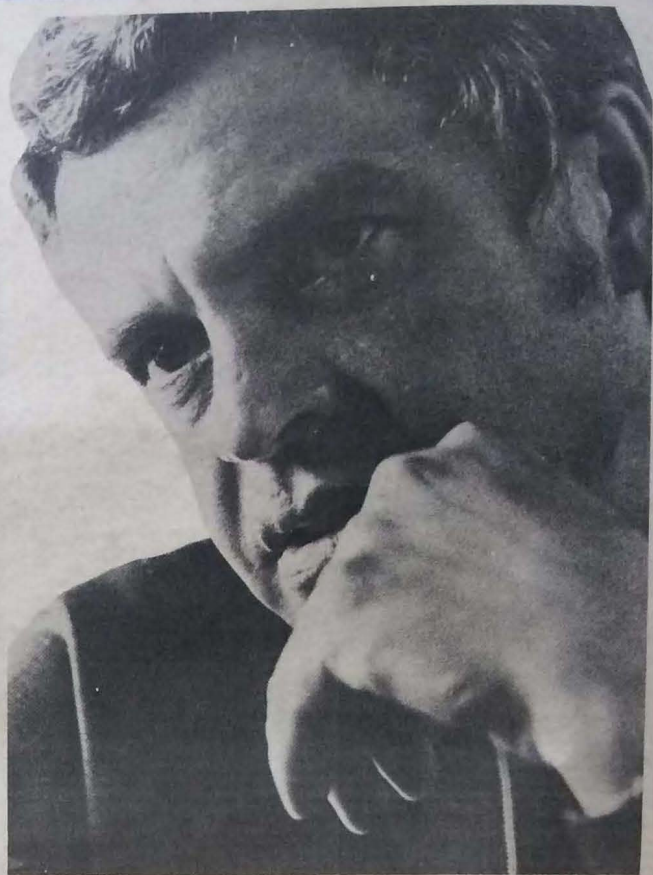
"I'd love to find musicians who can write," says Maynard. "The musicians in Britain are as good as anyone. The only thing we are on the lookout for is first-class arrangers. I'm sure they are around."

From this, it will be seen that the Maynard Ferguson Band is a forward looking outfit.

"One aspect I'm determined to get away from is the 'Bring Back The Big Bands' attitude," says Maynard firmly.

"I don't believe in trading on musical nostalgia. That's what's killed so many attempts to revive the big-band scene in America."

Cracks Maynard: "I'm the only immigrant to give such good employment to British musicians. Mr. Enoch Powell should love me!"



Laurie Henshaw

MAYNARD: firmly ensconced as a resident on the Simon Dee show

An evening with

THE PENTANGLE

TERRY COX — BERT JANSCH — JACQUI McSHEE

JOHN RENBOURN — DANNY THOMPSON

THE ROYAL ALBERT HALL

General Manager: F. J. Mundy

Comperre: JOHN PEEL

in aid of



The World Wildlife Fund

President: H.R.H. The Duke of Edinburgh, K.G., K.T.

on

Tues., 17th March, at 7.30 p.m.

Tickets: 5/-, 10/-, 15/-, 20/-, 25/- at the Box Office. Tel. 01-589 8212

WATCH OUT, world — Mick Farren is out to accomplish with Shagrat what he couldn't quite get together with the Deviants.

Shagrat? What on earth's that? Well, the name comes inevitably from Tolkien, but on this mortal coil it represents a combination of Fear-some Farren, Steve Peregrine Took, and an as yet unsettled clutch of accomplices.

Farren, the most amiable and eloquent freak you could wish to meet, relinquished his post as head of the Devies during their recent American trip, and after looking around the States, he came back to have his system flushed out in Hammersmith Hospital.

Hair

Now looking a new man, thanks mainly to the recent acquisition of much facial hair, he is due to have an album released under his own name by Transatlantic in the immediate future.

Besides Farren and Took (who, you will remember, was Marc Bolan's long-time henchman in T. Rex), the record features Twink, the ex-Prey Things drummer and another member of that "rather obscene drinking club"

known as the Pink Fairies; bass-player Johnny Gustafson, who rode to notoriety during the Mersey Boom with the Big Three and, later, the Merseybeats; plus Steve Hammond on guitar and Paul Buckmaster on cello.

Hammond has recently taken over from Noel Redding as lead guitarist with Fat Mattress, and Buckmaster, formerly with a number of bands, is now half of Sounds Nice.

The album is called "Mona," and begins and ends with versions of the old Bo Diddley classic. The second version, which ends the album lasts seven minutes and features percussion and cellos, according to Mick. Can't wait for it.

Album

"The album is based on something I wrote called 'The Carnivorous Circus'." Mick told me. "Basically it's an exercise in paranoia, about the situation we were walking around in when we were in the States. There's a lot of evil things on it, like people talking, but the principle behind it is: if you want to go in the opposite direction to the Herd, you get a hard time.

"But to reorientate the listener, we also put in 'Summertime Blues' and 'Mona.'" What a fiendish plan to corrupt the flower of our youth. "I've been getting into Bartok String Quartets, and in the Fourth Quartet there's a bit that's just like a Bo Diddley riff, so we thought we could use the cellos and make that relate to our music.

FUN IS THE KEY WORD

MICK FARREN TALKING TO RICHARD WILLIAMS

Really, I'm quite pleased with it.

"Superficially I was a bit into Zappa, but not really because his thing is based on the Los Angeles vocal group style, whereas I'm using the East Coast 12-bar thing from the Fifties.

"We're doing solo albums at the moment because if Steve and I and the other musicians were stuck in one bag with the group, it would break up after a few months. If we can get the odds and ends out of our heads straight away, it will help to keep the band together."

Mick has always been an entertainer first and foremost, and he believes that rock is currently losing that quality of entertainment.

Revolution

"I don't believe that a turned-on kid from Accrington, on a Saturday night, is really into going to listen to the Soft Machine, just as he doesn't listen to Roland Kirk. What we really need is a band that everyone can go and fall about to, rather than having heavy intellectual exercises all the time.

"We're talking about the revolution, which is the ability to get stoned and laid without anybody bothering you too much... provided you have a certain responsibility with it.

"People make the mistake of thinking that we want everybody else to be like us, but there's a need for divergence in the scene. We'd really like to be where Geno Washington was at a couple of years ago — really raving.

"In fact you might say that FUN is the key word!" Long known as Chief Devie, Mick left the band only a week after their American tour began. How did this come about?

"We were working in the same direction, but using different means to go about it. Instrumentalists have this pressure of competition today far more than singers, and in the States you're judged in the context of Jimmy Page. I'd rather be judged in the context of Wild Man Fischer, because Robert Plant I'm not. I thought it was time

for a change, and although there was a bit of friction at the time it's all friendly now they've come back.

"I think that the problem was that we went over there to do the same kind of thing we did in Hyde Park, which we were quite pleased with, but the audiences were thinking in terms of Jethro Tull and Family. It's a matter of preconceptions, and we aren't Family or Jethro.

"Over here there's still the temptation to be everything to everybody. You do a bit of weirdness and then you do a bit of nice guitar playing, and everybody's taken care of. In the States, the bands are much more specialist. It's like the difference between the Edgar Broughton Band and the Velvet Underground."

About Shagrat, Mick says: "We're just sitting around waiting for money. There's no rush because I don't want to go out on the road in all this cold weather. We may go out sometime next month, and we want to do a heavy bit on the road before we record because we want to avoid doing the usual bit where a new band cuts an album and then has to learn the tunes so they can play them live.

Party

"We don't know who we're getting for the band yet. We're sussing it out bit by bit, and we want people who are really excellent but who are also into the trip of having fun and enjoying themselves.

"What we don't want is a bunch of frustrated Jack Bruces, because anybody like that would have to leave pretty quick. We're looking for entertainers, and there aren't too many of them around at the moment.

"We don't want people to stand around saying 'Far out' and 'Look at that guitar player.' Everybody likes to watch a performer doing something that they don't have it in themselves to do — that's what Jagger's about — and who can react physically to Ten Years After? If you don't marvel you can only get bored. We want to turn it all into a party."



MICK FARREN: ' Superficially I was a bit into Zappa '

TRIUMPH AMPLICATION
THERMIONIC OR SOLID STATE

It's the sound of the '70's. Round & true warm & bright ... just like ME!



In next week's MM...

TOM JONES

LOVE

VANITY FARE

THERMIONIC is an old word with a new Triumph meaning. Literally, it means "with valves." Triumphantly, it means valves balanced one with another to yield a round, warm, pure-bright tone to match the needs of the '70's.

SOLID-STATE means transistorised for ruggedness, clarity, pin-point accuracy of tone.

to Rosem
Adept, The House of Music, 138-140 Old Street, London EC1
Please send me details and prices of the two Triumph ranges.

NAME _____
ADDRESS _____

MADONES



VIV STANSHALL, former lunatic le Bonzo band, meets MM madman

A TELEPHONE shrilled dramatically on my desk. As I clutched my skull to prevent the top blowing off a voice croaked in my ear: "Hi—Vivian Stanshall here. What happened yesterday?"

It was a long story. Putting together the pieces with the aid of a tattered notebook drenched in alcohol it transpired that Mr. Stanshall had called at the MM office for coffee and chat about his first sole venture—the Sean Head Showband and the Big Grunt.

Viv appeared in gay, talkative mood, a pair of octagonal glasses and a neatly shaven head which he rubbed from time to time to keep the circulation lively.

Thoughts of coffee were dismissed as we adjourned to the Red Lion ale house, Fleet Street.

He procured a plate of cold potatoes and a glass of vodka, both of which repelled me to the point of nausea.

But Viv was obviously excited about "Labio-Dental Fricative" his first solo single, billed as the Sean Head Showband and featuring Eric Clapton on guitar.

This will not be a permanent band however, and the replacement for the Bonzo Dog Band will be the Big Grunt, which Viv is in the process of organising.

"The Grunt will be the next band, but I want to make solo singles as well with different musicians under various silly names. The next single will be a ballad and I'd like to use lots of really ugly choristers."

Did Viv shave his hair to tie-in with Sean Head.

"No, I'm not that dedicated. It would be like forming The Leg-Off Band and having a leg amputated. Improve your body—have a leg off!"

Viv seemed to release the single in super quick time after the Bonzo split I observed, toying with a cold damp sausage.

He replied in slow measured tones: "We greased the corridors. It made everything go so much quicker. Also—everybody on the session was bullet-shaped."

How did he manage to obtain the services of our Eric for the session?

produced what looked like a large blonde tea cosy. "Only 5s. 11d. and absolutely undetectable. Now to don London's most unconvincing wig." He put the tea cosy on his head at a rakish angle and winked.

Outside the pub we hailed a cab and forgetting nonsense about coffee sped post haste to an afternoon drinking club not far from Tin Pan Alley.

"I'm very excited about the new band," he continued, ordering the first of an endless stream of large Scotchies.

"We won't scrap all our old material, like the Brain Opera. That might well be recorded in the future. The Big Grunt should be more musical than the Bonzos and have more character. The gags will be in a more rhythmic sequence and tie in with the music. We haven't started recording yet because we have been waiting for Bubs to be catapulted in."

"I want things to be more entertaining. For example I don't think you can make serious singles. They should be for enjoyment and to make radio fun listening. The single doesn't really lend itself to a beautiful production in stereo."

Agro

"Borneo Fred Munt, our old roadie will be in the Grunt to contribute material. Fred wrote about a hundred songs while he was with the Bonzos all about agro in cafes on the M1, situations with Jobsworths and equipment problems."

"They are all roadie songs and they are so good we are going to do an album of them called 'Keep On Trucking' with Fred singing and playing saxophone. It's good to give the lads a chance, said he slapping his wellingtons and riding off into the sunset."

Viv lurched towards the juke box and managed to insert a coin. A particularly unpleasant Black And White minstrel song came blaring through the speakers.

"Most embarrassing. I didn't put that one on. Suddenly my back runs cold with sweat. Good heavens, the record is speeding up and getting louder. Some kind of foam is coming out of the machine! I'll put a Dean Martin on to get rid of it."

We downed another large Scotch and stared vacantly at the floor. "Saw Jimmy Page the other week." I began weakly. "He's been reading Alistair Crowley. He asked me to give you a message. Come to Pangbourne Abbey where the law is enforced."

Viv lifted his lolling head and peered blearily. "Tell Jimmy the cream of the owl"

will be poured on the Bishops trouser leg. Would you mind getting me another drink dear boy?"

Tottering back from the bar I found the following engraved in my notebook:

"During this interview 'Welchy' has made constant references to leather and on several occasions tried to put his raincoat over my knees. Naturally I have been repelling him, but what can I do? But I must stop... he's coming back."

When will the Grunt start operations?

Normal

"The new band will work for limited periods. I want to pace it so when we go out for a few months at a time there will be totally different stuff."

"You have no idea how refreshing it is to be able to sit at home and read for a bit, or watch telly."

"I think the fist gig will be at Aston University on March 25. In the meantime I have been making wardrobes and shelves and getting back to normal. Reading back some of the stuff I wrote last year, a lot of it seems completely incomprehensible."

"The whole group scene makes you insular and cut off from normal things. That's why lyrics become so obscure and why people in groups begin to lose their real friends."

"I am going through a complete purgatorial metamorphosis. I go through periods of terrific elation and work like stink, and then I feel deep depression and want to go up to the lavatory and screw a hook in the ceiling."

It was time for another round. On my return from the bar bearing large Scotchies, once again there was evidence of tampering with my notes:

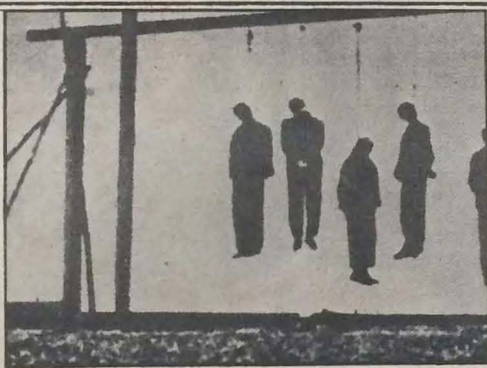
"Well just before I was so rudely interrupted I was going to say that while he plies me with drinks I still have enough moral fibre to err... oh Lummy!"

It was by now 5.10 pm and the boozers were open. Viv peered through his glasses. "Do you fancy going to the scrumpy bar, Waterloo?" A thought struck him and the tea cosy slipped over his brow.

"Got to go to the BBC. Got an interview with Ann Nightingale of the Daily Sketch."

Somehow the stairs were navigated to street level and a cab hailed between procuring bags of chestnuts and shouting strange cries at Barry Ryan who fled at our approach.

At Broadcasting House we were confronted by the amazing sight of a 1920 London



AS THE STORM CLOUDS GATHER, MY SONGS BECOME DOCUMENTARIES AND THE SOUNDS BECOME HARSH AND STRIDENT. I WOULD LIKE TO THINK THE CLOUDS ARE ONLY IN MY HEAD, BUT TOO MUCH PROVES OTHERWISE.



TRA 212 FROM TRANSATLANTIC

Robot

"Shanghaied him. I can't remember how it came about. Oh, I sent him some lyrics which he liked, he came over. We recorded the number at about three in the morning."

"The Big Grunt is coming along nicely. We intend to concentrate on the physical fitness aspect and we will have a bit of road training before we actually get on the road. We discussed going to a Turkish bath where some of the boys could sport with each other. Dennis Cowan and I have been planning to do some weight lifting—a bit of pushing and pulling."

"The band will be getting it together in the country—under canvas. We are just waiting for the Fat Boy to fly in from Sweden. He is Bubs White, on guitar and he used to play with the Committee."

Will the band have a regular drummer as well? "Well, Roger Spear is making a robot to lay it down, but we are trying out a few boys."

Opera

More drinks were ordered, but the lights were being switched off and the barman began pointedly emptying ash trays and removing the sea of bottles from our table.

"Aren't you Viv Stanshall of the Bonzos?" asked the barman curiously. "What are you doing these days?" "I'm selling wigs."

"No really..." "No seriously..." said Viv, and opening his satchel



ERIC CLAPTON on Viv's single



ROGER SPEAR making a robot?

SSA!

leader of the
CHRIS WELCH



General omnibus in immaculate trim about to depart for an Arlo Guthrie reception. To my horror Stanshall, now speechless, began to mount the stairs and sat upon the open top deck, peering disdainfully around. "Ere, what's that bloke doing?" demanded the conductor testily. "It's okay, he's a famous artist," I explained hastily. "Oy Viv — come down!" Miss Nightingale blanched at the somewhat terrifying sight of the silent skinhead and we hastily wheeled him into the Quality Inn where

old ladies sat drinking tea and Hungarian waiters scurried at their duties. "Would you like your coffee black or white Sir?" "Greyish brown. Ha — you artist!" exclaimed Viv, as the startled waiter juggled with his pots. Later we escorted our chum to a cab and directed the driver to take Viv to his East Finchlev home. "Did you get home all right?" I asked Viv the next morning. "No — the swine took me to Heathrow Airport."

PETER MARINELLO

on new sounds in Blind Date

At 18 years of age, Peter Marinello is typical of the younger generation of professional footballers. Bought by Arsenal for £100,000 from the Scottish club Hibernian a few weeks ago, Peter has taken to the London scene like a duck to water — and the scene has taken to him. Long haired and deceptively fragile-looking, he shares with George Best a liking for visiting clubs and discotheques after the big match on Saturdays. He writes a column for the Daily Express, and is keen and knowledgeable about pop.

PLASTIC ONO BAND: "Instant Karma" (Apple).

That's John and Yoko — I heard it when I went to Top Of The Pops last week. That's a fine sound, and it's a lot better than their last one — "Cold Turkey," wasn't it? I usually like what Lennon does, and this is a good party record. John and Yoko are all right — it's up to them to do what they want to do. Perhaps it's not what I'd do, but they're certainly honest.

PETER SARSTEDT: "Without Darkness (There's No Light)" (United Artists).

It's not Peter Sarstedt, is it? That's not nearly as good as "Frozen Orange Juice." He's not a bad singer, but this won't be a hit—it's too ordinary, all on one level. But his first two records were so good that they must be very hard to follow up.

HARRY J ALL STARS: "The Big Three" (Harry J).

It's got a fairground sort of backing. It's pleasant enough, but I don't really like it and I can't see it being a hit. I'm a big Georgie Fame fan really — he's making some great records now, much better than when he was doing all that jazz stuff.

LOVE SCULPTURE: "In The Land Of The Few" (Parlophone). Is it the Who? It's quite like them. It could get in your mind if it got enough plays, but it doesn't get you the first time. Hey, that sounds like Zorba The Greek! It's OK — good for discos but not just for listening.

CUFF LINKS: "When Julie Comes Around" (MCA).

(Shakes head emphatically) No. It's a bit childish, and they seem to be in such a hurry to get it over, don't they? Oh, it's the Cuff Links is it? That's not half as good as "Tracy," which I liked, and it won't get anywhere.

JIMMY RUFFIN: "Farewell Is A Lonely Sound" (Tamla Motown).

Is it The Miracles? Jimmy Ruffin, eh? It's quite good, but it would have had a better chance if they'd released it before Christmas. I like Tamla stuff, particularly the Miracles and the Temptations, and I got a couple of their old LPs today. But this is not too strong.

EDWIN HAWKINS SINGERS: "I Believe" (Buddah).

That's a good start — oh, it's the Edwin Hawkins Singers. I saw them doing this song on the David Frost Show. It's a good record, but too many artists have done

this song. It's got a very good beat, but it's been done so often before that I don't think it'll make it. What a strange follow up to their last one—that was really great.

JOHN ROWLES: "Save The Last Dance For Me" (MCA).

It's the old Drifters number. It's Engelbert, is it not? (He's told who it is) Ah, John Rowles. It's a good song, and he does it just like the Drifters, so maybe it could be a hit again. This is a very good LP track, but a bit dodgy as a single.

BILLY PRESTON: "All That I've Got" (Apple).

Aaaaahhh (Beams with joy) it's Billy Preston, and it's brilliant. It's very much like Georgie, and what a great beat. He used to do insurmountable mental numbers, didn't he?

BYRDS: "Jesus Is Just Alright With Me" (CBS).

They're all going in for this religious bit now! Who is it? Oh, the Byrds. They've made a lot of good records, but they haven't had a big one for a long time, and I don't think this is going to do it for them. But it'll probably do very well in the States.

VAN DER GRAAF GENERATOR: "Darkness" from LP "The Least We Can Do Is Wave To Each Other" (Charisma).

Is it the Moody Blues? Oh, who? Is this their first album? It's certainly very dramatic, and very good for their first attempt. I like some progressive music — the Moody Blues and Spooky Tooth I've liked, and Cream too, especially "Sunshine Of Your Love." I've seen them.



Introducing...The Heavy Brigade



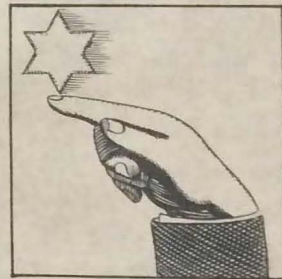
Grand Funk Railroad
On Time
Capitol E-ST 307



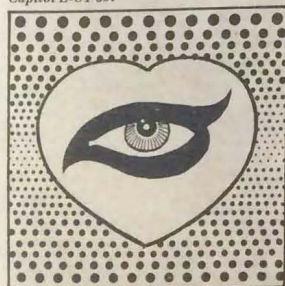
Bangor Flying Circus
Stateside SSL 5922



Saint Steven
Probe SPB 1005



The James Gang
Yer' Album
Stateside SSL 10295



The Litter
Emerge The Litter
Probe SPB 1004



Steppenwolf
Monster
Stateside SSL 5021



PLAY POWER by Richard Neville

(Jonathan Cape, 38s).
The ubiquitous and hard-working Richard Neville, author of this new book, curiously ends up endorsing an anti-work attitude among the young. The jacket claims the book to be an exploration of the international Underground scene but it's rather an ambitious claim.

Whether there is an international Underground or simply various unrelated national scenes is one question but this book does not explore either very fully. Like a butterfly, Neville flits from one topic to the other, throwing in a mishmash of half-baked political and social theorems that "cannot be taken seriously."

His irreverence and antagonism towards the establishment is commendable and at times very amusing. But if he thinks the young and the disenchanted are going to overcome the monsters by smoking pot, enjoying pornography and allowing policemen to hit them over the heads, he's going to be sadly disappointed.

Also, his advice to hippies on the pot trails of the world, if taken seriously, would result in them acquiring the loathsome traits he rails so much against in our capitalistic masters. For example, "Fifty forged student cards printed in India cost one dollar, and you can sell them to fellow travellers for a dollar apiece." How about that for a sharp, short lesson in exploitation?

He also suggests that girls and youthful males can sell themselves to frustrated Moslems for a fortune, and that couples can make money by letting them watch. Hardly the ingredients for a brave, new, hippy world.

One of the most interesting passages in the book is on the Underground press. Neville, as editor of OZ, is on home ground here and tells fascinating tales of the birth of papers and of their trials and tribulations. The brave souls who run these papers, and suffer abuse, poverty and often imprisonment, are to be admired for their determination to get into print and to stay there. One criticism is not answered by Neville —

Are these the ingredients for a brave new world?



BUDDY HOLLY: neglected influence

why are underground papers covered in tints and drawings nearly always difficult to read?

Neville is at his best when his writing is descriptive. His word pictures of open air concerts are colourful and exciting and his facts about the road, the law and drugs are quite interesting. But he is sadly cynical about many important things (the injurious side effects of the drug LSD for instance) and he is incredibly naive about the power, or even the desire, of hippies to transform the world into a fun palace. He also slows up his book by an infuriating proliferation of footnotes, many of which are extraneous. Editor Neville should have stuck to reporting. — JACK HUTTON.

THE SOUND OF OUR TIME by Dave Laing (Sheed and Ward, 35s).

All of a sudden, books on rock history are appearing like buds in Spring. Because of course, rock is now an art form and everybody's waking up to the fact that all those records Phil Spector made with the Ronettes, the Crystals, and Darlene Love weren't such crap after all, but real social documents no less.

Laing's book is, in fact, better than most, because he's taken the trouble to listen to a few things hard rather than a lot superficially. The first third of the book deals sensibly but necessarily sketchily with "pre-pop" music (early jazz, minstrelsy, folk song, big bands) and the business, and then he

tackles the job of describing the evolution of rock.

He's at his most interesting in the chapter called I was On My Way To High School, which discusses the surprisingly neglected influence of Buddy Holly with intelligence, and there's a fair chapter on the Beatles. The penultimate section inevitably drags in Marcuse, Godard, and comes to the sensible conclusion that revolution can't be brought about through popular song, although it can provide an anthem. — RICHARD WILLIAMS.

ALL WHAT JAZZ by Philip Larkin (Faber, 35s).

The sight of one jazz critic belabouring another in print is almost invariably a sad and futile spectacle. Critics are, after all, creatures of relatively minor and peripheral importance, and their petty infighting would hold little interest in a world without distorted perspectives.

Yet on reading this book I found that I could not resist the temptation to query many of the author's intentions and conclusions. This, of course, is to fall into Mr Larkin's trap, which he cleverly springs by inserting disclaimers like "it's an ordinary tale, and perhaps hardly worth telling." True words, indeed.

He also excuses his abysmal ignorance of much jazz (during, he says, his early years as a critic, although he doesn't seem to have learned much during the period 1961-

68 when these pieces were written for the Daily Telegraph) by the simple means of admitting it. This false naivete is scarcely reason enough for committing his ignorance to a hard-bound edition selling at 35s.

He attempts to be witty and urbane, and succeeds merely in indulging in the terrifying habit of dismissing the entire career of many an honest musician in a line or two. Given Mr Larkin's self-admitted prejudices (he has more blind spots than the Centurion tank), this method of "criticism" is at best cavalier and at worst downright disgraceful.

"Modern jazz," he writes, "is a private language... something they can't steal because they can't play it." Apparently this is one of his main arguments against bop and post-bop music, yet what of Freddie Keppard, who according to legend refused to record in 1917 because he didn't want people to copy his music?

His false honesty in admitting that, when he reviewed modern music, there was many a time when he "substituted 'challenging' for 'excruciating,' and 'colourful' for 'viciously absurd'" a thoroughly professional manner" is worthy of some contempt.

Many members of this generation have carried their interest through life, but Mr Larkin again admits (he's a great one for that) that he lost interest in it for some years, and when he rediscovered it, he found he didn't like most of it. That, I submit, is no credential for writing about the subject in a potentially influential national daily newspaper. — RICHARD WILLIAMS.

Barry's looking for a songwriter



BARRY RYAN off to America

BARRY RYAN is looking for songwriters. Since the final split with his brother Paul, he has been looking for new recording material — and British songsmiths have lost little time in getting in touch.

Hardly surprising when the name of Barry Ryan means much to thousands of British fans. The fans who are beginning to make their presence felt as his new single "Eloise" slips into the lower half of the charts. The record was released two weeks ago and has the same effect as his last British chart success — "Eloise" which became a number one.

Split

It was while "Eloise" was a worldwide hit nearly a year ago that Barry fell victim to a horrifying accident while on a promotion tour of Germany. Since then and his return home and rest period nothing very much has been heard of him. But it seems to be the beginning of a new and refreshing era for Barry. On the split with Paul he says: "It was completely an amicable thing and the breakup was purely a joint decision. We felt we were holding each other back. I wanted to record basically commercial songs but Paul was writing things which were more or less semi-classical.

"It's not a question of me never recording any of Paul's songs again. I've already recorded two of his songs for my new LP but I won't be relying on him completely for material. It's very strange to have so many writers phone you up with songs after such a long time."

Mum

Could the day come when Barry would write his own material?

"Certainly not at the moment. For a start I can't play piano which really isn't all that important because I can tape the ideas. But the main thing is that I know what I want and it's a question of someone

who comes up with the right things."

Naturally for someone who's records sell better on the Continent, Barry feels better disposed towards continental audiences.

"Both the British audiences and continental audiences are very good," he says. "But in Britain they tend to be a bit blasé. Another thing is that on the Continent I didn't have to go through this thing about my Mum being a star. In this country it hasn't died yet and I don't think it ever will because once people make up their minds about something like this they'll never change."

States

I asked Barry if he could place a finger on anyone he could regard as a contemporary now that solo singers in the charts seem to be a thing of the past.

"There's nothing really new in Britain just now," says Barry. "Although I liked the last David Bowie single, I also like Led Zeppelin, Chicago and I saw the Edwin Hawkins Singers recently and they were tremendous but solo singers do better on the Continent which explains why I sell more across there rather than in Britain."

In four weeks time Barry is off to the States for a promotional tour, which, if a success, will open yet a few more doors to him. Let's hope that he can keep the flag of the British solo pop singer flying.

Your guide to the world of music

Every week all the NEWS of interest to the music industry. Complete coverage of the CLASSICAL world. A week by week spotlight on DEALERS. Experts REVIEW singles and the expanding TAPES and CASSETTES industry.

Fill in the subscription coupon now

SUBSCRIPTION ORDER FORM

Music Business Weekly
IPC Business Press (Sales and Distribution) Ltd
Subscription Division
40 Bowling Green Lane
LONDON, E.C.1

Please enter a year's subscription to Music Business Weekly at £5-0-0. Please invoice.

Signed

NAME (please print)

ADDRESS

A SOUND not unlike a braying mountain goat echoed across the West End of London this week. The Faces — no longer 5 m a 11 — were back in town. Full of boundless energy, the group have heightened their appeal with the addition of Long Rod Stewart and Rocky Ronnie Wood.

Since the split with Steve Marriott, who went ligging off with Humble Pie, there has been a confused silence from the lads.

Kenny Jones was doing sessions, Ian McLagan was blowing up his Mini and Ronnie Lane was busy bopping. This much we knew.

Humour

But in semi-secrecy they have been — wait for it — getting it together! And a fine new album and single they have produced too.

If "Flying," their new single is any indication, the Faces will be a heavy live injection into the scene. And listening to some of their album tracks this week, showed they have retained a lot of the old group's feel for grooving and humour.

One of the best rhythm sections in British rock is the drum, bass and organ sound of Mac, Ronnie and Kenny, and with the addition of wonder vocalist Rod, late of Jeff Beck, and the guitar wizardry of Ronnie Wood the band are looking good.

The goat like noises frequently emitted by the entire group were a little unnerving as Mac drove across London in a hired Cortina from boozier to record company office to hear the album.

The record company were pretty unnerved when the master tape mysteriously snapped as they were



FACES: can be proud of a fine new band

New faces in the old band

BY CHRIS WELCH

about to play it back. "Oh vee" said Ronnie Lane or words to that effect.

While we waited for a

ruffled technician to complete a tape surgery operation Rod and the lads chatted, groaned, and yelled about their return to active pop life.

"I just got back from the States," said Rod "But I did my solo album here with people like Keith Emerson, Mac and Ronnie Wood. After Jeff Beck's LPs you couldn't get any heavier than that, so I have done a few softer things. It's been out in the States about two months and got good reviews."

How about the Faces LP "We've finished it and there should be a release on February 27," said Kenny. "The new group has done about six gigs so far and they were really good. The band is nothing like the old Faces. Only the name is the same. The music is completely different. Some of us wanted to

change the name of the group completely so we all agreed to keep it as The Faces, without the Small bit.

"At the gigs the kids haven't really been expecting old material. They don't really know what to expect. We've got to get together a bit more, but the gigs have been really exciting."

Said Rod: "The first couple of gigs were a bit rough, but you can't expect anything else really. Led Zeppelin on their first gigs were bad. We just need a bit of time."

Said Ken: "We've been rehearsing five or six hours a night in a warehouse in South London. In a way I'm glad the old group split because it gave us all a chance to do something new. I miss a few things here and there, but we're not complaining."

What will be their new image?

"Well," said Mac, "it's going to be more of a blues and psychedelic jazz-rock and folk image with a bit of classical blue beat."

"We'll be playing for the kind of people who go to the Speak," said R. Lane tapping his baseball boots to a boogaloo beat. "And the Crom, Bag, Rev and Blay." These it should be explained are the names of certain discotheques. "We have been playing the colleges but as nobody has heard the album yet, they are not sure of the numbers I think they expect we'll play 'Sha La La La Lee'."

"But don't worry. We'll get the band going all right. Me dad is going to run us down to the bookings in his van. And we're going to get some cards printed. And we are going to put an ad in the MM under 'An Able Band Available.' We were thinking of calling the band Slim Chance, or Blind Drunk. Super group? No! We're just a group of duds."

The album with tracks like "Pineapple And The Monkey" a most grooving instrumental and "Around The Plynth" by Ronnie Wood and Rod have a happy but funky sound.

The Faces may send themselves up quite cheerfully, but they can also be proud of a fine, new band that takes music at least — very seriously.

Revolutionary in the blues world

"I WANT to revolutionise blues in this country, make it acceptable to other people," John L. Watson explaining his future plans now he has left Web after three years.



WATSON solo single

"The time had come after three years to have a change and do something I felt I could do better," says John of the split. "We were doing mostly arranged stuff and I felt I wasn't getting the maximum out of the songs. They wanted to get more and more progressive on the jazz-rock thing and this was going completely against my way of thinking."

"I want to be progressive at the other end of the scale — progressive blues. I've formed a group which will be called Watson's Divinity, with Terry Noonan as MD. He has done all the arrangements for my new solo album."

John L. also has his first solo single out this week, "A Mother's Love."

He successfully interpreted a look of horror at the title and hastened to tell me: "It's a B. B. King number and the lyrics are fantastic."

"You know," he added, "the Web had a damned good reputation up and down the country and people keep saying to me: 'Why break up a happy unit?' It was just one of those things. They feel they can do something else better without

me and I agree.

"What I am doing now could be called blues-pop because although there is a degree of pop in it, it is basically blues. This is what I have tried to do on the album using a 25-piece band. The single is one of the tracks from the LP."

There are certainly no hard feelings between John L. and the rest of the Web whose Lennie Wright told me: "We felt it was for the best for all concerned. We have already changed direction since John left and become very, very jazz-based — a sort of jazz-rock thing. We have to go into the studio this have the material ready."

John's replacement is singer-organist Dave Lawson from Episode. Bass guitarist Dick Lee has also left, with rhythm guitarist John Eaton switching to bass. — B.D.

Just PUBLISHED — FABULOUS!

64 PAGE GUITAR CATALOGUE FREE!

GET YOUR COPY TODAY!

GUITARS, AMPLIFIERS AND ACCESSORIES

Just off the press comes this new BELL Guitar Catalogue. Packed with exciting instruments and profusely illustrated with actual photographs, it contains absolutely the latest — model after model of all types and makes of Guitars, Pick-ups, Amplifiers, Echo-units, Microphones, Accessories, etc. Wonderful cash bargains or easy terms.

Call or write today for your FREE Guitar Catalogue to:
BELL MUSICAL INSTRUMENTS LTD.
 (Dept. 81), 157-159 EWELL ROAD, SURBITON, SURREY
 Callers Welcome Phone 01-399 1166 Open all day Saturday

TURN ON TO COLOR SOUND

The new range of effects pedals by Sola Sound

See the latest in effects units—WOW FUZZ in red, WOW SWELL in blue, the new TONE BLENDER. Now on show at MACARIS MUSICAL EXCHANGE, 102 Charing Cross Road, London, W.C.2. Tel. TEM 2856

OR... fill in coupon for details of more Sola Sound gear, and mail to:

Please send details of

SOLA SOUND PEDALS SOLA SOUND AMPLIFIERS

SOLA SOUND GUITAR ELECTRONIC ORGANS

Name _____

Address _____

SOLA SOUND

102 Charing Cross Rd., London W.C.2

MOVE to Laney

102 Charing Cross Rd., London W.C.2

DON'T BE CASUAL

BECOME A REGULAR MM READER. THEN YOU CAN BE CERTAIN OF GETTING BRITAIN'S BEST MUSIC PAPER EVERY WEEK. WRITE FOR FULL DETAILS TO:

MELODY MAKER, IPC BUSINESS PRESS (SALES AND DISTRIBUTION) LTD., SUBSCRIPTION DIVISION, 40 BOWLING GREEN LANE, LONDON, EC1.

Everplay EXTRA

PLASTIC DRUM HEADS

MADE IN ENGLAND

JOHN WILLIAMS

JOHN WILLIAMS — Vivaldi: "Concertos In D Major For Guitar And String Orchestra." Giuliani: "Concerto For Guitar And Orchestra OP.30." John Williams (Guitar) English Chamber Orchestra Colin Tilney (Continuo Harpsichord). (CBS 72798 stereo)

THIS is a record of some of the most attractive music composed during the 18th century, that is to say pre-classical or Baroque music; music which was contemporary to the time of J. S. Bach. The music on this record, however, comes not from Bach's Germany, but from the other great musical centre of the period Venice.

Antonio Vivaldi was one of the foremost teachers and composers of the time and his place in musical history is assured by the fact that he was a great experimenter in musical forms.

He developed the form known as the Concerto from its primitive origins to the time when Mozart and Haydn were able to carry on further. Vivaldi's employment in a kind of girl's convent school allowed him to experiment as much as he liked; all he was called upon to do was to compose large quantities of music for the orchestra, the quality and formation was left entirely up to him.

So we see Vivaldi had plenty of practice at composing; over 400 of his concertos still survive today, including these two works written originally for Late and Orchestra. The characteristics of Vivaldi's style are always melodious and happy in spirit. It is very uncomplicated music; probably the pop music of its time. This is the reason for its inclusion here; pop music of another age more often than not, appeals again to contemporary audiences. Of course, John Williams is popular in his own right, especially through his appearances at Ronnie Scott's.

John Williams plays the melodies of Vivaldi excellently here with exactly the right amount of poise, and the recording of guitar and orchestra is first class.

BOULEZ

PIERRE BOULEZ: "Pi Selon Pi." Halina Lukomska (soprano), Maria Bergmann (piano), Paul Stöngl (guitar), Hugo D'Alton (mandolin); BBC Symphony Orchestra conducted by Pierre Boulez. (CBS 72770 stereo).

BOULEZ along with Stockhausen is one of the central figures in modern music today. Not only because he is a composer of special significance but also because he is an important musicologist and teacher who has done much to introduce modern music to a wider audience.

Trained as a mathematician as well as a musician Boulez' works are characteristically coldly logical and calculated down to the last squeak. "Pi Selon Pi," which means literally, fold by fold, is based upon a poem by French poet Mallarme. The central problem which Boulez has attempted to solve in this work is the marrying of poetic text and music. The way he has set about this problem is unique and complex, a typical mathematical approach to art. It is in this approach to the fashioning of material that Mallarme and Boulez have points in common.

The weight, sound, and meaning of each word are carefully balanced by Mallarme to relate to the whole structure, and the same goes for Boulez' music. It is important here to note that Boulez is not trying merely to accompany the words of the poem; he is going further than that; he is trying to retranspose the meaning of

contemporary classics

a monthly series by **RUSSELL UNWIN**



JOHN WILLIAMS: (right) pictured with Barney Kessel at Ronnie Scott's.

the poem into music.

In retransposition Boulez deliberately avoids what he calls a direct understanding of the poem — he takes for granted that the poem has been read and understood beforehand and this, Boulez thinks, gives him freedom to produce more flexible music. Therefore to fully appreciate this piece it is more than necessary to have read and understood Mallarme's poem, an intellectual exercise in itself.

Boulez' music as a whole can represent one of the extreme ends of the spectrum of musical activity being carried on at the moment. At one end you have pop music, which is direct and not too intellectually involved, but not necessarily less good as music, and at the other end

you have Boulez, whose music is incredibly deep and arrived at through painstaking objective thought. It more or less expresses the character of the composer — a man with a mind like a nuclear physicist.

It is interesting to ponder upon the validity of this music — does it work? How can something created by a almost computer-like efficiency be related to art and human values? This is the obvious problem of Boulez' work — to me at least — how to relate an end to all these fantastically complex means.

Leaving aside the intellectual response to the music and examining it as pure sound, I find the piece attractive but somehow unnecessarily long — it seems to go on and on ad nauseam.

also it is impossible to follow the words of the text.

However, there must be something in Boulez' pieces which deserves attention, because he is one of the most respected musicians around today. The emergence of every new work creates a tremendous stir in the music world, so somebody must appreciate it.

Or is it that Boulez is playing into the hands of the critics and the music public to try and establish himself as a twentieth century Beethoven — a super-musician admired by a loyal bunch of middle-class worshippers?

GERSHWIN

GEORGE GERSHWIN: "An American In Paris," "Porgy And Bess" (A symphonic picture — arr. Robert Russell Bennett). Eugene Ormandy conducting the Philadelphia Orchestra. (CBS Classics 61109 Stereo 28/6).

WHILE he was alive George Gershwin never really won the acclaim he deserved among the serious music critics, who after all, are in many ways responsible for making or breaking a musician's reputation.

The main reason for this neglect is probably due to the fact that Gershwin was for most of his career a jazz pianist and composer of popular hit tunes. This is part of the music scene which, even today, serious music critics, with a few exceptions, choose to ignore. Thus the significance of the contribution to musical experience that pop makes is largely overlooked.

When Gershwin finally tried to invade the serious world, with works such as "Rhapsody In Blue," the "In Paris" and his folk-opera "Porgy and Bess," he met with cynicism which would not allow him to enter the sacred portals of the European mainstream.

For instance one would never think of putting Gershwin in the same league as Schubert or Brahms; the all-time greats in song-writing, according to some. But Gershwin's are good songs. They have stood the test of time, they communicate directly and universally and these are virtues which cannot be ignored even today when good art is supposed to be ephemeral.

Discussing Gershwin brings up an interesting point with regard to jazz/pop/classical mixtures. Gershwin, as I believe, one of the only composers to do the jazz/classical bit successfully — a good example is "Rhapsody In Blue." In this way, perhaps, Gershwin heralded the future.

The works on this record show pretty well the composing talent of George

Gershwin. The tone-poem "An American In Paris" was conceived along the same lines as some of Debussy's pieces — aiming for a musical atmosphere rather than a literal description. His compositions also have an improvisatory feel about them and in this respect Gershwin can be compared with Chopin and Liszt, who were also great extemporisers at the keyboard.

In fact Gershwin was one of the great natural musicians like many other jazz stars — Louis Armstrong, Fats Waller and Benny Goodman had similar backgrounds — being born into poor families and making it the hard way. An invaluable experience to any musician.

The second piece is an arrangement of music from Gershwin's greatest work "Porgy And Bess" which is as important in its social implications as it is in its musical content.

Can't help feeling, though, that something is lost in the arrangement by Robert Russell Bennett, which is really a tacking-together of disconnected fragments from the opera. Nevertheless, all Gershwin's melodies are there and they are all that matters.

ROSSINI

ROSSINI: "La Boutique Fantasque" (The Fantastic Toyshop) (arr. Respighi). London Symphony Orchestra, Ernest Ansermet (conductor). RAVEL: "Bolero," DUKAS: "The Sorcerer's Apprentice." Paris Conservatoire Orchestra, Ernest Ansermet (conductor) (Eclipse ECS and ECM 529).

THIS record contains three standard works from the concert repertoire, all, I should think, well-known by anyone vaguely interested in music. If you do not recognise the titles the melodies will certainly ring some bells.

The Rossini/Respighi piece especially is full of recognizable little tunes put together in a most charming way and arranged with tasteful orchestration.

tration. It is, of course, pure ballet music which means that the music is not intended to be anything more than an accompaniment or complement to the action on stage.

As such it is easily acceptable by everyone who likes this kind of thing. But as far as appreciating the music and getting something out of it, from this point of view the music can be somewhat limited. It is, in fact, extremely well written wall-paper music. If you like your wall-paper music of a high order then this is for you.

Ravel's "Bolero" is something different although it is still ballet music. Ravel here takes a relatively boring tune and repeats it again and again. By doing this he eliminates the importance of the music as a significant part of the composition. The way is clear to concentrate solely on using the orchestra, and Ravel is one of the greatest orchestrators in music.

The way Ravel has orchestrated this tune, of course, makes the piece work as music.

"The Sorcerer's Apprentice" has of course, been immortalised for modern audiences by its use in Walt Disney's "Fantasia." It is the fact that it was so successful in this context which proves the music's worth, as a brilliantly vivid retranslation of Goethe's poem, on which it is based.

It is sad also that this is the only orchestral work by Dukas surviving — he destroyed most of his work in a fit of rage because he thought it was all inadequate, and it takes a brave man to do that!

AMERICA

SPECTRUM: NEW AMERICAN MUSIC. VOL II. Stefan Wolpe: "Chamber Piece No. 1." George Rochberg: "Serenata D'Estate." Seymour Shifrin: "Satires of Circumstance." The Contemporary Chamber Ensemble, Arthur Weisberg (conductor). Ian D. Gaetani — Mezzo Soprano. (Nonesuch H-7120 Stereo).

VOL III: Jacob Druckman: "Factors." Joseph Schwantner: "Diaphonia Intervallum." John Harbison: "Confinement." The Contemporary Chamber Ensemble: Arthur Weisberg (conductor). (Nonesuch H-7121 stereo).

THIS is a very attractive set of LPs, four volumes in all, both in design and quality of sound recording; and at a budget price too.

The title is self-explanatory — the music represents a wide spectrum of contemporary American music, but it is also limited by the fact that the music is confined to one instrumental group.

This group, basically, comprises flute, piccolo, oboe, clarinet, bassoon, horn, trumpet, trombone, violin, viola, cello, double bass, piano and percussion. Additional instruments are added from time to time like alto sax, electric organ, harp and guitar, but the music consists, generally, of different combinations of this basic unit.

All the pieces are attractive to listen to in their own way, but the limitations of the group soon become evident. The works are mainly atonal in style and hark back to the first decades of the century and the work of Schoenberg and Webern.

The sleeve note claims that this "broken consort" has dominated modern music "until the most recent developments in electronics and mixed media."

This is true, but the group obviously has the problems of colour and textural limitations to contend with. Which is something electronic and mixed media works are trying to extend.

In this then the works represent only a small output of contemporary composers in America, of whom John Cage is at one end of the Spectrum and Duke Ellington at the other.

JOHN PEEL

writes every week in Disc... his own column, exclusive, full of Peelian colour, his advice, and thoughts about the scene.

GET

DISC

and MUSIC ECHO

OUT NOW

JETHRO TULL OUR CURRENT TOP TEN POSTERS



1. Easy Rider
5. Jethro Tull
2. Peter Donda
6. Ian Anderson
3. Nice
7. Che Guevara
4. Bob Dylan
8. Dracula

40 x 30 B&W PHOTOS 10/- EA.

IAN ANDERSON

10. Mick Jagger

11. Gullum

26 x 23 Full Colour from Lord of the Rings 6/- each

KARD BAR

(M1), TEN ARCADIA, NEWCASTLE UPON TYNE

NET 4P2

LARGEST RANGE IN U.K. OVER 1,100 DESIGNS IN STOCK

Folk albums

HIGH QUALITY SURMANISING



REVIEWERS: BOB DAWBARN, JACK HUTTON, MAX JONES, RICHARD WILLIAMS

John and Beverley Martyn

JOHN AND BEVERLEY MARTYN Stormbringer (Island ILPS 913). John Martyn was fortunate in that he started writing some incredible songs at the age of 17. His first album "London Conversation" was not great, but it clearly laid down the intense potential which came to light in "The Tumbler". John's new 21 and married to Beverley; they recorded this album in America last summer, with assistance from Harvey Brooks (Electric Flag), Billy Mundi (Mothers of Invention), Levon Helm (The Band) and other eminent musicians. With this in mind, it goes without saying that Stormbringer "is a beautiful creation. Beverley wrote four of the numbers including the outstanding "Sweet Honey". The first thing that strikes you is the beauty of the arrangements, then the nature of the songs, then the fact of John and Beverley who have stuck within their capabilities and yet, to use an overworked cliché, remain well ahead of their time.

JERRY SILVERMAN: "The Art of the Folk-Blues Guitar" (Xtra 199). Jerry Silverman's excellent tutor for budding blues guitarists is issued on the budget price Xtra label. The record is definitive, explicit and easy to follow. It is accompanied by a cassette which contains songs, tablatures and guitar licks. Jerry Silverman's instruction should be invaluable for anyone wishing to develop a blues technique having developed knowledge of the guitar through folk forms.

CLANCY BROTHERS: "The Claw in the Valley" (CBS 9523). There's not much doubt that the Clancy Brothers get better with each album, or maybe it's just their choice of material which improves. In any case, it's unimportant, but it does seem incredible that a group who are forever recording albums can come up with something new each time. They open with the rousing "Beer, Beer, Beer", picked up from Eric Winter and moved to Sean Wilentz's "Dirty Old Town" and Fin and Eddie Furey's adaptation of "Flies in the Valley". Then they give their own versions of "Easy and "Banks of the Boy" and "Sullivan's Son". The other side contains "Bill Brown, Seamus McGrath's "Water is Afloat in Tay", "Bill Brown", "The Upside Down Blackbird" and Fin and Eddie Furey's "Jennifer Gentle" which is a welcome new song in the traditional fashion.

NADIA CATTOUSE: "Earth Mother" (RCA SF 870). Nadia Cattouse, of whom little has been heard recently, is back with a vengeance. The Sandy Robertson production is packed with excellent material, and excellent musicians, such as Gordon Huntley, a fine steel guitarist, Andy Roberts and Alan Davies, and Festiva's Terry Cox and Danny Thompson. In fact Messrs Roberts and Evans from Liverpool Scene have provided one of the outstanding numbers in "All Around My Grandmother's Floor," which appears in the studios on side one, and as part of Nadia's Edinburgh Festival appearance, which constitutes the second side. "The Message" also appears twice, but it seems very worthwhile as Nadia sings with great feeling and the Johnny Scott arrangements are superb.

LEONARD PEARCEY, JENNIFER RICE AND JOY HYMAN: "Singaround" (Pye Golden Guinea GSGL 10436). Joy and Jennifer, two accomplished musicians with a penchant for folk music, have already won international acclaim. They gave their first recital with Leonard Pearcey exactly two years ago and to look the old cliché, have not looked back since. The excellent blending of the voices, simple but effective guitar work, and superb arrangements of traditional material such as "Scarborough Fair," "Oh Fare Thee Well (10,000 Miles)" and McPeck's "Wild Mountain Thyme" make this a memorable album.

JOHN SURMAN: "How Many Clouds Can You See?" (a) Galata Bridge; (b) Caractacus; (c) Premonition; (d) Event; (e) Ritual. (Deram D/SML-R 1045).

(a) — Surman (baritone), Harold Beckett (trumpet and flugel), Malcolm Griffiths (trombone), Mike Osborne (alto) Alan Skidmore (tenor), John Taylor (piano), Harry Miller (bass), Alan Jackson (drums).
(b) — Surman (baritone), Jackson (drums).
(c) — Surman (soprano), Beckett, Dave Holdsworth (trumpets), Griffiths, Chris Pyne (trombones), George Smith (tuba), Osborne (alto), Skidmore (tenor and flute), John Warren (baritone and flute), Taylor (piano), Barre Phillips (bass), Tony Oxley (drums).
(d) — Surman (baritone, soprano, bass-clarinets), Taylor (piano), Phillips (bass), Oxley (drums).

JOHN SURMAN'S recent triumphant return has made the (belated) release of this album particularly apt. It provides a glimpse of the man in a pleasing variety of contexts: from a big band through his octet and quartet to a duo with drummer Jackson, and the music is of a remarkably high quality.

"Galata Bridge" begins with free-blowing baritone, Surman's personal distillation of late Coltrane, over the band, before a drum interlude takes them into the suitably Turkish theme. John Taylor, who is magnificent throughout, takes a shimmering solo, followed by a full stretch driving each other forward. Jackson plays so brilliantly here that the thought of a "duo" never occurs. These two are a unit unto themselves, and the bones of Surman's best playing are bared for all to see.

"Caractacus" is a searching performance, both men at full stretch driving each other forward. Jackson plays so brilliantly here that the thought of a "duo" never occurs. These two are a unit unto themselves, and the bones of Surman's best playing are bared for all to see.

"Premonition" is a chart by John Warren, the young Canadian who also plays in the 12-piece band. Surman doesn't solo (what reticence, on his own album at this time) but Taylor lays down waves of Tynerish filigree over a choppy, slow-moving background.

The second side, however, comes closest to what John is saying now. The long "Event" is divided into three parts, subtitled "Gathering," "Ritual," and "Circle Dance."

"Gathering" starts with his inimitable bass-clarinets, softer than Dolphy and less quirky, over which he briefly double tracks his baritone in a pleasing piece of two-horn interplay. The bass-clarinets solo which follows is remarkable for its occasional violence, occasional peacefulness. A thunderous Oxley solo surges into what is probably "Ritual," where Surman burns on baritone. He stays on the big horn for "Circle Dance," and Taylor and Phillips are right with him, scorchingly intense.

The brief title track is a lovely rhapsodic outing for soprano. No fireworks, just profound elegance, and a fine way to end this excellent album. R.W.

ROLAND KIRK: "Volunteered Slavery" (a) Spirits Up Above (a); My

Chere Amour (a); Search For The Reason Why (a); I Say A Little Prayer (a); Roland's Opening Remarks; One Ton (b); Ovation and Roland's Remarks; A Tribute To John Coltrane (Lush Life; Afro-Blue; Bessie's Blues) (b); Three For The Festival (b) (Atlantic 688207).
(a) Kirk (tenor, flute, nose flute, vocals), Charles McGee (trumpet), Dick Griffin (trombone), Ron Burton (piano), Vernon Martin (bass), Sony Brown or Charles Crosby (drum) (vocals).
(b) Kirk, Burton, Martin, Jimmy Hopps (drums).

WHAT an extraordinary musician Kirk is! Unpredictable as ever he roves over a vast musical stage on this LP — the first side recorded in the studio and the second, the (b) tracks, recorded at the 1968 Newport Jazz Festival.

It's hard to believe that the same man who could write and play the extraordinary title track could also be responsible for "Spirits" and "Search" which, both in use of choir and banality of melody, sound like an amateur musical society doing their annual pantomime. "Cherie," too, could have been the work of any of the better jazz-rock groups doing a quieter piece.

To be fair, each of these has some fine Kirk, but they are hardly worthy of his undoubted talents. The remaining tracks more than make up for these deficiencies. "Slavery" builds like vintage Mingus into roaring, anarchistic climaxes.

"Prayer" piles on the excitement. "One Ton" has one of those extraordinary flute-nose flute duets. The Coltrane tribute lives up to its name. "Three" takes the quartet out on such a high note it must have had the crowd encoring for hours.

Perhaps I should add that the three lesser tracks are also the shortest and for most of the time we get superb Kirk, well-supported by the rest of his groups. Highly recommended.—B.D.

MARION BROWN

MARION BROWN: "Porto Novo". Similar Limits: Sound Structure: Improvisations: QBC; Porto Novo. (Polydor 583 724). Brown (alto), Maarten van Regtbein Alfena (bass), Jan Bennink (drums). Recorded prob. Amsterdam, 1969.

LIKE Marshall and Byron Allen, Noah Howard, and Mike Osborne, Marion Brown is a player who has grown up with the shadow of Ornette Coleman looming over him. It is a measure of his talent that he has been able to create his own language within Ornette's syntax.

Nevertheless, Ornette's lore pops up with some regularity. The theme of "Similar Limits" is highly Colemanesque, while during his solo Brown quotes from "Kerry Dancers," probably hoping to achieve that kind of carefree lyricism which is Ornette's birthright. Brown can be a formalistic player, too, but this usually works for him, giving his playing much of that flavour which is his own. No more copyist, Brown is the kind of musician who solidifies the achievements of others, thus strengthening the framework



JOHN SURMAN: in a pleasing variety of contexts

of jazz by his efforts.

This is an excellent LP, although there are times when I feel that Bennink is rather too "heavy" for Brown — "heavy" in the literal, not the spiritual, sense. But generally speaking the blend is a piquant one, and leads to some fine emotional moments.

And it's so much more satisfying than the set-up for Brown's first ESP album. For me, the best moments come during "Improvisation," where Brown plays alone and his tone, full of shining muscular beauty, is shown to best advantage, and on the title track, where all three musicians let rip and plunge into a heated conversation which the leader resolves quite beautifully.

A very superior record, then, and one of which America and Europe can be proud. R.W.



VENUTI/LANG

JOE VENUTI—EDDIE LANG: "Venuti-Lang 1927-8". Wild Cat; Sunshine; Doin' Things; Goin' Places; Kickin' The Cat; Beatin' The Dog; Cheese And Crackers; A Mug Of Ale; Penn Beach Blues; Four String Joe; Dinah; The Wild Dog; The Man From The South; Pretty Trio; The Blue Room; Sensation (Parlophone PMC7091). Venuti (violin), Lang (guitar) with various line-ups. January 27 to September 28.

SURROUNDED as they are by reissues of every variety of jazz, collectors may hardly know which way to turn with their money. I wish to persuade a few of them, at least, to give a hearing to this compilation.

It is not "heavy" jazz, for any period, and was considered to be a charming kind of chamber jazz when it first appeared here on 78 rpm Parlophones soon after the date of recording. But most of it is beautifully performed, and the overall effect is one of restraint, light swing, melodic originality and immaculate musicianship.

This set, put together by EMI's Chris Ellis with serious collectors in mind, runs through the Venuti-Lang Okehs in chronological order, omitting the bigger band titles.

Unavoidably it means some duplications — such as eight tracks from Volume One of the CBS "Stringing The Blues" LP — but if Parlophone keep cracking along like this we will wind up with all the best Lang and Venuti available to them contained on a few albums, and in ample order.

"Wild Cat," the opening duet from January '27, is a brisk and free-flowing workout (on the "China Boy" theme mostly) and this and the slower "Sunshine" from the same date, show off the clean tone and chord sense Lang brought to his accompanying work.

Joe, fiddling expertly on both, is still the main soloist on the delicately constructed "Doin' Things," based largely on Debussy's "La Fille Aux Cheveux De Lin," and a swiftly intricate "Dixie One-Step" kind of improvisation called "Goin' Places."

Adrian Rollini (bass sax, gookus, hot fountain pen) comes in from "Kickin' The Cat" — who thought up the pairing titles? — until "Mug Of Ale" (a swinging version of "Limbohouse").

Side Two kicks off with the November '27 Blue Four — Don Murray on clarinet and baritone, Frank Signorelli on piano — and Joe's "under and over" bowing on "Four String Joe" is one thing to note. Rube Bloom takes over at the keyboard for the final six numbers, singing too, without distinction, on his own "Man From The South," "Blue Room" and the rather clever adaptation of the OJD's "Sensation." For the last two tracks, Jimmy Dorsey is present on sax and clarinet.

"Wild Dog" is a fine display of fiddling and guitar backing, and it is clear that by 1928 the group was able to get together on quite complex, well-organised arrangements and propel them along with a very fair swing.—M.J.

Apple Records Present DORIS TROY



Ain't that cute

Produced by George Harrison

Apple 24 Released 13th February

WATCH OUT FOR HUGE SALE AT ALL BRANCHES

RECORD SHOPS

NEW ADDINGTON HOTEL
(Nr. Croydon)
Authentic Rock 'n' Roll from
SOMETHIN' ELSE
Every Monday
+ Guest Artists and
WILD ANGELS
Tues., 24th & every month

TOTTENHAM SOUTHGATE TECH.
EAST OF EDEN
WILDMOUTH
Kings Arms, Wood Green
Wednesday, 25th Feb., 7.30-12.00
Adm. 10/-, Students 7/6
Bar till 12.00

THE CASTLE
TOOTING BROADWAY
From U.S.A.
FREDDIE KING
Wednesday, 25th February

POWERHOUSE BLUES CLUB
(Warwick), East Barnet Road
New Barnet
FRIDAY, FEBRUARY 20th
OVERSON
BAR - DISCS - 5/-
Booked by ASGAR 599-8205

PTO
FOR
FURTHER
ENTERTAINMENT
ADVERTISEMENTS

'LIVE' AT THE FAIRFIELD
FAIRFIELD HALLS, CROYDON
Manager: THOMAS J. PYPPE, M.J.M.Ent.
SUN., 8th MAR., at 7.30 p.m.
JOHN & TONY SMITH PRESENT
MANFRED MANN
CHAPTER III
IN CONCERT
WITH
EGG
SEATS: 17/-, 15/-, 13/-, 10/-, 8/-. Bookable in Advance
from: BOX OFFICE, FAIRFIELD HALL, CROYDON
TEL. 01-688 9291. Open 10 a.m. to 8 p.m.

IMPERIAL COLLEGE presents
IN CONCERT
Tues., Feb. 24th
DEEP PURPLE
PRINCIPAL EDWARDS
MAGIC THEATRE Tickets 12/-
Tues., Mar. 3rd
LOVE Limited number of
BLODWYN PIG Tickets £1 tickets at door
Fri., Mar. 6th
PINK FLOYD
JUICY LUCY Tickets 25/-
Send s.a.e. with P.O. to Social Secretary, Imperial College,
7 Prince Consort Road, S.W.7
Tube: South Ken. Bus: Albert Hall

ICA FRIDAY, FEB. 20th
NASH HOUSE THE MALLS W1
930 6393
JULIE DRISCOLL
KEITH TIPPET GROUP
2 shows 8 p.m. and 11 p.m. 15s.
Open to public

MARCH 1st
SUNDAY LYCEUM
STRAND, W.C.2

First London Performance
FACES
with
SILVER METRE
AND — A SPECIAL SUNDAY SURPRISE
Doors open 7 p.m.
Tickets: 15/- from the Lyceum. Tel. 01-836 3715
A FACES-SILVER METRE PRODUCTION
SUNDAY, MARCH 1st

University of London, Goldsmith's College
Aynsley Dunbar's New Cross, S.E. 14 Barrow Poets
Blue Whale From the U.S.A. The Web
Dave Amboy Band **LOVE** Mandragon
3 Bars 11 p.m.-6 a.m. Buffet 10/- extra
Friday, 20 February; Tickets 25/- single, £2 double - 25/- on night
SU cards only

FROM U.S.A.
JOHNNY JOHNSON & THE BANDWAGON
Few vacant dates
COMUS! PEPPERMINT CIRCUS!
CLAYMAN AGENCY, 01-247 5531

MELODY MAKER
ADVERTISEMENT DEPT.
161-166 FLEET STREET
LONDON, E.C.4
Tel: 01-353 5011 (Ext. 171, 176 & 234)

POLYTECHNIC ENTERTAINMENTS COMMITTEE
PRESENT
LAST LONDON
APPEARANCE OF
BONZO DOG
+ GUN HILL
SAT., 21st FEB. • ENTRANCE 14/-
POLYTECHNIC, LITTLE TITCHFIELD ST., W.1
OXFORD CIRCUS-O-

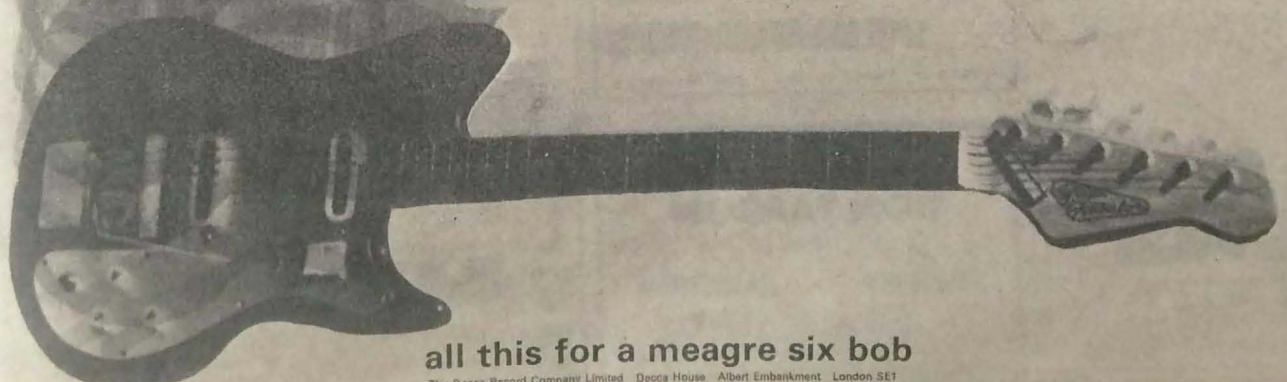
ROYAL FESTIVAL HALL SE1
FRIDAY, MARCH 6 at 8pm Exclusive London appearance
RPO-THE NICE-RPO-THE NICE
ROYAL PHILHARMONIC ORCHESTRA
meet **THE NICE**
KEITH EMERSON organ LEE JACKSON bass guitar/vocals
BRIAN DAVIDSON drums
Conductor **JOSEPH EGGER**
THE NICE-RPO-THE NICE-RPO
Programme includes:
FIVE BRIDGES SUITE (Emerson)
Theme and Variations on '2001-A SPACE ODYSSEY' (R. Strauss)
(arranged by Keith Emerson & Joseph Egger)
Tickets: 10s, 15s, 20s, 25s, 30s, 40s.
from Royal Festival Hall (01 928 3191) & agents
EARLY BOOKING ESSENTIAL!!!

NORTH STAFFS. POLYTECHNIC presents
Saturday, February 28th, at the Queen's Hall, Burslem, Stoke-on-Trent
THE PENTANGLE
Tickets: 7/6, 10/-, 12/8, 15/-, 17/6, available from Social Sec.,
c/o Students' Union, North Staffs Poly, College Road, Stoke-on-Trent
Booked through McLeod-Holden Ltd., Hull 642241

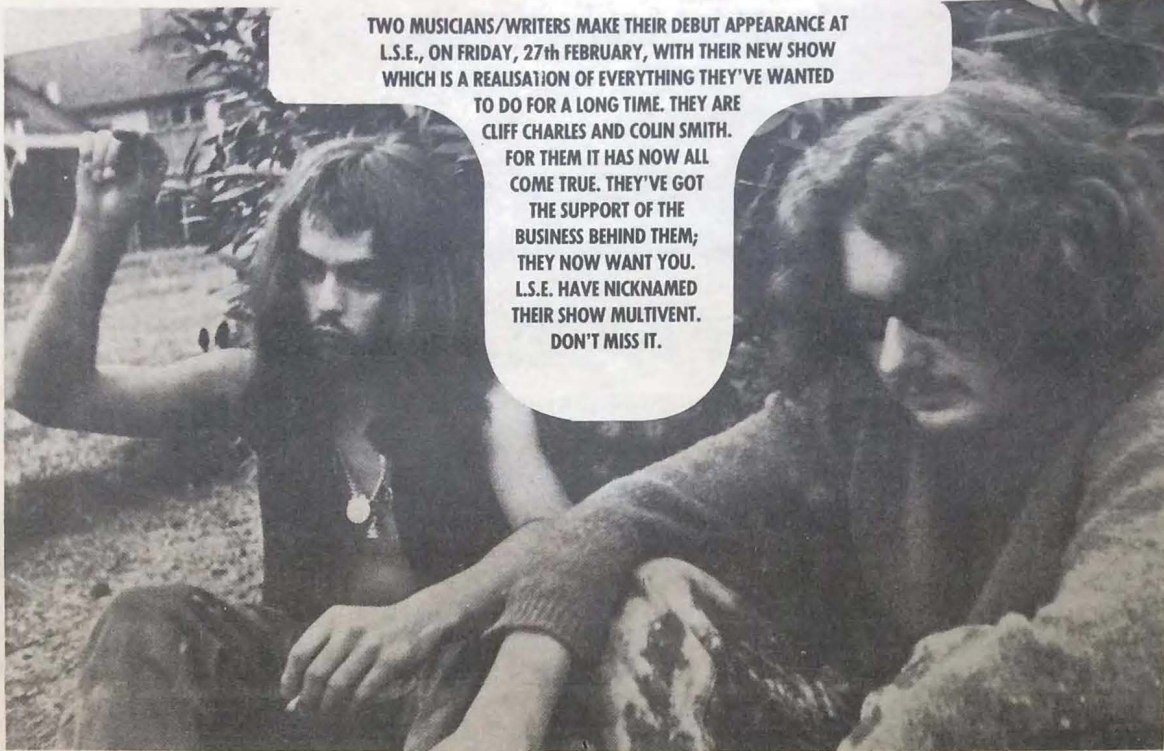
nova
live at the Lyceum

On Sunday 22nd February, Decca are holding a concert at the Lyceum to present some of the Nova artists. From 6.30 till 11.30 you can hear

GALLIARD
PACIFIC DRIFT
JAN DUKES DE GREY
CLARK HUTCHINSON
and **EGG**



all this for a meagre six bob
The Decca Record Company Limited Decca House Albert Embankment London SE1



TWO MUSICIANS/WRTIERS MAKE THEIR DEBUT APPEARANCE AT L.S.E., ON FRIDAY, 27th FEBRUARY, WITH THEIR NEW SHOW WHICH IS A REALISATION OF EVERYTHING THEY'VE WANTED TO DO FOR A LONG TIME. THEY ARE CLIFF CHARLES AND COLIN SMITH. FOR THEM IT HAS NOW ALL COME TRUE. THEY'VE GOT THE SUPPORT OF THE BUSINESS BEHIND THEM; THEY NOW WANT YOU. L.S.E. HAVE NICKNAMED THEIR SHOW MULTIVENT. DON'T MISS IT.

MAY BLITZ

We would like to apologise for their non-appearance at Mothers on February 15th due to an accident. They hope to re-appear shortly.

PRINCIPAL EDWARDS MAGIC THEATRE and BRIDGET ST. JOHN IN CONCERT at BRISTOL POLYTECHNIC (Unity Street)

FRIDAY, FEBRUARY 20th

8-1 - Late Bar - Films

Tickets 7/6 from Union Office, Unity Street

THE CRUCIBLE at New Compton Street, W.C.2

Thurs., Feb. 19, **WORLD BAND** get it together, from 9 p.m. until we split

Ahead music scene—check it out tonight!

Tues., Feb. 24 **Progressive folk-folk!**

Thurs., Feb. 26 **WORLD BAND**

Sat., Feb. 28 **Folk - World Band**

Sun., Feb. 29 **CHRIS McGREGOR and his music!**

MANCHESTER POLYTECHNIC UNION FACULTY OF COMMERCE

Aytoun Street, presents

LOVE

plus supporting groups

Tuesday, Feb. 24th, 8/-

JEWELLERY

SILVER OR GOLD RINGS, PENDANTS, ETC. HAND-MADE TO ANY DESIGN YOU WANT. ALL INDIVIDUAL AND NOT TOO EXPENSIVE.

CLOTHES

'KANGAROO' MAKES ORIGINAL CLOTHES FOR PEOPLE WITH FINE IDEAS.

FOR MORE DETAILS PHONE 01-364 7351 OR WRITE BOX 1053

LOOK GOOD & FEEL GOOD IN Lewis leathers

LIGHTNING JACKET No. 391

Real Black leather with poplin top, two-way snap fastening collar, four metal zipper pockets, and adjustable side straps giving wide range of adjustment. Cheap but great vents, draughts and front has good windproof wrapover. Heavy duty zipper. Quilted lining. Sizes: Men 44in. Chest. Cash £14.10, p. del. 5/6 or save for 60/- Dep. and 2 milby. prts. of 45/3. (Ct. price £16.12.8)

RAWHIDE JACKET

No. 451 Real cow LEATHER, in rich donkey-brown, with HANDCUT machine type fringes. Side pockets and inside safety pocket. 34. 44in. 19 & P&P 5/6 or 60/- DEP. & 2 milby. prts. 45/3. (Ct. price £16.16.0)

No. 452 or olive h/ with-out fringes. Same size and price as above.

WEIXENDER No. 452 or olive h/ with-out fringes. Same size and price as above.

AVENGER BOOTS

No. 772. Styled on the original Avenger boots and exclusive to us. Selected Black or Brown leather, heavy with side straps and buck straps. Full action, flocks and feature height 13in. from ground. Sizes 6-11. Only £5.15.0. P&P 3/6 or save for 20/- Dep. and 2 milby. prts. of 19/3. (Ct. price £6.15.0)

D. Lewis Ltd.

Mail order or call D. Lewis Ltd (Dept. MAB), 124 Gr. Portland St., LONDON, W1A 2DL. Money-back 97% - Customers also welcome at 124 Edgobaston St., Bull Ring Centre and Bull Ring Mkts., St. 144, BIRMINGHAM, info. at 176 The Money, SHEFFIELD.

ENFIELD COLLEGE STUDENTS UNION + ONE-STOP RECORDS

present

ALL-NIGHTER

at the

LYCEUM - STRAND - W.C.2

FRIDAY, MARCH 6th, Midnight-6 a.m.

KEEF HARTLEY'S BIG BAND

CRAZY WORLD OF ARTHUR BROWN

FREE • EAST OF EDEN • MANDRAKE

Buffet & Bar. Tickets 20/- in advance. S.a.e. to Enfield College Students Union, 31 Derby Road, Enfield.

Groups booked through College Entertainments, 437-4000

EASY, CATS, EASY!

SHAKING STEVENS & THE SUNSETS

LAST OF THE REAL ROCK 'N' ROLLERS

Enquiries to CLAYMAN AGENCY 01-247 5531

Waltham Forest College, Forest rd, E17 victoria line— presents on fri feb 27 FROM USA

LOVE SKIN ALLEY

Tickets 14 s. from ONE STOP or SAE to su office 18s. on door

JOE COCKER

regrets that due to illness, he will be unable to appear at:

Birkbeck College, Friday, Feb. 20th
University College, Saturday, Feb. 21st
Bradford University, Saturday, March 7th

SINCERE APOLOGIES

IMPERIAL COLLEGE presents

Saturday, February 21st, 8 p.m.

FREE

SAMSON

Tickets at door 10/- Tube South Ken Bus, Albert Hall S.U. only

PHEASANTRY KING'S ROAD CHELSEA

Wed. 18th **ROSKO** INTERNATIONAL ROAD SHOW

Thurs. 19th **IMAGINATION**

Fri. 20th **JUSTIN TYME**

Sat. 21st **EUREKA STOCKADE**

Mon. 23rd and Tues. 24th **SPECIAL ATTRACTIONS**

BOOKED BY ORANGE AGENCY 01-836 1467/6905-6

NITA ANDERSON AGENCY solely representing

DON FARDON and his IRON HORSE

REVOLVER - DANDELION

DANIEL BOONE - HONDA

Telephone: Sedgley (OWO-73) 3356-4080-71388

LICENSED BAR **NEW PENNY** RESTAURANT

QUEENS ROAD, WATFORD

8 p.m. till 2 a.m.

THURSDAY, FEBRUARY 19th

MOTT THE HOOPLE plus COLLEGE

THURSDAY, FEBRUARY 26th

GRAHAM BOND INITIATION plus P.C. KENT

BASILDON ARTS LAB'S experimental music club

HIGH TIDE with **DAVID BOWIE'S** (ex-Yellow Dog) **NEW ELECTRIC BAND**

IRON MAIDEN (ex-Bum) and **GROMIT** (as near they haven't got a name yet!)

SOUNDS - BAR - Bloody great 'GROMIT' Liteshow

Basilidon Arts Centre Basilidon, Essex. FEBRUAR 28th, 7.15 p.m. Tickets in advance 7/- (from Arts Centre Bar. O.ice. phone Basilidon 22953) a night 8/6. (only if train to LAINDON S. Station)

WHISKY A' GO GO

EVERY NIGHT 8 TILL LATE

PRESENTS

Thursday February 19th **JAM WITH CARDBOARD ORCHESTRA** Instruments supplied

Saturday February 21st **GAS LIGHT**

Sunday February 22nd **MOUSE + THE TRAPS**

Monday February 23rd **THE INTER-STATE ROAD SHOW**

33/37 WARDOUR ST., W.1 437 7676

VanDike

Fri. 20 Feb. **Quintessence**

Sat. 21 Feb. **Matthews Southern Comfort**

Fri. 27 Feb. **VES!**

Sat. 28 Feb. **FAIRPORT CONVENTION**

Fri. 6 Mar. **Atomic Rooster**

Sat. 7 Mar. **Medicine Head + Hawkwind**

Branch of Plymouth. 03307 No Membership Required Licensed Bar

BOROUGH ROAD COLLEGE - ISLEWORTH

(Osterley Tube)

Friday, FEBRUARY 27th

BLODWYN PIG • HELLMET

plus **DON'T LOOK BACK** (Film starring Bob Dylan and Joan Baez)

10/- adm. S.U. Cards

CHESTNUT TREE Lea Bridge Rd. Whipps Cross, E. 17

CHEZ LU mandrake

FRI., FEB. 20

Bar 8 p.m.

Next Fri. **WILD MOUTH** ELYSIUM LIGHTS

MAILBAG

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

Pop violinists?—don't forget Henry!

WHILE ADMITTING the excellence of Fairport Convention's Dave Swarbrick, I feel that Karl Dallas' comment that "apart from Family's John Weider... Dave is virtually our only pop fiddler" does less than justice to Henry Lowther, surely the first violinist to make any impact on any aspect of the pop field. His playing was one of

the highlights of John Mayall's "Bare Wires" album, and more recently his work with Keef Hartley has further enhanced his reputation. Like the Keef Hartley Band as a whole, Henry is much underrated, and he

plays trumpet and arranges for Keef just as brilliantly as he plays violin. Perhaps if he could contrive to play both instruments at once he would attract the attention he deserves. — PRESTER COLEMAN, Mordiford, Hereford.



HENRY LOWTHER: underrated

You couldn't afford their roadie now...

VALHALLA

No Sole Agency Management: TARGUM PRODUCTIONS **385 5713** (CABIN STUDIOS 743 4567/8)

BLACKHILL ENTERPRISES

are pleased to announce that they have been retained to exclusively represent

FORMERLY FAT HARRY

BLACKHILL ENTERPRISES LTD. 32 ALEXANDER ST., W.1 - 01-229 5714/8 A division of S. F. WHAT INTERNATIONAL CORP.

2 TUTORS by JOHN PEARSE

FLATPICKING GUITAR METHOD

A Tutor describing the Plectrum Style of Country Musicians

FINGERPICKING GUITAR METHOD

A Synocopated Folk Guitar Tutor Price 6/- each. Post 5d. each

From your Dealer or **FELDMANS** 64 DEAN ST. LONDON, W.1

POUNTNEY



England's largest Groovy Hairdressing establishment for Guys and Dolls.

GUYS. Our staff are flamboyant and req served in styling, cutting, perming and colouring.

DOLLS. Our Ladies' section has everything, Guys to work on you. Hundreds of Hair Pieces and Wigs to try on without obligation.

HAIR TROUBLE. Harley Street Specialist, in attendance Thursdays and Saturdays, guaranteed results.

TOP POP STARS smarten themselves up with success, that's why many come to Pountneys for their Hairo'd's.

BAR LOUNGE. Wait in the comfort of our Bar Lounge, Lunches, Teas, etc., served at your convenience.

POUNTNEY INTERNATIONAL HAIRDRESSERS 20-24 Staines Road, Hounslow, Middlesex 7 mins. London Airport. Nearest station: Hounslow Central, Piccadilly Line

MANY THANKS to Dick Jordan of Klook's Kleek for exposing the managers and groups on the Club and College circuit (MM, February 7).

I run a small club in Surrey which over the past few years has been in at the start of many of today's top progressive and blues groups. We booked these acts when they could get very little work, because we thought they were good—sometimes after a manager had phoned and pleaded for a booking.

Now that these same groups have made a name (and a bank balance) for themselves, they just don't want to know, and any approach to their managers or agents is met by such remarks as "You couldn't afford their roadie now," accompanied by a rude two-fingered gesture.

There are a few exceptions to this rule, notably, in our case, Liverpool Scene, Keef Hartley and Duster Bennett, who are always happy to play for us at a feasible price.

What then, if the small clubs close? Well why should "name" bands care—they've got all they want from them. But how about the future; if clubs close where are tomorrow's Jethros and Fleetwoods going to prove themselves—the Labour Exchange?

Would it not be possible for the star groups to have two or three bookings in as many months for clubs up and down the country? Surely it would not do them any harm—and how about the extra record sales in that area?

Come on fellas, how about it? Remember you were all nobody's once—or has musical appreciation been cast aside for financial gain? — PETE NEWBERRY, Gin Mill, Angel Hotel, Godalming.

WITH REFERENCE to R. Price's letter (7/2/70) I would like to point out that many good, if not as yet recognised groups, hail from the West.

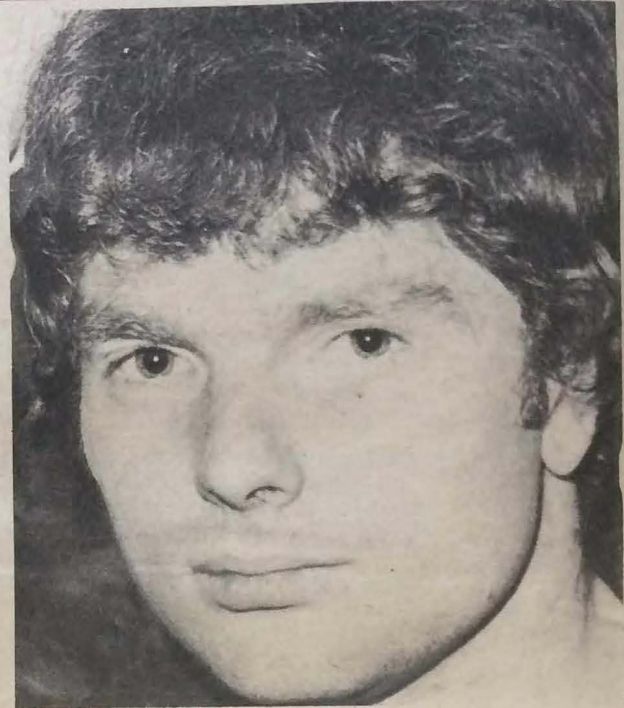
For example, the Actress from Weymouth, Washbone Ash, originally from Torbay, Graded Grains from Exeter and, of course, Onyx from Cornwall plus many others too numerous to mention. — R. E. SMITH, Okehampton, Devon.

• This is one of several

Visual defects?

WHY ON EARTH do we have to suffer from a barrage of visual effects every time a group is on TV? Can it be that the BBC is trying to hide the hairies from public view? On Top Of The Pops, Jethro Tull are given the fade, quick change and a negative process, presumably because they need prettifying up.

Disco 2 and Tony Palmer are also notorious offenders. Pop has grown up since the psychedelic era; it's a pity that TV pop programmes haven't. — BRYAN FARLEY, Bridgnorth, Salop.



VAN MORRISON: "Them introduced jazz-rock"

JAZZ-ROCK STARTED WITH 'THEM'

WITH the current fusions of the main musical categories with a pseudo-jazz idiom, this so-called "new" music has won its recognition a little late in the day. Groups such as Bloods, Ten Years After and Colosseum are at present playing one or two jazz-flavoured numbers in their stage acts and records. However, this introduction was realised more than four years ago by the now-defunct Irish group Them, especially on their second album "Them Again."

Perhaps in four years time, the "in" music will reflect the musical conceptions presented by Van Morrison's recent album "Astral Weeks." VIV PARSLAW, Eastville, Bristol.

There SEEMS to be a trend nowadays in which we find members of groups leaving to embark upon a solo career, this often resulting in failure on the artist's behalf and upset to the group who have to find a new member. The only successful method is that used by the Kinks. Dave Davies has made some great records on his own but he didn't have to leave the group to do so. The Kinks have succeeded where others could not, and this is probably due to the fact that there is good sense behind everything they do. — PAUL ALDERSON, Carlisle, Cumberland.

REMEMBER HOUSE WED FEB 25 7pm
SUN FEB 23 8pm Heavy Jelly featuring Jacky Lomax, John Marshead, Barry Jenkins, Young Vince Eager, Wild Angels, Bert Weedon, Tommy Bruce
FRI FEB 27 8pm David Bowie, Bachendike!, Grounding, MARY WILD, Heinz, Remy Kabobka, Gung, Stuart Lyon, Arthur Brown, Kynopie, Jody Grind, Southern Comfort
SAT FEB 28 8pm Julie Driscoll, Friends, Grassy, Combined network, Universal network, with the People's State Choir, LOVE, Jody Grind, Southern Comfort
SUN FEB 29 8pm Friends, Grassy, Combined network, Universal network, with the People's State Choir, LOVE, Jody Grind, Southern Comfort