

Melody Maker

SEPTEMBER 5, 1970 1s weekly USA 25 cents

Isle of Wight special

JETHRO TULL

And no more singles?

JETHRO TULL start a 12-day tour of Britain on September 23.

It is their first British tour since the beginning of 1969, and their first with the new five-man line-up including new pianist John Evan. They will be supported by Procol Harum, who will be playing virtually their only British dates this year, and Tyr No Nag, a folk duo from Ireland.

The tour includes three midnight shows in Birmingham, Glasgow and Manchester.

Speaking about the tour, Jethro leader Ian Anderson told the MM this week: "The problem of playing in England is that most of the places only hold about 2,000 people and tickets are soon sold out. So we are trying to do two shows. There is so much happening in these halls that we could only get in at midnight, which rather limits the number of people who can go, but is better than not playing at all.

There will be no new records to coincide with the tour, though the group should have their next album released in about January. "I don't think we will make any more singles," said Ian. "I don't think we need a chart single now and if we did do one it would be an album track. After the English tour we go back to America for a short tour and then we will start recording for the next album."

The three midnight shows are at Birmingham Town Hall on September 25 when the three groups will play two houses — one at 7.30 p.m. and another from midnight to 3 a.m. At the Queen's Playhouse, Glasgow, on October 2 and at the Free Trade Hall, Manchester, on October 3, they will play one three hour show starting at midnight.

Other dates are Sheffield City Hall (September 23), Albert Hall, Nottingham (24), City Hall, Newcastle (27), De Montfort Hall, Leicester (28), Music Hall, Aberdeen (30), Caird Hall, Dundee (October 1), Colston Hall, Bristol (4), Guildhall, Southampton (9) and Albert Hall, London (13).

Mingus for Britain

for a season at the club in December. (Grappelly was a big hit on BBC-2's filming of a Scott Club TV session last week.)

Tenorist Dexter Gordon is out for a fortnight from September 28. Playing opposite is American singer Esther Marrow. "I heard her in the States and she is really excellent," says Ronnie.

The Clarke-Boland Big Band returns to the club for two weeks from October 12. The Elvin Jones Quartet, plus Salome Jones, are there on October 26 for two weeks. Earl Hines and his Quintet play from November 30 to December 12.

Currently, The Stars of Faith and the Alan Haven Trio are playing Scott's.



CHARLES MINGUS: First time in Britain

Joni's triumph

JONI MITCHELL scored a notable personal triumph at the Isle of Wight. Despite two disturbing interruptions — one by a fan and one by a gentleman who grabbed the mike between songs and tried to blurt out a message to the "revolutionaries" — she overcame her considerable nervousness and stunned the crowd with a set full of peerlessly beautiful songs, leaving to an ovation after several encores. Neil Young, who accompanied Joni to the island, was set to make a guest appearance on Saturday night, but left quickly — he was reported to have been upset by the festival's overall atmosphere. Full festival coverage begins on page 24.



TODAY'S MUSIC GIANTS TALK TO THE MM . . .



Alvin Lee

SPECIAL INTERVIEW ON PAGE 16



Leonard Cohen

THE POET SPEAKS ON PAGE 11



Jimi Hendrix

ON HIS NEW BAND — SEE PAGE 7



Soft Machine

A CLASSICAL GAS? — SEE PAGE 15

CHARLES MINGUS, one of the most controversial figures in jazz, stars at Ronnie Scott's Club in London for three weeks from November 9.

"It will be his first time here, and he will be with his new quintet," Ronnie Scott told the MM on Tuesday.

"And opposite him I have booked a very good group I heard early last week, Mark-Almond."

Because of other commitments, Mingus will not play the club on November 20 and 21, when the Buddy Rich Orchestra will take over the stand. There will be two shows by Rich each night—from 8 to 11 p.m. and 12 midnight to 3 a.m.

Meanwhile, Ronnie Scott has a string of other top jazz names fixed for the club. And he is hoping to present Tony Williams Lifetime "sometime in October or late September." Adds Scott: "At least for one or two nights, and possibly a week."

Scott is trying to get jazz violinist Stephane Grappelly

Melody
Maker

POP 30

Melody
Maker

SINGLES

- 1 (1) THE WONDER OF YOU Elvis Presley, RCA
- 2 (2) TEARS OF A CLOWN Smokey Robinson and the Miracles, Tamla Motown
- 3 (9) MAMA TOLD ME NOT TO COME Three Dog Night, Stateside
- 4 (3) RAINBOW Marmalade, Decca
- 5 (7) 25 OR 6 TO 4 Chicago, CBS
- 6 (5) SOMETHING Shirley Bassey, United Artists
- 7 (4) NEANDERTHAL MAN Hot Legs, Fontana
- 8 (6) LOLA Kinks, Pye
- 9 (13) LOVE IS LIFE Hot Chocolate, RAK
- 10 (22) MAKE IT WITH YOU Bread, Elektra
- 11 (8) NATURAL SINNER Fairweather, RCA
- 12 (18) WILD WORLD Jimmy Cliff, Island
- 13 (14) SWEET INSPIRATION Johnny Johnson, Bell
- 14 (10) THE LOVE YOU SAVE Jackson 5, Tamla Motown
- 15 (11) LOVE LIKE A MAN Ten Years After, Deram
- 16 (23) GIVE ME JUST A LITTLE MORE TIME Chairman of the Board, Invictus
- 17 (12) I'LL SAY FOREVER MY LOVE Jimmy Ruffin, Tamla Motown
- 18 (15) ALL RIGHT NOW Free, Island
- 19 (25) IT'S SO EASY Andy Williams, CBS
- 20 (17) IN THE SUMMERTIME Mungo Jerry, Dawn
- 21 (19) SIGNED, SEALED, DELIVERED (I'M YOURS) Stevie Wonder, Tamla Motown
- 22 (16) BIG YELLOW TAXI Joni Mitchell, Reprise
- 23 (24) I WHO HAVE NOTHING Tom Jones, Decca
- 24 (21) SONG OF JOY Miguel Rios, A&M
- 25 (20) LADY D'ARBANVILLE Cat Stevens, Island
- 26 (—) JIMMY MACK Martha Reeves and the Vandellas, Tamla Motown
- 27 (—) WHICH WAY YOU GOING BILLY? The Popy Family, Decca
- 28 (—) YOU CAN GET IT IF YOU REALLY WANT Desmond Dekker, Trojan
- 29 (—) MONTEGO BAY Bobby Bloom, Polydor
- 30 (—) DON'T PLAY THAT SONG Aretha Franklin, Atlantic

PUBLISHERS

1 Leeds, 2 Jobete/Carlin, 3 Jannetty Music, 4 Walnut, 5 Franklin Boyd, 6 Harmsong, 7 Kennedy Street, 8 Davay/Carlin, 9 RAK, 10 Screen Gems, 11 Amen Music, 12 Freshwater, 13 RPM, 14 Jobete/Carlin, 15 Chna, 16 Jobete/Carlin, 17 Blue Mountain, 18 Blue Mountain, 19 Valley, 20 Our Music, 21 Jobete/Carlin, 22 —, 23 BEM/Shegite/Bornstein, 24 Welbeck, 25 Freshwater, 26 Carlin, 27 Burlington, 28 Island, 29 United Artists, 30 Carlin.

AMERICA'S TOP 10

- 1 (2) WAR Edwyn Siers, Gordy
- 2 (3) IN THE SUMMERTIME Mungo Jerry, Janus
- 3 (1) SPILL THE WINE Eric Burdon and War, MGM
- 4 (8) PATCHES Clarence Carter, Atlantic
- 5 (7) AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Tamla Motown
- 6 (3) LOOKIN' OUT MY BACK DOOR Creedence Clearwater Revival, Fantasy
- 7 (5) 25 OR 6 TO 4 Chicago, Columbia
- 8 (4) MAKE IT WITH YOU Bread, Elektra
- 9 (14) HI-DE-HO Blood, Sweet and Tears, Columbia
- 10 (11) CLOSE TO YOU Carpenters, A&M

FROM "CASHBOX"

ALBUMS

- 1 (1) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
- 2 (4) QUESTION OF BALANCE Moody Blues, Threshold
- 3 (3) LET IT BE Beatles, Apple
- 4 (5) ON STAGE Elvis Presley, RCA Victor
- 5 (2) FIRE AND WATER Free, Island
- 6 (6) SELF PORTRAIT Bob Dylan, CBS
- 7 (9) DEEP PURPLE IN ROCK Harvest
- 8 (10) LED ZEPPLIN II Atlantic
- 9 (13) EASY RIDER Various Artists, Stateside
- 10 (7) PAINT YOUR WAGON Soundtrack, Paramount
- 11 (8) BUMPERS Various Artists, Island
- 12 (11) McCARTNEY Paul McCartney, Apple
- 13 (21) WORLD OF JOHNNY CASH Decca
- 14 (14) LIVE AT LEEDS Who, Track
- 15 (12) JOHN BARILEY CORN MUST DIE Traffic, Island
- 16 (25) CAN'T HELP FALLING IN LOVE Andy Williams, CBS
- 17 (16) BLOOD, SWEAT AND TEARS 3, CBS
- 18 (15) LIVE CREAM Polydor
- 19 (17) FIVE BRIDGES SUITE Nice, Charisma
- 20 (18) ANDY WILLIAMS GREATEST HITS, CBS
- 21 (—) SOMETHING Shirley Bassey, United Artists
- 22 (30) DEJA VU Crosby, Stills, Nash and Young, Atlantic
- 23 (19) MUNGO JERRY, Dawn
- 24 (—) OPEN ROAD Donovan, Dawn
- 25 (24) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown
- 26 (20) WOODSTOCK Soundtrack, Atlantic
- 27 (22) FULL HOUSE Fairport Convention, Island
- 28 (29) CRICKLEWOOD GREEN Ten Years After, Polydor
- 30 (—) HAIR London Cast, Polydor

America's Top 30 LPs

- 1 (1) COSMO'S FACTORY Creedence Clearwater Revival, Fantasy
- 2 (3) WOODSTOCK Soundtrack, Cotillion
- 3 (2) BLOOD, SWEAT AND TEARS 3, Columbia
- 4 (4) LIVE AT LEEDS Who, Decca
- 5 (5) ABSOLUTELY LIVE Doors, Elektra
- 6 (6) CLOSER TO HOME Grand Funk, Capitol
- 7 (9) DEJA VU Crosby, Stills, Nash and Young, Atlantic
- 8 (8) JOHN BARILEY CORN MUST DIE Traffic, United Artists
- 9 (11) CHICAGO, Columbia
- 10 (13) TOMMY Who, Decca
- 11 (26) HOT TUNA, RCA
- 12 (7) LET IT BE Beatles, Apple
- 13 (12) McCARTNEY Paul McCartney, Apple
- 14 (15) ERIC CLAPTON, Aico
- 15 (19) ON THE WATERS Bread, Elektra
- 16 (16) ABC Jackson 5, Tamla Motown
- 17 (10) SELF PORTRAIT Bob Dylan, Columbia
- 18 (14) OPEN ROAD Donovan, Epic
- 19 (22) THE FIFTH DIMENSION GREATEST HITS, Soul City
- 20 (18) THE BEST OF PETER, PAUL AND MARY, Warner Bros
- 21 (21) JAMES GANG RIDES AGAIN, ABC
- 22 (25) ALONE TOGETHER Dave Mason, Blue Thumb
- 23 (27) SWEET BABY JAMES James Taylor, Warner Bros
- 24 (17) ON STAGE FEBRUARY 1970 Elvis Presley, RCA
- 25 (30) JOE COCKER MAD DOGS AND ENGLISHMEN, A&M
- 26 (23) ECOLOGY Rare Earth, Rare Earth
- 27 (20) ERIC BURDON DECLARES WAR, MGM
- 28 (28) THE SESAME STREET BOOK AND RECORD, Original TV
- 29 (24) DIANA ROSS, Columbia
- 30 (29) MOUNTAIN CLIMBING Mountain, Windfall

Chart courtesy "Cashbox"



JACK BRUCE: will record here

JACK BRUCE is now certain to tour Britain this October and November with Lifetime, featuring Tony Williams on drums, Johnny McLaughlin on guitar, Larry Young on organ and Jack on bass and vocals.

Bruce tour with Lifetime is ON

The group are to record here in September before the tour opens at the Lancaster University.

All the dates in October are for clubs and smaller venues up and down the country. Their concert tour starts at the Colston Hall, Bristol, on November 2 and has been designed on similar lines to Eric Clapton's current Derek and the Dominoes tour.

Fairfield Parlour Pop Workshop features Trapeze and Onyx.

The Moody Blues, The Bandwagon and Johnny Johnson are the guests on Sunday's Dave Lee Travis Show. The Edgar Broughton Band and The Third Ear Band play on The Sunday Concert Sounds Of The Seventies runs as follows: Raymond Froggatt and Cochi (Monday), Colosseum and The New Jazz Orchestra (Tuesday), Argent and The Graham Bond Initiative (Wednesday), Magna Carta and The Humblebums (Thursday), The Pretty Things and Nucleus (Friday).

FAMILY ON RADIO

FAMILY, The Chieftains and Formerly Fat Harry are on Top Gear on Radio One, this Saturday Country Fever and

MUSIC OF BOB DYLAN

- BLONDE ON BLONDE de luxe 20/-
- DYLAN STYLE GUITAR 18/-
- EASY GUITAR 18/-
- JOHN WESLEY HARDING de luxe 20/-
- DYLAN STYLE GUITAR 18/-
- NASHVILLE SKYLINE 20/-
- DYLAN STYLE GUITAR 18/-

THE BAND — MUSIC FROM BIG PINK 30/-
Phonics, words and music of 23 songs, Janebone Rockin' Chair, Tears of Rage, Chest Fever, etc.

Postage 1/- each

FROM YOUR DEALER OR **FELDMANS** 84 DEAN ST. LONDON W1

LP attraction of the week! LPs by Jansch and Renbourn

JOHN RENBOURN and Bert Jansch of the Pentangle are making their own albums for release probably in December

They are the first individual discs by the two for 18 months. The emphasis in John's is on medieval music and he has used instrumentation of the same period. Bert's is completely solo.

* LONDON'S COMPLETE "MUSIQUE BOUTIQUE" *

* SONG ALBUMS *
* BEATLES, STONES, LED ZEPPELIN, *
* CREAM, FOLK, HUMBLE, DONOVAN, *
* DYLAN, BAEZ, SOUL, BETTIE, WHO, *
* SIMON & GARFUNKEL, BLUES, JONI, *
* HARDON, ROSE 'N' SOUL, DITA BLUE, *
* QUINCY JONES, CASL, CREEDENCE, *
* TATE, AL STEWART, JETHRO RULL, *
* BEATLES (LIVERPOOL EPISODES), BAEZ, *
* KISS COULINS, JOHN WATCHELL, LET IT *
* BE SONGS, MOOGY BLUES, THE SAID *
* TEN YEARS AFTER, BENETT (I TELL) *
* CONTEMPORARY BAGTIME *
* GUITAR BY STEFAN GROSSMAN *

Send 2/- P.O. for Catalogue
* Write to: Jansch and Renbourn, c/o Music *
* who is London - Open Radio 7-11 *

* PICCADILLY MUSIC *
* 10 MARSHFIELD AVENUE *
* LONDON W.1 (Fidelity Centre) *

Danny Thompson (bass) and Terry Cox (drums) have their own educational programmes on ATV during October, in which they explain their particular instruments

At their Royal Albert Hall concert on October 26 the Pentangle will play their new version of the traditional song "Jack Orion." They also play for the first time the music they composed for the film "Tom Lin," which will be on their next album. The group's 28th anniversary concert tour will include this material.

BRIDGET SINGLE

KEVIN AYERS, late of the Soft Machine and now leading The Whole World, has just produced a single for Bridget St. John, on which he uses The Whole World's organist Dave Bedford and bassist Mick Oldfield and Edgar Broughton's drummer, brother Steve Broughton.

Michael
Nesmith &
THE FIRST NATIONAL BAND
"Magnetic South"
© SF8136

"MAGNETIC SOUTH"

RCA

Melody Maker

181 Fleet St. London, EC4
Telephone 01-353 5011

EDITOR
Ray Coleman
ASSISTANT EDITOR
Richard Williams
FEATURES EDITOR
Chris Welch
NEWS EDITOR
Chris Charlesworth
CHIEF SUB EDITOR
Alan Lewis

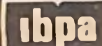
EDITORIAL
Max Jones
Laura Henshaw
Celia Hayes
Michael Watts
Mark Plummer
Neil Roberts
Andrew Means
Roy Hollingworth

IN AMERICA
Leonard Feather
Jacobs Atlas
Jeff Atterton
Vicki Wickham

PHOTOGRAPHER
Barrie Wentzell

ADVERTISMENT
MANAGER
John Jones

PROVINCIAL NEWS
EDITOR
Jerry Dawson
Statham House
Talbot Road
Manchester
M32 0EP
Tel. 061 872 4211



ELP out on a big tour

EMERSON, Lake and Palmer are to tour the country during the latter half of September and October following their performance at the Isle of Wight festival at the weekend.

The tour will be a series of concerts given at major venues throughout the country. Dates booked so far include: Civic Hall, Wolverhampton (September 21), City Hall, Hull (25), Royal Festival Hall, London (26), De Montfort Hall, Leicester (27), Guildhall, Portsmouth (28), City Hall, Leeds (October 1), City Hall, Newcastle (4), The Dome, Brighton (7), The Playhouse, Glasgow (8), Caird Hall, Dundee (11), Colston Hall, Bristol (15), Winter Gardens, Bournemouth (20), Town Hall, Birmingham (21), Fairfield Hall, Croydon (25), and City Hall, Sheffield (27).

APPLEJACKS END

THE APPLEJACKS, who had a Top Ten hit with "Tell Me Who's in the Years Ago," have broken up. Their other hits included "Like Dreamers

Do" and "Three Little Words." Bassist Megan Davies and pianist-guitarist Bob Brady are forming a cabaret duo and lead singer John Washington has started a new group. *State Express*

STRAWBS TUNE

THE STRAWBS have recorded the signature tune for a new BBC-TV series called "Ask Aspel" — a quiz programme which will be broadcast on September 18.

The group take part in the Edinburgh Festival on September 12 and appear in Disco Two on September 19.

SLY SWITCH

SLY and the Family Stone's London concert has been switched from the Albert Hall to the Lyceum, and the date is now Wednesday, September 16.



CHUCK BERRY: six shows

CHUCK BERRY (above) will be playing six concerts in Britain in three days during the last weekend of November.

Promoter John Edwards, who is bringing Chuck over, told MM this week: "Chuck is coming over for November 27, 28 and 29 and he will do six shows, doubling each night. He will probably go into the provinces. I am doing up the venues at the moment."

Edwards is also bringing over Clarence Frogman Henry for a three-week tour from October 30 to November 21.

Cocker coming with Mad Dogs?

JOE COCKER will play three British concerts when he returns to this country in October — but it is still not known who will be coming over to back him.

Joe's three venues are London's Royal Albert Hall on October 5, Sheffield Oval Hall on October 8 and Liverpool Stadium on October 10.

"He doesn't know which hand he will bring over with him," Johnnie Glover of the Island Agency told MM this week. "He could bring one of three bands — the Lonnie Russell band, a portion of "Mad Dogs and Englishmen" even the Grease Band."

MANN LP

MANFRED MANN Chapter III's second album — entitled "December Fourth" — is set for release on Vertigo on October 9.

There are seven tracks on the album. Titles are "Lady Ace," "I Ain't Laughing," "Poor Sad Sue," "Jump Before You Think," "It's Good To Be Alive," "Happy Being Me" and "Virginia."

IMPRESSIONS QUILTS

CURTIS MAYFIELD has now officially left The Impressions to devote all his time to writing and producing. He will continue to write and produce for his old group.

His first solo album — entitled "Curtis" — has been released in the States.

His replacement in The Impressions is Leroy Hutson, a former member of the Mayfield Singers.

Mungo film stars

MUNGO Jerry, who has now grabbed a Gold Disc for American sales of their worldwide hit "In The Summertime," are set to make their first-ever film bow.

Group manager Ellis Elias told the MM: "The film will be made for distribution at cinemas throughout Britain."

It will be a 40-minute semi-documentary on Mungo Jerry — about the group, their music, and include scenes from all the Festivals they have played — including the Isle of Wight.

"Already there is enough material for the film to start editing before the group makes its first American trip on September 25. But additional material will be shot before they go to the States."

Ellis added: "The album Mungo Jerry has sold 30,000 in the first week of its issue in America. The single is already No 2 there, and should go to No 1."

MOTT LP

"MAD SHADOWS," Mott The Hoople's second album, will be released in this country on September 25. ten

days later than its American release.

The group return to America for their second tour during November and last weekend were in the studio to record their third album and second single — as yet untitled.

Mott fly to Holland to appear at the Paradiso Club, Amsterdam, on September 10 and appear with Free at Fairfield Hall, Croydon, on September 13.

Other dates for the group are Hampstead Country Club (18), Liverpool Stadium (19), Cooks Ferry Inn, Edmonston (21), Polytechnic, Bristol (23), Van Dyke Club, Plymouth (26) and Fars, Southall (27).

Group manager Ellis Elias told the MM: "The film will be made for distribution at cinemas throughout Britain."

It will be a 40-minute semi-documentary on Mungo Jerry — about the group, their music, and include scenes from all the Festivals they have played — including the Isle of Wight.

"Already there is enough material for the film to start editing before the group makes its first American trip on September 25. But additional material will be shot before they go to the States."

Ellis added: "The album Mungo Jerry has sold 30,000 in the first week of its issue in America. The single is already No 2 there, and should go to No 1."

"MAD SHADOWS," Mott The Hoople's second album, will be released in this country on September 25. ten

days later than its American release.

The group return to America for their second tour during November and last weekend were in the studio to record their third album and second single — as yet untitled.

Mott fly to Holland to appear at the Paradiso Club, Amsterdam, on September 10 and appear with Free at Fairfield Hall, Croydon, on September 13.

Other dates for the group are Hampstead Country Club (18), Liverpool Stadium (19), Cooks Ferry Inn, Edmonston (21), Polytechnic, Bristol (23), Van Dyke Club, Plymouth (26) and Fars, Southall (27).

Group manager Ellis Elias told the MM: "The film will be made for distribution at cinemas throughout Britain."

It will be a 40-minute semi-documentary on Mungo Jerry — about the group, their music, and include scenes from all the Festivals they have played — including the Isle of Wight.

"Already there is enough material for the film to start editing before the group makes its first American trip on September 25. But additional material will be shot before they go to the States."

WALRUS

COMMENCING ENGAGEMENTS from SEPTEMBER 20th

01-586 3456

Walrus — an Allfandry Associates managed group

ROYAL ALBERT HALL
(General Manager Frank J. Mundy)

Robert Peterson presents

MONDAY, SEPT. 28th, at 8.0

Return Appearance of

CHARLES AZNAVOUR

France's Incomparable Actor and Singer

Tickets now on sale 50/- to 8/- (01-589 8212) and Usual Agents

No. 1... Berg Larsen

MOUTHPIECES FAMOUS THE WORLD OVER

For Saxophones and Clarinets

Gold Plated Bronze Models:
(Complete with cup and Ligature)
0181 Eb Alto Saxophone £11 0 0
0184 Bb Tenor Saxophone £12 10 9
0185 Eb Baritone Saxophone £15 3 0

Stainless Steel Models:
(Complete with cup and Ligature)
0181 Eb Alto Saxophone £8 2 0
0182 Eb Tenor Saxophone £8 14 9
0183 Eb Baritone Saxophone £8 14 2

Ebonite (Hard Rubber) Models
(Complete with cup and Ligature)
0183 Bb Clarinet £6 10 0
0189 Sopranino Sax. £4 17 0
0105 Eb Alto Sax. £5 10 0
0106 Bb Tenor Sax. £6 4 0
0107 Eb Baritone Sax. £7 15 3

Prices shown are recommended retail.

Choice of lay:
SMB or M. (American)

Home-Movin

AVAILABLE THROUGH ALL GOOD MUSIC STORES

Elton John packs 'em in

THE LOS ANGELES Troubadour Club has been packed to capacity every night this week to see Elton John. His three-week tour is only five days old yet there is talk already of a return visit at the end of October for a further five-week tour opening at Fillmore East.

Various stars — including Janis Joplin, Gordon Lightfoot, Dave Crosby, Graham Nash, Dave Mason, The Minniners and Lenny Russell — have been in watch Elton's performance — and Bread have been every night so far.

Fender

TELECASTER sunburst finish £171.68

STRATOCASTER sunburst with tremolo £240.35

JAZZ BASS sunburst £225.09

MUSTANG BASS competition colours £167.86

need we say more?

Just that FENDER GUITARS are played by stars the world over - from big-beat blues to folk music, C & W to acid rock. The greatest Guitars in the world.

DA Sole distributor for Fender Musical Instruments in the U.K.

10-18 Chiswick Street, London, E.C.2 Telephone 01-251 5981

**“A fusion of rock rhythms and jazz harmonies”
-hammered into a devastating new LP.**

RECORD WORLD, NEW YORK

BRIAN AUGER AND THE TRINITY “BEFOUR”

©SF8101

“He plays tiny circles, rolling, skipping phrases that occasionally break into a machine-gun burst of notes.”

NEW YORK TIMES

“A fusion of rock rhythms and jazz harmonies.”

RECORD WORLD, NEW YORK

“A dynamite version of Eddie Harris' ‘Listen Here’ listed as an experiment with four drummers opens side two and is the strongest cut on the LP—although the competition is fierce.”

ARIZONA REPUBLIC

“Auger pounces on the keyboard of his electric organ and pries out violent, piercing sounds that mesh into his free styled melodies.”

MILWAUKEE JOURNAL U.S.A.

“Imagine a drummer playing a giant drum set with eight hands—very tight and very together and very nice to listendance to.”

THE TIMES NOW

“Brian Auger and The Trinity continue to be one of the most exciting and under-rated groups in rock-music.”

BLADE TRIBUNE

“Auger, who also plays piano and electric piano, is probably the swingiest organist you've heard since you last plopped a Jimmy Smith disk on the turntable and hurriedly got out of the way.”

THE NEWS AND OBSERVER, RALEIGH

“In fact Auger and his four sidemen bridge the gap between jazz and rock, and they do it well.”

ASBURY PARK EVENING PRESS

“If the name Brian Auger and The Trinity doesn't mean much to you, you haven't been getting down into your music recently.”

BELOIT DAILY NEWS (WISC.)

Tom costs America £2 million

TOM JONES, who returns to Britain in eight weeks after an absence of seven months, will have earned more than two million pounds in the US during what is now acknowledged to be the most successful tour in American history.

But British fans are unlikely to have the opportunity of seeing him in person before next March. Then an attempt at presenting him to a larger audience than normal British theatre tours allow will be made.

Tom's manager, Gordon Mills, who was due back in London on Tuesday after supervising the taping of the first two TV shows in the new "This Is Tom Jones" series, is understood to be working on a new live presentation format.

Jones, currently in the charts with "Who Have You Been," returns to Britain on October 28. He will then spend four-and-a-half months at ATV's Elstree Studios making the remaining 18 shows with the recording sessions at Decca in between.

A spokesman for Management Agency and Music, the Jones-Humphreys public company, told MM that Tom

may take an active interest in MAM's new recording and publishing companies which have been initiated in his absence.

"Tom often comes across good groups during his travels and he knows a good song when he hears one so he could make a valuable contribution," he said.

Fairweather, Ray Morgan and Clodagh Rogers have joined MAM Agency.

COCKER SHOW

THE Joe Cocker special on Radio Geronimo, scheduled for last weekend, will be broadcast this weekend instead. Last weekend, the station put out an issue of Wight special programme after numerous requests from listeners unable to get to the festival.

CACTUS CONCERT

AMERICAN group Cactus, who played at the Isle of Wight Festival last Thursday, play one concert at London's Lyceum on Sunday.

The group comprises Carmine Appice (drums), former member Vanilla Fudge, Tim Bogert (bass), also formerly with Fudge, Jim McCarty (guitar), and Rusty Day (vocals).

Appearing with them will be Hawkwind and Amazing Blondell.



PINK FAIRIES' joining the circus

JAMES TAYLOR COMING

JAMES TAYLOR will play a solo concert at the London Palladium on October 26 and a new Taylor single will be released on Warner Reprise to coincide with his visit.

It will be the American's debut British concert appearance. The last time he was over here was for TV work during spring last year.

Two TV appearances have been lined up for him before the Palladium concert — a

spot on the Bobbie Gentry Show on BBC-2 on October 16 and his own show on BBC-2 on October 10.

A spokesman for Warner Reprise told the MM this week: "We don't know what the single will be yet. We may take it from his album, 'Sweet Baby James,' which was released three months ago or it may be completely new. Taylor will be here for 10 days and if we can get anything else to either he may make more appearances other than the Palladium show."

Taylor is being brought over by promoter Roy Gurst, who is also bringing Frank Zappa to this country during

the last week in November. Zappa — and the Mothers of Invention — are expected to play five British dates.

PROBY AS CASSIO

WITH P. J. Proby as Cassio and the producer himself as Othello — Jack Good's 69 Theatre production of *Catch My Soul* (a rock-musical based on the work of the immortal bard) will have a three-week run at the University Theatre, Manchester, where it is due to open on October 12.

Plans are already in an advanced stage for the musical to transfer to London at

the end of the Manchester season.

TOPS DATE

THE FOUR TOPS add two more dates to their booking list — Colston Hall, Bristol, on October 1, and AUC Gloucester on October 8.

Smokey for London?

SMOKEY Robinson and the Miracles, the Tamla Motown group now riding high in the Pop 30 with "Tears Of A Clown," may play a season at London's Talk Of The Town.

Talk booker Billy Marsh told the MM: "Negotiations are taking place, but nothing in any event could happen until early next year."

FEED YOUR HEAD

MIKE WESTBROOK'S LOVE SONGS DERAM
 SIDE 1 LOVE SONG 1 LOVE SONG 2
 SIDE 2 LOVE SONG 3 LOVE SONG 4 ORIGINAL PETER
 COMPOSED BY MIKE WESTBROOK
 SING BY NORMA WINSTONE WITH
 MIKE OSPORNE ALTO JOHN WARREN
 BARITONE GEORGE HANTON DAVE
 HOLDSWORTH TRUMPET & FLUGEL HIL
 MALCOLM FEATHERS TROMBONE PAUL
 THE TROMBONE CHRIS
 SPEDDIN SUITAK MIKE WESTBROOK
 PIANO HARRY MILLER BASS AND BAS
 GUITAR JACKSON DRUMS
 LOVE SONG 3 BY CAROLINE
 WESTBROOK PRODUCER PETER DEN
 EXECUTIVE PRODUCER BERNARD LEE
 ENGINEER ROBIN SYLVESTER
 RECORDED AT TANGERINE STUDIOS
 MCMXXV APRIL 15 1970

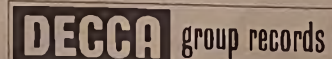
THE MIKE WESTBROOK
 CONCERT BAND
 with Norma Winstone
 Love Songs
 SML 1069
 12" Stereo LP



DECCA
 CARAVAN
 It's could do it all over again, I'd do it all over you
 SKL 5052 12" Stereo LP
 FOR RELEASE SEPTEMBER 4
 and a single
 If I could do it all over again
 I'd do it all over you
 F 13063 45 rpm
 AVAILABLE NOW



DECCA
 T2
 It'll all work out in
 Boomland
 SKL 5050 12" Stereo LP



AMERICA



MELODY MAKER REPORTERS COVER THE WIDE MUSIC WORLD IN THE USA

BY LEONARD FEATHER IN LOS ANGELES

STEVE STILLS, of Crosby, Stills, Nash and Young, was arrested last week in San Diego, California, on suspicion of possessing dangerous drugs. Police alleged they were called after Stills was seen crawling down a hallway. On arrival they allegedly found him lying on his bed incoherent. He and a girlfriend were taken to county jail but were freed on a 2,500 dollar bond pending a hearing.

George Auld, veteran tenor star of the swing era now a studio musician in Hollywood, has started rehearsals with a new big band organized for him by Grover Mitchell, the ex-Basic trombonist. Auld and Mitchell have been working together on the Flip Wilson TV series.

Personnel at rehearsals has included Jimmy Zito, Al Aarons, John Audinae, Conte Candolo (trumpets), Mitchell, Tommy Pederson, Herbie Harper, Lon Norman (trombones), Don Waldrop (trombone and tuba), Frank Strozier, Fred Jackson, Herman Riley, Frankie LaMarca, Bill Hood, (reeds), Marty Harris (piano), Ron Anthony (guitar), Dick Derk (drums) and John Herd (bass). Arrangers include Sam Nestico and Len Norman.

Auld is playing tenor and soprano. His last big band was the famous group that recorded for Musicraft in 1945 with such artists as Dizzy Gillespie, Trummy Young, Erroll Garner, Freddy Webster, Sarah Vaughan and a host of others.

Latest in the long line of names announced (often by optimistic press agents) for the title role in Lady Sings The Blues, a projected movie biography of Billie Holiday, is Diana Ross. Miss Ross is only 25 and has had very little experience as an actress. Abbey Lincoln and Gloria Foster, both professional actresses, were also considered at one time.

A&M Records, the company for which Wes Montgomery recorded, just before he died, has established a scholarship fund in his name. The first 4,000-dollar scholarship will be given to a needy black high school graduate in March, 1971.

Similarly, a memorial fund has been set up in the name of Stanley Wilson to help deserving brass players or composers to study at the University of California. Wilson, a one-time Bobby Hackett band

Stills on drug charge

trumpeter, who for many years was head of the music department at Universal Studios, died of a heart attack in July.

Itenny Carter, Quincy Jones, Shelly Manne, Oliver Nelson, Pete Regolo and Lalo Schiffrin are serving on the scholarship committee.

The Jazz Crusaders, ending their 10-year association with Pacific Jazz Records, have switched to Motown and are emphasizing a heavy jazz-rock beat.

Friends of T-Bone Walker, who is suffering from tuberculosis, may write the ailing blues veteran at Oliver View Hospital, Ward 128, 14701 Football Boulevard, Olive View, California 91330.

A benefit concert to raise funds for him was recently held at a Los Angeles club, featuring Eddie "Cleanhead" Vinson, Joe Turner, Lowell Fulson and other old associates most of whom had worked with him in the Johnny Otis Show until recently.

Woody Shaw has replaced Johnny Coles on flugelhorn, at least temporarily, in the Herbie Hancock combo. Coles is work-

ing with Ray Charles at the Now Grove in Los Angeles. Randy Brecker, the jazz trumpeter who worked for a while with Horace Silver and with Blood, Sweat and Tears, is now playing in a new jazz-rock combo known as Dreams. Also in the group is jazz drummer Billy Cobham.

The Monterey Jazz Festival will introduce the Slim and Slam Quartet featuring a reunion of Slim Galliard, the guitarist-pianist-vocalist-songwriter, and humming bassist Slam Stewart, who were big hits on 52nd Street with their novelty song "Flat Foot Floogie" in 1938.

With them will be two other swing era veterans, Joe Jones on drums and Milt Buckner (of the early Lionel Hampton) on piano.

Also making his first Monterey appearance will be Bill Evans. He will be heard not only with his trio but also with the highly-acclaimed 50-piece high-school-age Oakland Youth Chamber Orchestra under the direction of Dennis DeCotau, presenting compositions of Bill Fisher, John Lewis, Dave Axelrod, Joaquin Rodrigo and others.



STEVE STILLS: freed on bail

Swedish singer with Duke

BY JEFF ATTERTON IN NEW YORK

DUKE ELLINGTON is currently packing N.Y.'s Rainbow Grill where he recently opened a five-week engagement. Duke is fronting Cat Anderson tpt, Bootle Wood tmb, Paul Gonzalves, Harold Ashby, Russell Procope, Norris Turney and Harry Carney saxes, Joe Benjamin bass, Rufus Jones drs plus vocalists Tony Watkins and Lena Jun-off, a blonde Swedish girl making her first appearance here with the band.

Ellington's present projects include scores for a film and two shows. He is also writing a book about "one of my favourite people," i.e. Duke Ellington.

BOB THIELE of Flying Dutchman Records has announced that Mayor Carl B. Stokes of Cleveland has completed the first album for the company under a long-term contract. The album presents Stokes reading Black poetry by the late Langston Hughes, reading lyrics of Black spirituals and speaking out on national issues, all to the background music composed and arranged by Oliver Nelson.

The World's Greatest Jazzband of Yank Lawson and Bob Haggart close the 1970 festival season of the Waterloo Village Music Festival at Stanhope, NJ. The WGJ return to Roosevelt Grill for a one-week engagement and shortly after this will leave for a three-week tour of Brazil.

Still walking with crutches from injuries received in a car accident, Muddy Waters revealed that his artistic abilities were unimpaired when he recently brought his blues band to a Jazz In the Garden concert at NY's Museum of Modern Art. His hard-core sound before a packed open-air audience even had some cats "swinging from the trees."

Pianist Les McCann will compile a book of his photographs set to children's stories — and former Ellington blind singer Al Hibbler, now in retirement in Teaneck, NJ, is looking for a talented young writer to put down the story of his life.

Earl "Fatha" Hines and Vera Tuboff, a concert pianist, united jazz and the classics in an enjoyable concert held recently at NY's Lincoln Center.

Charles Mingus' Jazz Workshop has just opened an engagement at NY's Top of the Gate — and Roland Kirk is appearing nightly at the Village Vanguard opposite added attraction tenor saxist Don Byas.

Gene Krupa will shortly undergo an operation for his sciatica at NY's Columbia-Presbyterian Hospital.

Country and Western Satch

LOUIS ARMSTRONG is to open a two-week engagement with Pearl Bailey at the International Hotel in Las Vegas. With him will be Tyree Glenn tmb, Joe Muranyi clt and Marty Napoleon pno. This will be Armstrong's first club date in almost two years.

Associated Booking Corp are also negotiating for Louis to return to the Tropicana in Las Vegas in December.

Satchmo will be honoured at a giant fund-raising concert, "A Tribute to Louis Armstrong" at Madison Square Garden on October 15.

Proceeds
The event is being sponsored by Mr. Huntington Hartford's "Show" magazine and the proceeds will go to the Louis Armstrong Educational Foundation. He will also be the subject of a cover story for a forthcoming issue of "Show."
Satchmo was on the Dick

Cavett WABC-TV show, where he talked for nearly half-an-hour and broke everybody up with a great vocal rendition of "You Rascal, You."

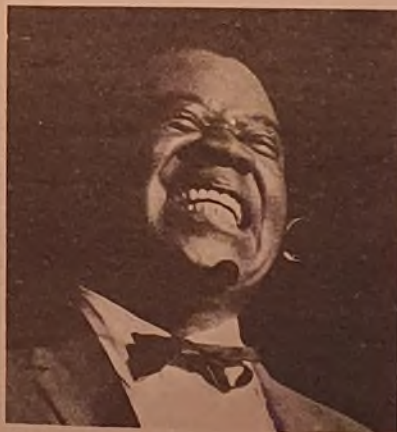
Commercial

On August 7 he taped a commercial for Chrysler. On August 16, he was the guest of honour at the Friendly 50s Club annual picnic in Nyack, NY, and sat in with such veteran musicians as Bernard Flood trumpet and Skinny Brown tenor.

He also appeared with Pearl Bailey on the Mike Douglas WCBS TV show on August 17. Louis has taped a television special with Flip Wilson in Los Angeles to be shown later this year and is also set to tape a guest appearance on the Andy Williams TV show in November.

He has also just recorded another album in New York which is quite a departure for Louis. It's a country and western album which will be released on the Avco-Embassy label.

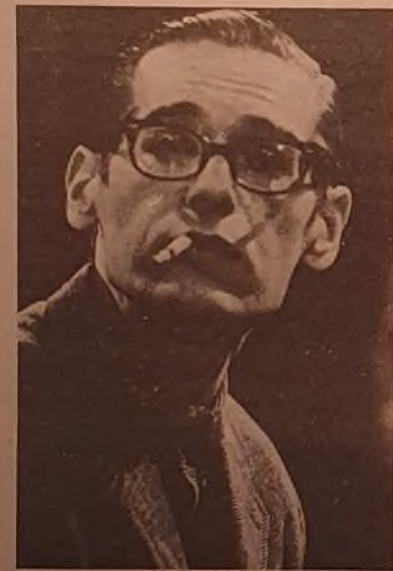
Yakov Urlet, the Israeli trumpeter whose mentor, Louis Armstrong, pre-



LOUIS ARMSTRONG: busy as ever

sented him with some mouthpieces a couple of weeks ago, returned the favour with a special edition of the Old Testament

inscribed, "To Louis Armstrong, whose people made the Bible sing. From Yakov Urlet, whose people wrote it."



BILL EVANS: Monterey appearance

Rock's most influential guitarist
on music, drugs, politics...
and his plans for a new big band

HENDRIX TODAY

JIMI HENDRIX, the man with the misleading reputation that had mothers locking away young daughters when he was in town, is talking again.

After six months of hiding in corners, crawling into cracks when people were around, and generally locking himself away from the world, our Jimi is back in business, and his mind is six months pregnant with ideas.

For Jimi the first long trip has come to an end. It's time to go back home, feed himself until he's fat again, and then set out on trip number two, which will be a longer trip, an intrepid exploration, and for Jimi a new experience.

"It's all turned full circle, I'm back right now to where I started. I've given this era of music everything. I still sound the same, my music's the same, and I can't think of anything new to add to it in its present state," Jimi told me as he sat tending an English cold in a lavish London Park Lane hotel.

"When the last American tour finished earlier this year, I just wanted to go away a while, and forget everything. I wanted to just do recording, and see if I could write something.

"Then I started thinking. Thinking about the future. Thinking that this era of music — sparked off by the Beatles — had come to an end. Something new has got to come, and Jimi Hendrix will be there.

"I want a big band. I don't mean three harps and 14 violins. I mean a big band full of competent musicians that I can conduct and write for. And with the music we will paint pictures of earth and space, so that the listener can be taken somewhere.

"It's going to be something that will open up a new sense in people's minds. They are getting their minds ready now. Like me, they are going back home, getting fat, and making themselves ready for the next trip.

● This era of music has come to an end. Something new has got to come ●

"You see music is so important. I don't any longer dig the pop and political crap. That's old fashioned. It was somebody's personal opinion. But politics is old hat. Any one can go round shaking babies by the hand, and kissing the mothers, and saying that it was groovy. But you see you can't do this in music. Music doesn't lie. I agree it can be misinterpreted, but it cannot lie.

"When there are vast changes in the way the world goes, it's usually something like art and music that changes it. Music is going to change the world next time.

Jimi couldn't fully explain what his new music would be like, but he put forward his visions of how the next music form would be born.

"We are going to stand still for a while, and gather everything, we've learned musically in the last 30 years, and we are going to blend all the ideas that worked into a new form of classical music. It's going to take some doing to figure out all the things that worked, but it's going to be done.

"I dig Strauss and Wagner — these cats are good, and I think that they are going to form the background of my music. Floating in the sky above it will be blues — I've still got plenty of blues — and then there will be Western sky music, and sweet opium music (you'll have to bring your own opium) and these will be mixed together to form one.

"You know the drug scene came in a big head. It was opening up things in people's minds, giving them things that they just couldn't handle. Well music can do that, you know, and you don't need any drugs.

"The term 'blowing someone's mind' is valid. People like you to blow their minds,

but then we are going to give them something that will blow their mind, and while it's blowing there will be something there to fill the gap. It's going to be a complete form of music. It will be really druggy music. Yes, I agree it could be something on similar lines to what Pink Floyd are tackling. They don't know it, you know, but people like Pink Floyd are the mad scientists of this day and age.

"While I was doing by vanishing act in the States I got this feeling that I was completely blown-out of England. I thought they had forgotten me over here. I'd given them everything I'd got. I thought maybe they didn't want me anymore, because they had a nice set of bands. Maybe they were saying, oh we've had Hendrix, yeah he was okay. I really thought I was completely through here."

About his future big band Jimi had talked a lot, but he was also eager to talk about thoughts on the three-piece outfit, which he believed could go on forever.

"It was fun. It was the greatest fun. It was good, exciting and I enjoyed it. But the main thing that used to bug me was that people wanted too many visual things from me.

"I never wanted it to be so much of a visual thing. When I didn't do it, people thought I was being moody, but I can only freak when I really feel like doing so. I can't do it just for the sake of it. I wanted the music to get across, so that people could just sit back and close their eyes, and know exactly what was going on, without caring a damn what we were doing, while we were on stage.

Could Jimi give any indication when he would start to form the big band?

"I don't know, but it won't be very long. The life of Wight might be the last, or second to the last. But if the idea really enjoyed it, then it might carry on a little longer. But I will only carry on that way if I am useful, you know, you have to have a purpose in life.

His hair is a little tamer now. Did he feel he was a tamer person, a changing person? "No I don't think so, although I feel as though I get little sparks of maturity every now and then.

I think of tunes, I think of riffs. I can hum them. Then there's another melody comes into my head, and then a bass melody, and then another one. On guitar I just can't get them out. I think I'm a better guitarist than I was. I've learned a lot. But I've got to learn more about music, because there's a lot in this hair of mine that's got to get out.

With the bigger band I don't want to be playing as much guitar. I want other musicians to play my stuff. I want to be a good writer. I still can't figure out what direction my writing is going at the moment, but I'll find a way.

"I won't be doing many live gigs, because I'm going to develop the sound, and then put a film out with it. It's so exciting. It's going to be an audio/visual thing that you sit down and plug into, and really take in through your ears and eyes.

"I'm happy, it's gonna be good."

ROY HOLLINGWORTH



BLUE MINK

do it again

with their new single

OUR WORLD

6006 042

PHILIPS



Isle of Spite?

UNBILLED, but given the longest spot (five days to be precise), compere Rikki Farr gave one of the stand-out performances of the festival. He ranged from high humour to pathos, foul fury to bathos, finishing in croaking, heart-broken despair on Saturday night, as he stormed off stage having lost his voice and his marbles. Nevertheless, the drama of his mercurial outbursts frequently enlivened the tedium of the appalling breaks between acts. In the sensational moment after Tiny Tim's act, when the entire festival burst into wholly spontaneous singing, dancing and cheering for no other reason than feeling good, and because a beautiful hot air balloon appeared as if

by magic, then Rikki looked as happy as anybody. But the oppression and anger foisted on us all by the ego-tripping anarchists and foreign loonies, not to mention our own mental Hells Angels, finally outraged him. "You've wrecked the festival we've worked on for nine months," he emoted throatily. "They're wrecking the restaurants and costing us another £20,000. I'm through!" Then there was the burly American who came running through the crowd to grab the microphone and make some comments about the need for free festivals. "I know the arguments about having to pay the artists," he admitted. "I was at Woodstock," he revealed. Large deal, old chap. Then there was the man in a black leather jacket tormenting the film crew by constantly bombarding



KEITH MOON: a practical yokler

them with missiles because they were blocking his view.

By his absence of notebook and camera, one couldn't help suspecting he was not in fact a bona fide reporter, and one wondered what he was doing in the Press — sorry — Freak enclosure.

He was offered a seat reserved for a working camera man, and with a grunt of thanks accepted a perfect view of the stage. He continued to throw missiles, and caught a film maker a stinging blow to the ear with a crumpled Coke can, which sent him to his knees, wincing in pain.

There was the man

throwing unwanted free cigarettes at the Doors while they tried to play, the idiot who tried to play bongos during Joni Mitchell's set and had to be

led off gibbering, and the plain girl who crawled on stage nude, revealing parts of her body better concealed with heavy drapes and a canvas screen.

Back stage most of the music press complained of fatigue and the long hours involved in covering the endless happenings.

Most of the artists were caged in the restricted back stage area, although Keith Moon arrived with Viv Stanshall the night before the Who's turn, to die the acts and drop egg yolks into reporters' hard won cups of tea. Frampton and his girl friend Mary were among the VIP visitors and Neil Young was on the site, also George and Patil Harrison, Cat Mother, Mungo Jerry and the Everly Brothers did not appear, but there were so many groups, they were hardly missed. It was a marvellous bill, but there had been a bit more pruning of non-essential acts, the daily dose of music news had been so protracted and exhausting.

Congratulations, Jeff Dexter on a fine job as deejay and compere. It was amazing to watch such a frail figure communicate to so many thousands.

Also praise to Andy Dunkley on his record choice, fitting the right sound to the many moods of the festival.

Ron Foulk talking at 2 am on Monday: "I can't fight all these elements. The underground advertised it as a free festival. Everything has changed since last year. Even Bath wasn't this bad. The French kids wanted everything free. What can you do in the face of open warfare? When we declared the site free, they burnt the shops. The whole thing is disgusting. It makes me ill to

think about it." Both Ron and Ray Foulk and Rikki Farr were under doctor's orders on Monday.

While MM's Mick Watts was roughing it under the stars like one of the Famous Five, your Raver was roughing it at the home of the late Alfred, Lord Tennyson, now a three star hotel, at nearby Freshwater.

While Mick heated beams over a primus or queued for hotdogs, Yours Truly sampled vintage German wine in a candlelit restaurant, enjoying discreet waiter service and tinkling cocktail piano (tptoeing through "Moonlight in Vermont" and "I'm Getting Sentimental Over You"). The genteel conversation was interrupted only once by the sound of a jeep roaring past and a strangled cry from beyond the bay windows.

"It's the hippies!" cried out a small girl in considerable excitement. "Christine, come away from that window, at once," barked her father. "It may be the Press you can't tell the difference."

Most national Press and TV reports were fair in their attitude to the event. A Daily Mirror leader pointed out how well-behaved were the majority of fans, and ITN interviews on Sunday night gave praising verdicts from Isle Of Wight residents.

Only the London evening paper: sunk into the usual "drugs-sex" bit, with a classic Evening News headline about "Police in drugs war on hippy army," giving nightmares to readers from Woodford to Tunbridge Wells.

MOTT: recording is so clinical

TRANSMITTING spontaneous music from musician to record is best done live from a stage appearance — but the result is usually a sub-standard recording, by today's studio standards anyway.

And this poses problems for a group like Mott The Hoople, whose music reflects the moods they are in at the time they play.

But the group are still pleased with their latest album which should reach the shops in a fortnight. "Mad Shadows" — the title of the album reflects the moods that Mott have gone through during the past nine months — which included a highly successful two-month tour of America.

basis

They freely admit they could not reproduce the songs on the album on stage. They are just a basis to work from on stage appearances.

"We are trying to express what we have been through in terms of music," said pianist Ian Hunter.

"It was recorded over a period of about six months although we only had eight or nine sessions in the studio. We had a very heavy work schedule and just had to fit it in when we could.

"The album is a mixture of various moods we went through during that period. We wrote it all ourselves putting in bits here and there depending on how we feel."

strange

Guy Stevens, Mott's manager and record producer — who is almost a sixth member of the group — agreed with Ian. "It probably seems strange, but the music just reflects our moods. It's related to us but we think a lot of people can derive some experience from it. The things we went through exhausted us."

"On the track called 'My Mind Has Gone,' I just had two chords in my head when

we went into the studio," said Ian. "We didn't have any lyrics at all, but the feeling was so strong for us that we just developed it from there. We just made it up as we went along. That's the who atmosphere of Mott The Hoople."

"All the songs relate to enormous changes we were going through at the time. A lot of it was scary because I was always used to scoring songs before we ever recorded them, but this time it was different."

spontaneous

Guitarist Mick Ralphs echoed the thoughts of the others. "It is completely spontaneous," he said. "We don't know what is going to happen when we go into the studio. Anything could emerge from the 10 hours we spent in there."

"Side Two is a description of taking drugs can lead to," said Guy. "It develops from a song entitled 'I Can Feel' into another number where we are crying for help."

Changing the subject, Ian

said how mad he was that the group was compared with Bob Dylan when their first album was released. "I know there is a tendency to generalise, but comparing us to Dylan was mad. We hold Dylan in the highest reverence. People thought we were trying to cash in on Dylan, but we weren't at all."

"On stage our songs take a totally different form from on the album. They are extended more and come out spontaneous. The whole idea of recording is so clinical in the studio."

live album

"This is why we are recording a live album from our concert at Fairfield Halls in September. We want as much panic and chaos as possible to put on to the record. This should be released in December, but we are going back to America for another tour in November."

"I thought America was amazing musically. It was the first time we have been and we did about 40 gigs all over the country. Apparently we have been booked back at every venue."

"The atmosphere seemed very negative on the West Coast to me. Down in the South and on the East Coast it was terrific but on the West Coast, which has a good reputation, it didn't seem so good. We were on with Traffic a few times, and Ten Years After and Jethro Tull."

"Everyone seems more friendly over there. Whereas over here you might play a gig and never speak to the other band playing, it's much different over there."



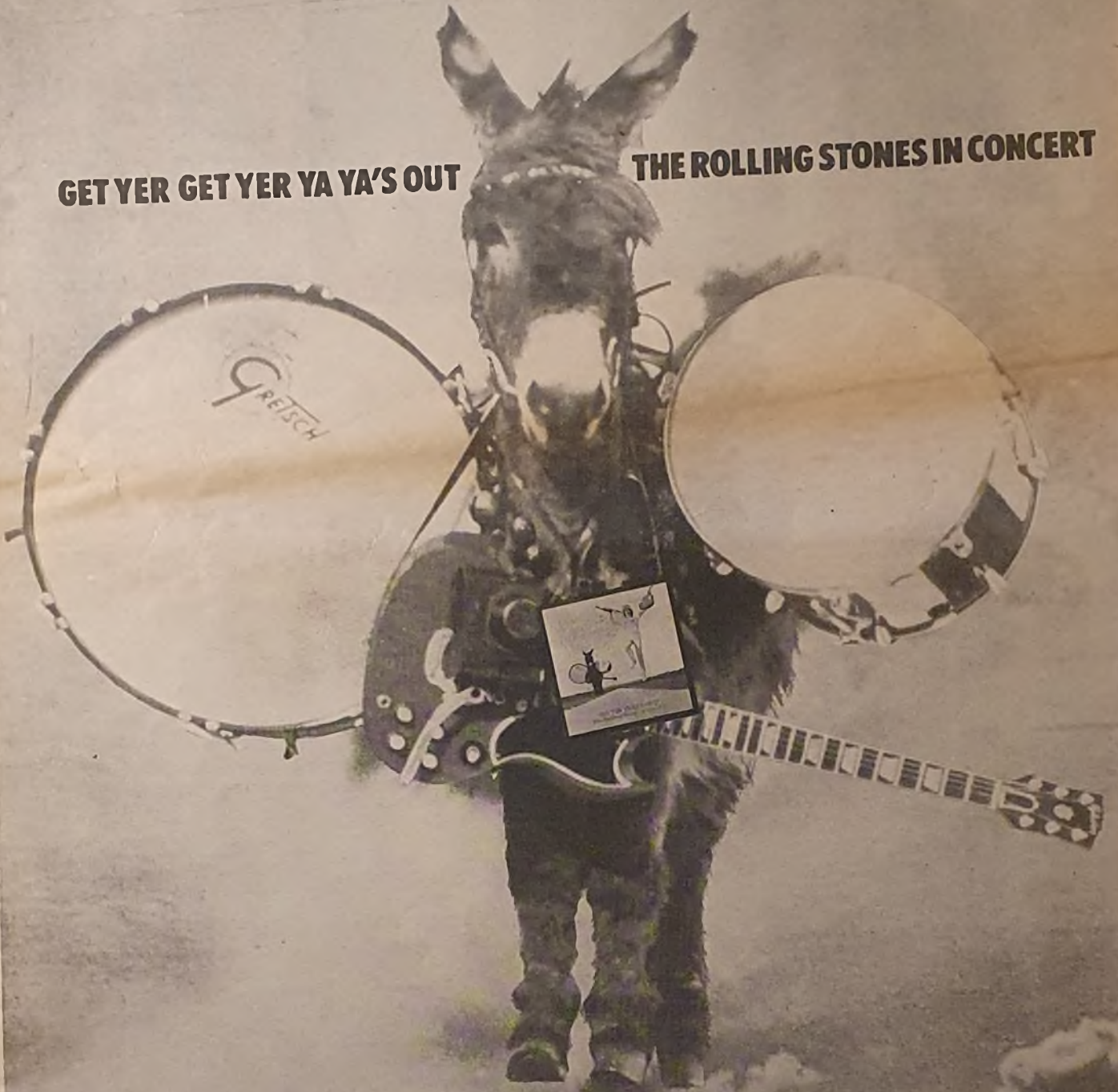
DORIS TROY'S
Album is OUT NOW
on Apple Records

SAPCOR 13



MOTT THE HOOPLE: America is more friendly

GET YER GET YER YA YA'S OUT THE ROLLING STONES IN CONCERT



SKL 5065

DECCA

NEW POP SINGLES



BY CHRIS WELCH

Diana—warm and vital as peanut-buttered toast



MAMA CASS: cheerful bubble pop

DIANA ROSS: "Ain't No Mountain High Enough" (Tamla Motown). Like the rush and burble of a mountain spring, like a baby's first cry, the bleat of new mown hay, the smell of a new born lamb, the touch of a young girl's lips — somehow Diana brings the sensations of life's beautiful moments into a heady distillation of melody and rhythm.

Her voice, warm and vital as a slice of peanut buttered toast, sends electricity coursing through a man's kneecaps. A hit? But of course.

J. A. FRIEDMAN: "Where Did We Go Wrong" (Decca). Mr. Friedman is being hailed, by Decca, as one of the Great New Talents. His voice is rich and husky, vibrant with life, love and energy.

One day the mountains may tumble, the rockies will crumble — but there will always be a place in our hearts for fine music. There are still those of us left in this strange old world who appreciate — what is it? — QUALITY.

MAMA CASS ELLIOTT: "A Song That Never Comes" (Stateside). A cheerful bubble pop number from Big Mama, destined to tumble high in the chart if Bertram Twistie, president of the fan club, has much to do with owl "Eh oop," he said from his Nelson, Lanes home last night: "Big Mama's tops with me and bottom! Eh oop."

DONOVAN: "Ricki Ticki Tavi (Dawn). Can this be Poor White Scots Reuger? The trouble with all these lads who blunder off to the north, is they come back, their heads stuffed with herrings, porridge and sheep. Actually, it's quite a catchy tune, without much DEPTH.

FRIEDA PAYNE: "Band Of Gold" (Invictus). A US chart topper, it's a fine soul sound, with Holland-Dorner type changes, ideal for your local discotheque.

KRIS KRISTOFFERSON: "Blame It On The Stones" (Monument). Some kinda protest about the middle class of America. Well meant, but that's where we've been you cats. Personality, I'm into a war against alkali inspectors. No pollution induced — humbug!

HELI MINK: "Our World (Phillips). Undoubtedly a hit in the making, the guys and gals have come up with another goodie.

JOAN BALZ: "The Hill" (Vanguard). The voice beautiful with country

backing. An LP track and a nice song.

MISSISSIPPI: "Mr Union Railway Man" (Fox). Good raving rocker with a touch of the Creedence Clearwater, which is better than a touch of the Blackwater Fever.

BIRDS OF A FEATHER: "All God's Children Got Soul" (Page One). Quite a good release for this label which too often specializes in unplayable bilge. An exciting soul sound with lots of action and yelling. Incidentally, if anybody would like to purchase a really good

pop-up toaster simply write to me on a post-card.

GREATEST SHOW ON EARTH: "Tell The Story" (Harvest). Heavy rock and soul with menacing vocals that remind me of Chris Farlowe suffering from a throat

infection. Funky piano passages liven things up and the effect is quite bluesy. "Bluesy" — now there is an emotive phrase So much more telling than "trolleybus" or "sandwich."

PETER E. BENNETT: "The Seagull's Name Was

pop-up toaster simply write to me on a post-card.

GREATEST SHOW ON EARTH: "Tell The Story" (Harvest). Heavy rock and soul with menacing vocals that remind me of Chris Farlowe suffering from a throat

infection. Funky piano passages liven things up and the effect is quite bluesy. "Bluesy" — now there is an emotive phrase So much more telling than "trolleybus" or "sandwich."

PETER E. BENNETT: "The Seagull's Name Was

infection. Funky piano passages liven things up and the effect is quite bluesy. "Bluesy" — now there is an emotive phrase So much more telling than "trolleybus" or "sandwich."

PETER E. BENNETT: "The Seagull's Name Was

infection. Funky piano passages liven things up and the effect is quite bluesy. "Bluesy" — now there is an emotive phrase So much more telling than "trolleybus" or "sandwich."

infection. Funky piano passages liven things up and the effect is quite bluesy. "Bluesy" — now there is an emotive phrase So much more telling than "trolleybus" or "sandwich."

PETER E. BENNETT: "The Seagull's Name Was

infection. Funky piano passages liven things up and the effect is quite bluesy. "Bluesy" — now there is an emotive phrase So much more telling than "trolleybus" or "sandwich."

PETER E. BENNETT: "The Seagull's Name Was

infection. Funky piano passages liven things up and the effect is quite bluesy. "Bluesy" — now there is an emotive phrase So much more telling than "trolleybus" or "sandwich."

PETER E. BENNETT: "The Seagull's Name Was

infection. Funky piano passages liven things up and the effect is quite bluesy. "Bluesy" — now there is an emotive phrase So much more telling than "trolleybus" or "sandwich."

Nelson" (RCA). A great "sandwich" sound with plenty of "trolleybus" in the accompaniment. all sounds folksy to me, and extremely whimsical. Sing along me bully boys and shanty round the foreshore. Incidentally, just who are these bully boys who figure so largely in sea shanties? Are they rough sailor lads, or some kind of seafaring hooligans?

ROMANTIC

DUSTY SPRINGFIELD: "How Can I Be Sure" (Phillips). A swaying three-four beat will surely take Dusty back to a place in the chart. She sings as well as ever with some moody chord changes designed to stir the more romantic soul.

MR. BLOE: "Curried Soul" (DAM). The official follow-up to "Groovin' With Mr Bloe" the surprise instrumental hit cooked up by Stephen James and pianist Zak Laurence.

It's similar to "Stoned," an early Rolling Stones B side and the piano and harmonica bring back memories of the original Spencer Davis Group. Not a big hit but quite effective.

GERRY MONROE: "Cry" (Chapter One). One of those sluffie beat epics that comedians used to cloae their acts in the days of variety and Workers' Playtime. Plenty of hiccuping, yodeling and sentiment. It could prove popular throughout the nation's holiday camps. Aye, Aye, that's your lot!

FRANK IFIELD: "Easy Come Easy Go" (Decca). Barely distinguishable from the last record, it bounces along with infectious glee. Have a packet of crisps, drink warm bottled beer, play the juke box and have a good time.

DESMOND BROWN: "And When God Created Woman" (Poly). A slower paced version of the last two songs making a hat

trick of romantic ballads, intoning the same predictable lyrics over the same predictable chords. But it has a role to play in the paucity of music. Someone somewhere will thoroughly enjoy Desmond Brown's singing and want more of his records. He will sit for hours dreaming along to Des Brown tunes. Tee shirts bearing his image will be marketed. Wireless radio will broadcast all his albums. Pencilub numbering thousands will spring up all over Europe. The Pope will denounce Des Brown fever as "unwelcome." Well that is taking the broad view.

CALYPSO

SIDNEY ELLIOT: "Slide Manongoose" (CBS). Sidney Elliot — now there's a name to conjure with. He has produced a jolly calypso out of his top hat with the flags of all nations. I know little about Slide Manongoose, except they are harder to play than slide trombone.

KELLY BROTHERS: "That's What You Mean To Me" (Blue Horizon). Quite groovy and the drums and backing sound alive without actually kicking. Says the hand-out: "Plenty of good sounds and shouts, a must for the discotheque."

And of course they are right. In fact any recording featuring, say a man bellying the price of fish above a pneumatic drill would be guaranteed extensive plays. "God 4d God 4d brr brr!" — to give you a rough idea of what I have in mind. Sandwich.

Hip or hype? Tomorrow will tell...



They were billed as "The Group Of The Seventies." With an eye to immediate stardom, they were astutely titled Tomorrow.

Their backers were film mogul Harry Saltzman (of Battle Of Britain and James Bond film fame) and Don Kirshner, the man behind the Monkees and the Archies.

Thousands of pounds were lavished on publicity. Glossy photos and voluminous publicity handouts were scattered around like confetti at a VIP wedding.

And it wasn't too difficult to get pictures published of a group who included a dinky, honey-haired 20-year-old named Olivia Newton-John. Daughter of a Vice Chancellor, granddaughter of a Nobel Prize winner — and, incidentally, fiancée of Bruce Welch, of Shalows fame.

Tomorrow made a record — and a film. The film was premiered at the London Pavilion only last week. That was also called Tomorrow.

The record? "You're My Baby Now."

And the outcome of all this advance ballyhoo? It's too early to pronounce on the film. But chartwise, RCA's "You're My Baby Now" failed to prove anybody's baby.

But recordwise, Tomorrow have certainly not thrived in the sponge. Out last Friday was a new single. This time on the Decca label. Its title: "I Could Never Live Without Your Love." It was produced by Bruce Welch and

Tomorrow are collectively hoping this will prove to be the chart breakthrough.

But, with all that mountain of initial publicity having seemingly given blink to a mouse — recordwise, that is — some unkind souls were already talking about Tomorrow being a "hype."

Tomorrow were being bracketed as another Monkees or Archies-type group. And Philadelphia-born, American-Negro drummer Karl Chambers has now left to "do his own thing" back in the good old USA. He is quoted as "wanting to progress as a musician," though "he enjoyed making the film."

No fewer than 300 drummers were auditioned to take Karl's place. And the man who got the job is Chris Slade — drummer with our own Tom Jones for no fewer than seven years.

He was tipped off about the job by Tomorrow's pianist-organist

from Tom Jones in Pontypridd. He played with Tom's original Squires group, and has only recently returned from Tom's latest American trip.

"I wouldn't have been working again with Tom until the summer of next year when he starts his live shows — four of America, then when this Tomorrow offer came up, I thought I'd take it rather than fill in the time with session work."

Luscious

"It is something of a challenge. It gives me the opportunity to get into something completely different. And also a chance to do a film. For Tomorrow are starting another one next year. I can now break out into other things."

"I wouldn't want to give up drumming, but I've never been in a film. And if something new comes along I think it's a good thing to branch out."

A man who has been so long drumming, but I've never been in a film. And if something new comes along I think it's a good thing to branch out."

A man who has been so long drumming, but I've never been in a film. And if something new comes along I think it's a good thing to branch out."

Chris, Vic, Ilen Thomas (guitarist and also a featured singer), the luscious Olivia, all have faith in Tomorrow.

But whether they finally live up to that "Group Of The Seventies" billing depends on more than the big launch, pretty pictures and a new record — however good.

The final verdict rests with the Great British Public.

Laurie Henshaw

TOOMORROW'S new drummer, Chris Slade, with singer Olivia Newton-John

ability. Just for the record, he was also with Chris Farlowe and the Thunderbirds and Johnny Kidd and the Pirates.

Chris Slade lived not a mile

Enter the Doors minus Jim



A PLAQUE above the fireplace in the Dave public house in Hammersmith reveals that many a famous celebrity has sipped ale over their bars.

But I doubt whether John Denmore, Ray Manzarek and Bobby Krieger will have their names inscribed on the plaque. They would look rather incongruous alongside Hughie Green and a host of similar TV names.

Denmore, Manzarek and Krieger are three quarters of America's most controversial rock group, the Doors, and are hardly in the same class as the stars mentioned on the plaque.

The group's leader and singer Jim Morrison was detained in court at Miami charged with committing obscene acts during the now legendary Miami concert.

And it was Morrison's absence which provided the talking point during the afternoon at this tiny riverside pub which, for three hours, was swamped with journalists and photographers all anxious to hear the latest on the Morrison saga.

Discussion centered on whether Jim would be sent to jail, but the group were confident that their sexy lead singer would not be sewing mail bags or breaking rocks in the near future. Jim was joining the other three on Saturday morning in time for their Saturday night spot at the festival.

Sitting on the riverbank, declining drink and nibbling the occasional sausage, drummer John Denmore confessed that he'd had just one and a half hours sleep in the past 24 and all he wanted to do was climb into bed.

"This is only our second visit to England and we're all looking forward to playing at the Isle of Wight."

"We don't usually play many festivals in the States because they are so disorganized. Promoters who aren't really promoters put them on to make money and they are terrible. There are so many kids there and they can't see you at all. We would prefer to play a nice hall where the fans can sit down and watch in comfort."

"After the Isle of Wight we're going on for a show in Copenhagen. I've been told to watch out for skinheads over here, what are they?" he asked.

I told him about the young men with crew cuts and braces and boots and no counter-top by filling me in on his views of the American Hell's Angels.

"One festival we played at, the Angels were doing the security and they demanded five dollars from everyone who wanted to get near the stage — me included," he grinned. "That's taking things a bit too far."

● The greatest thing would be to play a concert in front of fifty thousand middle-aged people ●

LEONARD COHEN talks to Roy Hollingworth

best thing for you to do is to simply make up your opinion of me, it's easier for you to do it than me."

His voice is deep, and a little broken. We walked around the suite, and admired the selection of colourful goodies that lay on plates. "Please eat something, they look so good, but I'm not hungry."

We talked about his songs. "I really hope you can understand this. When I write a song, and it becomes a finished piece of work, to me it becomes an incredible achievement. Each one of my songs is above me. When I say above me, I mean almost as though it was better than me. With the books and the poems it's a different feeling. My God, to do a song is a total mental success."

Possibly people may not understand fully what the songs are about, but it's just me singing about what I see, and how I see it. Just telling of experiences.

"I mean let's take 'Sisters of Mercy'. I was in Edmonton, Canada, one evening, and I ran into these two girls. The three of us had a fine evening. They

caressed my body, and touched me gently, and kissed me, and touched me and it was so fine. They made me feel good, and they were soft."

His eyebrows raised a little, and he smiled. "How did you read the song, I'd like to know that?"

I told him that my first impressions was that the song was about a brother.

"I'm pleased about that, because that's possibly what it really was. So there was a success, and you read the right things into it. That's good. Those girls were very tender."

He was a little nervous about the Isle of Wight festival and so many that I want to see. I'm not a top rank star you know. No, I'm not a top ranker."

The conversation, beautifully casual, floated in various directions, but stayed for some while on the question of the generation gap.

"This is something that has been on my mind for a long time recently. I have thought much about it. You know what the greatest thing would be. It would be to play a concert in front of 50,000 middle-aged people. God, that would be so great."

"If we could only get together. We could share things. God these older people really do know what they are talking about. They have wisdom. Young ideas could be mixed with them. Older people could add mature things. Of yes, if we could get together. We must you know, we really must."

Leonard smiled again, and



LEONARD COHEN: my songs are above me.

went and fetched me another drink. Through the whole period his eyes had been burning into mine, giving me that feeling that he was truly interested. I had been a remarkable talk.

While he was walking back with the drinks I noticed how frail his body looked. Like his face he restricted his limbs to minimum use.

"It's nice just having a little

party like this. I didn't want to be interviewed, I just wanted to meet the writers over here."

Several more people drifted into the room, and the whole party became totally relaxed as Leonard met everyone with a warmth and friendliness. He held swift conversations, smiled for most of the time.

"Maybe it wasn't such an ordeal," he said later.

We are proud to announce the birth of a new album by



"If I could do it all over again, I'd do it all over you"

Representation



01-930 1771

ONE of the great mysteries of our time has been why the band led by trumpet man Mike Cotton has not enjoyed greater success.

Mike is a fine player with free-ranging ideas, but as he says "I had exactly the same line-up as Chicago years ago and nobody wanted to know!"

A bitter pill to swallow. Later Mike turned to a soul policy and employed Lucas, an excellent singer. But somehow the Mike Cotton Sound never hit the headlines, although they were always highly rated.

Musical success is probably a combination of luck and being in the right place at the right time. Now Mike has decided to relinquish his role as band leader and blow shoulder-to-shoulder with his musicians in a new co-operative band dedicated to playing without recourse to fashion.

Individuality

Probably the most heart-warming single factor about today's scene is there are fewer well-defined "fashions" and the way is open for greater individuality and freedom of expression.

From Humble Pie to If and from Edgar Broughton to Quintessence — the barriers are down and it's music all the way.

Mike has been a professional for some time but thinks the scene has never been better and is more enthusiastic than ever. Satisfaction is the name of the band and that's the way he feels about its probable future.

Mike and his guitarist Derek Griffiths talked about their band this week. The line-up includes John Beecham (trombone), Hermie Higson (drums) and Lem Luhn (bass) and Nick Newall (saxophone).

"We started the band last May," explained Mike. "We are playing mostly original material. I'm not the leader. I'm just one of the band. I'm still playing trumpet and also pocket cornet and flugelhorn."

"Nick plays about 14 different instruments but we don't use them all on stage. Nick was with Zoot Money and when Zoot came back from the States we were with him for a couple of months. It seemed like a good idea at first, and we thoroughly



SATISFACTION: LP coming

Fans won't Cotton on...

enjoyed it, but Zoot demands a lot of say in a band and we decided to form Satisfaction. Our number are lightly arranged but allow reasonable freedom. There is some jazz influence obviously, but we're not playing jazz and reaction to the group so far has been very favourable."

Said Derek: "It's gratifying because we know when we are kidding ourselves. We know really when the audiences are on our sides and it's been exciting. The only problem is we are being held back on recording at the moment. We've got a great recording deal for an unknown band and we'll start our LP next month. Derek and Lem have written most of the songs and I'm doing the arranging."

"It takes so long to get anything together," said Derek, who was originally with Jon Lord and Keef

Hartley in the Artwoods. "But I am more excited than ever about the music business. I have been practicing like a bastard. There is a great spirit in the group and there is a great deal of music about everywhere today and the standard of music is so high."

Said Mike: "The fact is for the first time we can get a band together not tied down to a musical policy that drags like an anchor. There have been some great hands with soul or blues policies, but now bands can expose their talent in many different ways."

Debt

"We all owe a debt to the Beatles for that," said Derek. "They opened everything up and when I first heard the Pink Floyd I was stunned. They must have gone through an incredibly hard time at first when everybody put them down and we were really impressed by the Soft Machine on TV the other night."

Agreed Mike: "The music being played today is not pop anyway although they still insist on calling Soft Machine a pop group."

"I'm sure the mums and dads expected the group would come out and play 'Yellow River'."

Did Mike think there was still much antipathy towards the trumpet in groups? Many fans still tend to groan at the sight of the horn.

"There is a lot more acceptance for brass instruments now. I had a band six years ago with the same line-up as Chicago, exactly the same and it didn't do a thing. It's been an uphill struggle," Mike looked a little sad.

CHRIS WELCH

KEITH EMERSON in Blind Date

BEFORE Blind Date rang the MM to ask if he has a quick drink before sat through Blind Date seemed to enjoy taking critic for an hour.

OPAL BUT TERFLY: "You're A Groupie Girl" (Polydor).

It's an answer back to Tony Joe. So many people are cashing in on the word groupie. Frank Zappa's GTO's, books and now a film. It seems a little sad to make the same sort of commercialism out of it. The words they were using were so corny — trying to be hip and using words like 'musically' the hard-sounding were good, but the music didn't do much for me.

There's a lot of money to be made out of groupies for some young record producer. I haven't a clue who it was — I thought Tony Joe White's was the best to come out of the groupie scene.

KING CURTIS AND THE SHIRELLES: "Take The Last Train Home" from the LP Eternally Soul (Wind).

Yeah — Ray Charles. No, it's not Ray Charles. I like the sax player, he sounds like Eddie. "Lockjaw" Davis, but it's not him. The sound "Lockjaw" Davis gets has more of a rasp to it. But he has obviously listened to Eddie, which can't be bad. It sounds like a typical Ray Charles backing, but I don't think it is Ray Charles — his pronunciation is not that clear. I don't know who it could be. I would

began, Keith Emerson could meet in a pub and passing judgment. Keith in the MM office and over the job of music

more of the sax — it would be interesting to know who it was.

KINGDOM: "All I need" (United Artists)

Yeah — is that a stereo single? It's a very bad mix. The guitar is completely lost. It sounds to me like they used a stereo master from an album and cut a single from that. I think it's a track from an album. It's not good enough to get above the singles rat race. I would like to hear it on the album on a stereo set. Was it Jefferson Airplane? I can't imagine who the chick singing could be. The drums were very heavily reverberated to make them sound bigger. As I said, you can't hear the words or the guitar to know what it's about.

TONY JOE WHITE: "Stud Spider" from the LP Tony Joe (Manhattan)

I'm not cheating — his phrasing is like that cat I was talking about before — Tony Joe White. The way he cuts the end off his words is like that guy's style. One of these occult groups — into Witch Craft. It's bit of a drag really isn't it — Tony Joe White. Yeah, you can take it off man. It has a very heavy distinctive style — but that's about all he's got. The rhythm section didn't say enough — it's such a common rhythm these days. It's amazing those guys held back — obviously they were told what to play. Yeah — it could have been filled out a lot more.

DERRICK MORGAN: "Don't Play That Song" (Crab). It's de blue beat man — de blue beat somebody's just recorded that — it's just got to be a mickety take. It's a Sha Na Na sort of thing — at least the Sha Na Na's are not serious. It should sell well in Bristol. OK take it off — no, play it again — I'm a masochist.

KEEF HARTLEY BAND: "Morning Rain" from the album The Time Is Near (Deram).

Reverse tape — yeah well. The brass are very weak there — Ooo — Wow — that brass has got a very insipid sound to it, thin and watery. Sounds like they recorded it in the early morning. Yeah — that brass section is terrible. They're not at all together. It sort of went off like a damp squid. You're expecting something to happen and it never did. That's a shame — it really is a shame that album. I don't know who it is — actually I saw the label, but I didn't see the name. I only saw Deram — so it's got to be English. Yeah, they always say that on Blind Date!

NEIL YOUNG WITH CRAZY HORSE: "Cinnamon Girl" (Reprise).

Umm — yeah. What can I say about this one? Man, I say about this one? Man, all those guitar groups write tunes around a guitar riff. They probably got into this riff in the studio, then played it for about six hours, then they say write a tune round that. Then the singer writes some words. The middle eight is OK, then they go back into that riff again. There are so many records that fit the AABA pattern. It's OK all this heavy stuff, but it should stop now. Zappa's got out of it, and so have



the Beatles. They have mastered writing songs in different formations. The average single of ten years ago had 16 bars, then eight bars of 16, nobody experimented. But the Beatles did and they started doing things in bars of ten. This is like the old way and it really doesn't stand up. Who was it? Oh — I've heard of him. Why? I've been locked in a studio getting the band together for four months.

ARRIVAL: "Live" from the album Arrival (Decca)

Someone has suddenly found a sound effects tape lying around the studio — look fellows, we can use that on this. I like what the bass player is playing underneath. It's a nice technique when every song mentioned mind, into the let's-live-together period. The trouble with this industry is that it becomes worn out very quickly. The arrangements are good — I like the French horn at the end. I'm not sure who the group was — it could have been Arrival. They're one of the best vocal groups around at the moment — They're as good as the Six Dimension — who I used to dig. Only for their harmonies, the rest was rubbish.

DORIS TROY: "Jacob's Ladder" (Apple).

Yeah. Delaney and Bonnie. It's a Delaney and Bonnie number — "Soldiers Of The Cross" — that was on the first Delaney and Bonnie album. I like their funky piano entry, anyway. The sax player sounds a little inhibited in his solo — but then anyone can be inhibited with a minute to read the score. In this case I do prefer the original Delaney and Bonnie version. This is a good recording — it's got loads of excitement — everyone shouting their heads off. I couldn't guess blindly and say Madeline Bell. The rhythm section has got a black feel — it's

really good. But I can't see it doing anything as a single.

THE POWER PACK: "Oh! Calcutta" (Polydor).

Oh! Calcutta — yeah. Did they actually get around to singing this in the production? I'd really like to get around to seeing this and finding out what it's all about. A sitar — well of course, man. They could have written a much better theme than this for a play that's going quite well. It's been turned out like a machine. It could sell well to middle-aged men who read the Sunday news papers for the sex, and I hope this will turn them on. But what a disappointment — because it won't. It sounds like cinema music a time to get the ices in them. It's just being used to con money out of people. But I don't think the British public will fall for that at all — they're too intelligent. I think Jimmy Young will play it. Images of Sunday newspapers.

FREE: "Fire and Water" from the album "Fire and Water" (Island).

I've heard this one before. Fire and Water — it's Free. I'd like to see what he does on the guitar solo. Yeah. I bet the drummer was brought down when they chopped the end off like that. There were probably lots of arguments in the studio about that, how long it should run for at the end. I saw Free at the Lyceum a couple of weeks ago. After six numbers that were all the same — all slow and chunky — I couldn't see what people see in them. But they must have something — you know, I asked some people what they saw in them and they all said, "It's the way they stand" or "The way they look." The guitar player is probably the best musician in that band. Every number at the Lyceum got a standing ovation. But all they play is a slow blues, and the blues is in most musicians. All they prove is that they've got the rhythm for slow blues.

FIRE The Magic Shoemaker



THE GENERATION GAP
New Release © 7N 17979
ANY OLD TIME

WHEN WAS THE LAST TIME YOU CAME OVER ALL FUNNY?

Could be an embarrassing situation. Especially in front of an audience. In fact you could lose a lot of friends and a lot of bread that way. Take a look at any top group (like The Soft Machine, Jeff Beck, Blind Faith, The Toast and virtually everyone else) and you'll see them using Marshall amplifiers. Write us and we'll send you a few items that'll explain why the top groups get their volume and tone with no distortion. There's our "How to make a demo" leaflet—for those who've got what it takes. And our brochure—which is what we use to help sound you out. And the nearest address where you can hear how *you* sound on Marshall.



Now! 120w 11F Horn Speaker Cabinet

Next time you play and come over all funny, just look on it as a little step backwards in your career. And don't worry.

To Rose, Morris & Co. Ltd., (Dept A),
32-34 Gordon House Road, London N.W.5.
Please send me Marshall Brochure, Demo-Hint Folder
and tell me where I can hear myself for real, the
Marshall way.

Name _____

Address _____

Rose-Morris
SPONSORED PRODUCT

AMPLIFICATION
Marshall

Tell it like it is

jazzscene

Electric Tony Oxley

EXTENDING the vocabulary of music, in terms of sounds as well as methods and the absorption of influence, is something which is of vital concern to many younger musicians.

Such a one is Tony Oxley, a man who deserves respect for his constant attempts to broaden his knowledge and put it all to use in his music.

Tony has developed into one of the most intriguing composers in British contemporary music (one hesitates to call it jazz any more, although it is), and his sextet contains, in Kenny Wheeler, Evan Parker, Paul Rutherford, Derek Bailey, and Jeff Clyne, some of our most literate and searching musicians, as well into world class. Tony is never content to stand still, and says: "Writing is important to me because through it I educate myself, not being involved in a practical way in melody and harmony while I'm playing drums."

"I keep you aware of the possibilities of the various instruments in the band, and of how you can best get the things that you want from them. It teaches you about the problems of the other players, as well as giving you an insight into form, as of course."

"Improvising is much more important to me than writing, of course, and I don't think that you can write this kind of music unless you can improvise — unless you do it by numbers or something."

"What the writing does is channel the people and the music into areas that you particularly feel you want to be in — but that's not to say that purely improvising the music would be any less interesting because the people in my band are capable of just sitting down and playing it."

"It's not too hard for me to get what I want because all the musicians in the sextet are capable of producing such a variety of sounds. If you take any one of these men, any of them in the band, and think about the musical vocabulary they have, it's quite incredible."

"That's why I couldn't replace them, and why I can't possibly put dips in if one of them has to do another gig. It limits us for gigs, of course, but I've known them all a long time, particularly Derek because we played together in Sheffield a lot in the early sixties, before we came to London, and I'm familiar with the way they all think about music."

"It's a great pleasure to be able to write for such fantastic musicians, and their great breadth and ability means that you can write things which, in normal circumstances, simply wouldn't be possible."

PROBLEMS

Tony feels that composition is not without its problems, though, and says that as an art it is probably suffering more now than ever before.

"A lot of people seem to be going into composing and giving up playing, and consequently they become out of touch with what is being achieved by the improvising players. And generally speaking it puts them out of work."

Currently, Tony feels that the music economy is necessary in the music business, and says that it is always important to be on the loud heavy thing as a good if it goes on all the time and music purely on an emotional level all the while can be very limiting.

"Personally, I've always wanted to extend the range of my instrument and my music. It has to be, since I feel that it's sincere, for musical reasons, not just for commercial reasons."

One of the main advances in extending his vocabulary has been the development of his electric drum, a highly versatile instrument. He is wary of disclosing all the details for fear of other people jumping on and creating a bandwagon, but he would tell me this: "One of the problems I've always felt



TONY OXLEY: new areas

with the drums is that you can't sustain sounds. Rolls certainly aren't the answer to it."

"I examined Derek's methods of using pedals to do the same thing with his guitar, and that gave me my first lead towards creating and sustaining new sounds."

"First I worked on a tom-tom, milking it and finding I could produce a note, partly through the amplification and partly through technique, which I could alter through various pitches, as well as sustaining it, for as long as I liked."

"Then I built a frame from metal tubes, attaching to it various cymbals, springs, bass strings, and anything that gave off a desirable sound. I use these in conjunction with a couple of pedals new and a speaker, and it's created a new range of sound which I find very compatible with the way the group as a whole is shaping up."

Tony has played the contraption in a piece composed by Wilfred Mellers called 'The World Unborn', which calls for a solo percussionist and was recorded by the BBC at the Haregate Arts Festival, recently, for forthcoming transmission on Radio Three.

It is also an important part of his latest jazz in Britain outing, to be broadcast in September and will be used on the band's next album.

"Our first album," he says, "was mostly of pieces five years old. The first released last week by CBS — brings us up to what we were doing before the electric drum was put into practical use, and the next one will contain all the development since. One always likes to feel that one is moving in some sort of direction."

He's also finished 'Merak', his Arts Council-sponsored work which includes a percussion piece, a guitar piece, and a section for the full sextet. All the parts are integrated into a whole which should last about 40 minutes, and uses both conventional and straggly notation. He'd like to premiere it in concert later in the year, hopefully in one of the halls on the South Bank arts campus.

Tony says that he feels no temptation to say his new sounds for their own sake. "If you've acquired these extra techniques and they

become useful to you, you use them. It would be pointless doing this for any reasons other than musical ones."

To those who scoff and call his innovations pretentious, he draws a parallel with Charlie Parker. "What bird had in his music was a good mind and a high emotional content. What he did was to take the music of his day and move it forward, putting his own personal contributions to it, which is generally accepted as a progression, and I think that were he alive today, his mind would function the same, taking what's around now, and using it, pushing it forward. That's what we're trying to do."

"People imagine that bird was born playing the way he did. I'm sure that's not so, and that he put in an awful lot of hard work on his music."

"I've only so much time for earlier forms of music, because there are other things to be done, new areas to be explored, and that will only come through hard work, a lot of thought, and generally being involved totally in the music that must come first and foremost with me."

"It's valuable, of course, to be aware of the past and to have participated in it, but to continue with it and to alone obviously will only allow development along established lines and will eliminate quite a lot of originality, which is obviously very important."

RICHARD WILLIAMS

ITEM: Yusef Lateef, the composer-instrumentalist who last year ended his bachelor's degree, majoring in flute, now has his M.A. He will plunge forward with a Ph.D. in mind, but will switch to the study of philosophy, at the New School for Social Research.

Interesting, you may think, but what else is new? Perhaps the news might carry a little more weight when this addendum is appended: Yusef Lateef was born in 1920.

A tall, shaven-headed, quiet-voiced man, Lateef has the physique of a wrestler and the demeanour of a scholar. Tennessee-born, raised in Detroit, he toured with name bands in the late 1940s, achieving some prominence with Dizzy Gillespie's big band.

Through the years he has maintained an unquenchable thirst for knowledge, which many of us may envy but few will have the courage or find the time to emulate. In Detroit, he returned to his studies at Wayne University in 1955. The programme that led to his degrees began five years ago at the Manhattan School of Music.

Somehow he managed to combine his academic interests with the life of a working musician. He has led various small combos for 20 years, except for a period (1962-4) when he toured with Cannonball Adderley.

"I've been fortunate," he says, "I went to school full-time for five years and maintained the same group for most of that period, playing weekends or even full weeks in the New York area, and flying to various parts of the country for college concerts on weekends."

Asked how his academic life had affected his career, he said: "It's given me more insight, more feeling for the underlying principles of music. For example, while in school I composed a symphonic blues suite. It was recorded last year by the radio station orchestra of Cologne, Germany, and we'll present the US premiere Sunday August 2, with the Detroit Symphony."

Working regularly as you do with a small jazz group, don't you have the feeling, with a blue colour, of an ambitious project, that you're somewhat limited — that you have to do in clubs?"

Lateef bridled. "Number one, I don't refer to my group as a jazz group. Number two, I've never seen music taken except at one time or another, he called it "ambiguous," adding that since what he is doing is anything but an equivalent of obscure, an ambiguous term would be inadequate."

"If you must define my music, the true term is auto-psycho-physic music. That means music that comes from the physical, mental, spiritual and intellectual self."

"I did some research on the word jazz for the dean of the Manhattan School of Music. Some of the definitions were downright insulting. I consulted Grove's dictionary of musical terms, Webster's and three others. One definition was to copulate."

"I think," he said, "you'll find later editions have become more sophisticated definitions."

"Which edition? Show me."

"I should have changed the subject. As lately as 1960, we found the huge Webster's Third New International listed jazz not just as a noun, but first a verb ("to copulate with — usually considered vulgar; to increase the appeal or excitement of, to increase the speed of, to intensify by some musical definition, also intransitive). The noun also is first listed

as copulation (usually considered vulgar), followed by musical definition mentioning syncopation and blue notes."

"What does that mean?" said Yusef Lateef. "I take it literally. Notes are musical sounds. There's no colour there. I've never seen music. As for syncopation, a lot of Prokofiev's music is syncopated, but it's not referred to as jazz."

"Yes, it's all vague, and it's done a lot of harm, dividing musicians and audiences, the same way mankind has said while mankind and thereby divided mankind, instead of looking at men as being just men."

"Let's say a group of people planned to go to a concert of music by Beethoven; if a sign were put up that it was jazz being played by John Doe, they'd be frightened away, they can't blame them, because if they looked in the dictionary and saw all these vulgar definitions, who would want to go and hear something like that? Some people only take

Jazz is a four-letter word



YUSEF LATEEF: definitions were downright insulting

things literally."

"I know," he said. "They wonder why blue notes aren't blue."

"At this point we both neglected to make it that dictionaries are lifeless documents; music defines itself. In any event, I suspect that avoiding the strictly musical connotation of the word jazz would be about as uninteresting as Picasso's techniques."

Mark Twain once observed that the right word is always a powerful agent: "Whenever we came upon one of those intensely right words in a book or newspaper, the resulting effect is physical as well as spiritual, and electrically prompt."

Rightly or wrongly I have responded affirmatively for a long time with electrical promptness to the noun jazz. Though I could not agree more thoroughly with Mr. Lateef about the definitions of the dictionaries, I can hardly imagine myself working up a spiritual reaction on hearing the words 'auto-psycho-physic music.'

LEONARD FEATHER

radio jazz

BRITISH STANDARD TIME FRIDAY (4)
7.30 p.m. 6:15 Jazz Big Band.
8.5 J. J. Bailey Trup Show (Fri, Man, Tues, Thurs), 9.00 U.K. Jazz Club.
10.15 p.m. 10:15 Jazz-studio Frankfurt, 10.30 J. Big Bands.
11.15 p.m. 11:15 Jazz Club.
11.30 T. Bill Halman Ork (Capitol), 11.45 p.m. 11:45 J. Underground Music, 12.15 T. McCoy Turner (Exposures), Blue Note, 12.45 T. 12:45 (1) Woody Herman (2) Edwin Hawkins Singers (3) Herb Albert (4) Basie, etc.

SATURDAY (5)
5.30 p.m. 5:30 Jazz Record Request (Steve Race), 11.00 A1 Jazz Scene, 12.30 a.m. A1 Jazz in Britain, 12.45 T. Benny Goodman, Capitol Records, 1960, 50-40, 2.5 J. Jazz.

SUNDAY (6)
12.15 p.m. J. French Bandwagon, 4.45 J. Errol Garner (Hughes), 7.30 B2 and 2: Laurindo Almeida HQ (4) The

Nice, 7.31 B1: Mike Raven's R and B Show, 10.00: Antonio Carlos Jobim, 11.15 B3 and 2: Peter Clayton's Jazznotes (B3 T. Jazz in Britain, 11.35 A3: Free Jazz, 11.30 T: Pop and Jazz, 12.15 a.m. T: New Jazz Records, 12.45 J. Jazz Club.

MONDAY (7)
10.30 p.m. 0: Jazz for Every-thing, 12.20 E. Kurt Edelhagen Ork in Jazztime, 10.30 J. Ork, But Goodies, 11.0 B3: Jazz in Britain, 11.35 A3: Free Jazz, 11.30 T: Pop and Jazz, 12.15 a.m. T: New Jazz Records, 12.45 J. Jazz Club.

TUESDAY (8)
10.30 p.m. VJ: Surjazazz, 10.30 J. C. and W., 10.30 J. Jazz Journal, 11.0 W., Frankfurt JZ, 11.30 T. Tony Bennett Sings the Great Hits of Today (Columbia C9098), 12.15 a.m. T. Clare Fischer (Great White Hope, Revolution, RCA), etc.

WEDNESDAY (9)
5.55 p.m. B3: Jazz Today (Charles Fox), 7.2 B2 and 2: Meet of Jazz on Records (Munph), 10.15 U. ABC of

Swing, (Les Brown, Ray Brown, Dave Brubeck), 10.30 Q: Jazz Club (Blue Crest), 10.30 J. U.A. 10.45 A3: B and B, 11.30 T: Miles Davis (Columbia G3 2A), 12.15 a.m. L.M. 12:15 Russel (Memorial Album, Prestige 747), etc.

THURSDAY (10)
7.2 p.m. B1 and 2: Big Band Sound (Atlas Dev), 10.4 A3: G. Ta Know Jazz, 10.30 J. Soul, 11.30 T: (1) Dinners Warlock (2) University of Illinois Band, 12.15 a.m. T: Charlie Mingus, 1960 (Unalgh), etc.

Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France, 1.627, 2.346, 3.445, B: BBC, 1.247, 2.350, VHF 3.182/194/464/VHF E: OR Hamburg, Frankfurt 547/547/271, J: AFJ Munich 379/377, Q: HR Frankfurt 384, T: VOA, 231 U: Radio Bremen 221, V: Radio Elyseum 536.

by Richard Williams

IT'S NOT long since Robert Wyatt announced that he was vacating the drum stool with Soft Machine in order to pursue a career with Kevin Ayers' band and various other friends.

"I should know better by now," said Robert last week, shaking his head half in sorrow and half in happiness. "I say these things, and I really mean them at the time, but a week later I'm feeling something else entirely."

"In all fairness to the Softs, they're still auditioning drummers, which is something I suggested because I thought they might find someone they like better than me, someone who can read music for one thing. Not reading is my thing—primitive music, y'know."

"But I really intended to leave the band, and I suppose I had to get outside it to find out what I really wanted. We had a few fights inside the band, but it's all back together now, and I don't want anything to break that very fine balance we've regained."

The Softs' recent Henry Wood Promenade Concert at the Albert Hall created controversy among the critics, who seemed to be expecting something the group were never prepared to give. Robert looks back on it with very mixed feelings.

"The whole business of surfacing for a couple of hours in that environment was to be heard by people who normally wouldn't listen to us in our normal context—and it was unnatural."

"I enjoyed parts of it, and the audience was certainly the biggest we've ever had in Britain. It was a very nice evening, socially speaking, and it was good that the audience seemed to enjoy the Terry Riley and Tim Souster pieces just as much as our stuff."

"We played all right, I suppose, and Elton particularly rose above the circumstances to play some excellent solos. In terms of the occasion, I'd say that all music grows up in a certain environment, and ours is loads of people lying around getting stoned, and we spend the first half-hour sorting out the sound balance so that the evening gradually opens out.

The Softs, the Proms and drummer Wyatt

At the Albert Hall, of course, that just wasn't possible. There was also the whole thing of playing to a deadline. It was very frustrating having to finish at exactly four minutes before 12 o'clock because if you run over that the engineers will pull out the plugs.

How did Robert view the motives of the BBC people who put the Softs on the Proms? "I don't honestly think the BBC had too much say in it. It was down to Tim Souster, who managed to get into the sort of position of respect where he was allowed to present his own evening, and as he was interested in our music he asked us to be part of it. I don't suppose the

powers-that-be at the BBC knew what they were getting at all.

"Oh dear, I really don't want to sound snar and bitter about it at all. What I'm saying is that we've done a lot of gigs and the Proms doesn't stand out as one of the important ones."

"But I can also see that it seems to have been important in terms of public reaction—for a start, the little old ladies found our way used to think that we were a load of nasty, dirty hippies, but now they all say 'Good morning, Robert' very nicely." "In the end, though, I can't honestly say that I feel it's important. Bridge-building isn't something that you can



SOFT MACHINE at the Albert Hall (from left): Hugh Hopper, Elton Dean and Robert Wyatt.

on cornet, and Neville Whitehead on string bass.

"We've already recorded a long, free version of Gil Evans' 'Las Vegas Tango' for my own album on CBS, and it's really a totally free thing. Maybe we'll get into doing our own versions of Soft Machine numbers—that would be nice, getting another angle on them with a flowing string bass line instead of the fuzz bass-guitar."

"With this band I'm trying to get some space back into my music. Arrangements, freedom, and all those different procedures can make satisfying music, which is very hard to define, but the actual effect is a certain kind of density."

"I admire the sense of space you get from 'Miles Smiles' or the Miroslav Vukobratovic album; the density of rock bands can be very crude and unrewarding. So many things are happening in the quartet; I'm constantly play-

ing things that I've always wanted to play but never been able to, and that's a result of the more fluid situation."

"The experiment of working with Ayers and the Whole World was not a success, although Robert's great admiration for the band."

"I did two or three things with them in England, including the Hyde Park 'free', and a week in Holland."

"I tried it, but I have this tendency to change my mind completely about everything. I still think it's one of the most amazing bands in the world—oh dear, I'm unhappy about this interview—I'm saying all the things I mean."

"Kevin's band does tend to be a little ramshackle in its approach and perhaps I've been spoilt by being part of a comparatively slick organisation for quite a long time. I really dig David Bedford though."

Robert's own album, which is nearing the mixing stage, is "hours of completely free things in various combinations, with all the unfashionable sound tricks that Zappa discarded five years ago, and which I'm toying with right now."

"Hugh wants to get the Soft Machine into the studios to record very soon, and one of the best aspects of the band at the moment is the way Elton's got so involved in the music."

"It's even getting us to do things that we stopped trying to do to each other years ago, like letting me to read parts. The others completely accept that I'll never do it, but Elton keeps plugging away."

"It's really nice to see Mike and Hugh struggling with someone else's compositions for a change, instead of grinning evilly while I try and struggle through theirs."

sounds HOHNER



HOHNER SYMPHONIC 65

The latest portable keyboard with today's top star effects - Manual bass - Divided keyboard - Repeat and percussion - two-channel connection - five organ voices.



SONOR DRUMS K 132 KIT

The new Swinger outfit - attractively modern in sound and looks - to strike that cheerful note!

Ask at your local music shop for the interesting Hohner catalogues of Keyboards and Drums.

M. HOHNER LTD., 11/13 FARRINGDON ROAD, LONDON, E.C.1.
Tel. 01-405 3056 ext. 2

the melody maker interview ... the melody maker interview ...

10% to 25% off LP's

We can offer you any LP on any label at greatly reduced prices. You don't have to sign any agreement - you can buy as many or as few as you like. Just tick the appropriate box and fill in the coupon below, enclosing a cheque or postal order for the correct amount, and your records will be sent direct to you.

Order form with columns for artist names and checkboxes for selection. Includes a section for 'Send this advertisement to: Virgin Records, 18 South Wharf Road, London W.2.'

FOR A CULT FIGURE, Alvin Lee has a curiously flat image. Sure he looks photogenic. But then so do ten thousand other rock singers. And, agreed, he has a fast guitar technique, but so what? What the hell is the use of being called the fastest guitar in the West, anyway?

All the same, he must have got the superstar tag, somehow. I mean, he has made minimal TV appearances, had only one hit single, and was included in just a five-minute clip in the "Woodstock" film. On top of that, the guy hardly ever plays in England! He must have a whole lot of something going for him.

In person, he is mild-mannered, belying the priming, powering figure in "Woodstock". He seems to have no positive opinions about politics, the contemporary situation or life in general. He is the epitome of the ordinary guy in the street who has made it: a pop singer who has cranked his way to the top, just as the bank riots become the main matter.

His one conceit is his guitar prowess, and he can deny he has good technique? After all, he is paid for playing guitar, not shooting his mouth off.

He lives in a small mews cottage, which used to be a stable, at the back of London's Baker Street. He was thrown out of his last place, in Belgravia, because neighbours thought he and his friends were drug-crazed hippies. That's the price one pays for being a pop star, I suppose. The small, dowdy room reflects the interests and outlook of its occupant. A sitar is propped in the corner by the stairs, in a plastic piano stands like a child's toy against one wall, and an amplified acoustic lies flat on its back in the centre of the floor. A quick look through the record collection housed in a long shelf, establishes the fact that the owner's tastes are largely confined to rock. All the Ten Years After albums are there, as are a revealing room, in a notebook lying open on a pouffe are written the words of a new song. The first verse goes:

"Gonna run, runnin from the City, Gonna run, runnin to the country, Gonna run, runnin from the city, Gonna run, runnin from the city. Got to ease my aching mind (Oh yeah) and the last one reads: 'Gonna run, runnin from the city, Gonna run, runnin from the city, Gonna run, find out where the free goes.'"

Alvin Lee, dressed completely in maroon. You look at him carefully. He has hollow cheeks, which in less successful years gave him the appearance of a tuberculosis victim. That was a long time ago, though when TV was just another cute name for a group. And when a residency at a club meant steady work in God-knows-how-many-months. It's a long way from Nottingham now.

First off, a lot is made about your guitar speed; that you are fast to the detriment of feel and emotion. What do you think about this whole question?

Who says this? Some guys say you can always tell a good guitarist because he doesn't look at the fret board and a good drum solo is one where the hi-hat goes all the way through. You can only answer criticism if the criticism is valid, and I don't think it is. I don't know how faster if I wanted to blind people with speed. Perhaps I do play faster than some, but I just play my style. I could play in another way if I wanted, but I'm going somewhere else myself, you know. I use speed as an effect, a kind of crescendo. If I want to bring something up, use set phrases, but perhaps to some people it doesn't sound like a kind of feeling. It's not like B. King where he slurs the notes, that's another trip.

A guitarist, to me, is not now good he is, because the top 30 guitarists can all play like each other, if they so wished. It's just a matter of the style they prefer. And you either agree with their preference, or you don't. But it doesn't make them a bad guitarist if you don't like the style they prefer.

Can you pick out any contemporary guitarists you admire?

I don't listen that much. When I do listen, I listen to people like George Benson and such. You know rock to me is something a play the way I feel it, and I am not interested in the way other people feel it. I suppose it sounds weird, but I play rock the way I like to hear it. So in that sense, I suppose I could say I am your favourite muck guitarist. And in that sense I suppose every rock guitarist is his favourite guitarist.

The life and hard times of ALVIN LEE...

by MICHAEL WATTS

Let's put it like this. Which guitarists have influenced you, not now, at least when you were growing up?

First off, Scottie Moore, Elvis Presley's guitarist. Chet Atkins. I got into a finger-style thing. Then I went into a bit of classical. Merle Travis. Then I got into Charlie Christian and Barney Kessel. And yes, Les Paul. I went down to his studio in New York. It was really incredible. We had a little blow it was good fun. He's very clean, and he plays with a lot of swing. He really is neat.

Not unlike you in a way. You don't use feedback, for instance.

No, no boxes, or anything like that. I haven't got anything against feedback, but all gimmicks, like fuzz, wah-wah and such, you can get the sound by buying the equipment, they are not very individualistic. Anybody using a wah-wah pedal has got to be exceedingly lucky to find something new he can do on a wah-wah, because it makes all guitarists sound the same. How far is jazz a big influence on you?

It's not a big influence. I like the feel of jazz; I don't like the jazz tradition. I don't like the philosophies, the attitude, of jazz people at all. They are inward-looking people, jazz people, they look in all the time.

How is it, then, that you played with Woody Herman? We didn't. Somebody fixed it up, but we didn't do it. The only reason we were going to do it was that we had recorded "Woodchopper's Ball", and the only reason it was because of the first verse and the last verse. It was just a jam, with a tune vaguely resembling "Woodchopper's Ball" to start it off. And we were going to do Carnegie Hall with Woody Herman and do "Woodchopper's Ball" together, and I happened to mention to the powers that what we did was nothing like the original, so we dropped the idea. The only kind of jazz I play is mock-jazz. It has a jazz feel, a jazz tone, I like a jazz tone sometimes.

You started off in Nottingham, didn't you? What was your first group?

The first band I was ever with was a weird affair, called Vince Marshall and The

Squarecaps. I played rhythm, and I would be about 12. It was a very amateur affair - well, it was and it wasn't. This guy had a very freaky mind. He was planning it like a chess game, and we all had different numbers. He just advertised in the paper for everyone to meet him in the Lyons cafe in Nottingham. He was in there, and he waited an hour, so that those who weren't very keen would go, and he said he would keep the rest. It ended up with two drummers, five guitar players, no bass player, an electric accordionist, and a country and western banjo player. We rehearsed about three times a week for six months, did one gig and broke up. And that was the end of Marshall and The Square Caps.

All Souls Church Hall, and we all had little plywood stands to stand on because - was his idea of professionalism, and this guy, Vince Marshall, conducted and sang one number out of key. But I learnt a lot off the guitarist there who played lead, and I picked his brains and got to know quite a bit. I'll tell them I had been playing just on a hobby basis; I never thought I would be able to get it together on stage.

But that broke up, and when I was 13 I joined another band, called Alan Upton and The Jailbreakers. We played sort of rock and roll, because he played piano and liked Jerry Lee Lewis, and by this time I was into Scottie Moore and all those rock guitarists. I played lead with that, and I got a proper electric guitar for my birthday - a Guyatone, crystal pickups, a weird thing.

But we had some fun, it was an experience. We used to play at a cinema, at Sandover, the Palace Cinema. We used to play in-between the films. I've still got one of the things in a scrapbook somewhere where we are on with Brigitte Bardot. And I was also learning a lot around that time about amplifiers and things. When that finally broke up we were playing at a lot of pubs and low places, you know.

That was still at 13, was it? Yeah I did that probably for about a year, then I did nothing again for a year, then I left school, when I had almost turned 16. I got

out as soon as I could. I had decided what I wanted to do, and I was wasting my time at school.

Which was what? To be a musician? Yeah! Somehow some way I did not really think about it in those days, I just thought, 'I'll do what I want to do, I left school and got a job in a factory for about a month, which didn't seem to go down too well. But my folks said, if you want to get a band together and work like that, you had better leave your job. Which was very cool, indeed.

What does your old man do? He was a builder. They were not very well off at all, but, you know, a lot of parents would have demanded their three pounds a week. I boarded. They were a bit cooler than that, and they encouraged me all along.

So I left this job, and I answered this ad in a Nottingham paper for a hand based in Mansfield, called The Atomites. And Leo Lyons, our bass player, was in there - he's just a few months older than I am. And we met, and we were into, like, well, we were playing Shadows music to get gigs.

And I knew this singer from Nottingham, blond hair, a very early freak, who used to do well on the pub circuit - Ivan Jay was his name. So we roped him into it, and we changed the name to Ivan Jay and The Jaycats. We tried various combinations for a while, and then came up in London, and I would be about 17. Then we came up to London for about six months and lived in Finsbury Park, and nearly starved to death.

Did you have a manager, then?

No, Leo was the manager. He used to call himself Mr Lyons. It was very funny, because he used to ring up the pub owners the next day and say, 'how were they, were they great?' All this aple. He was pretty good. But down here in London we hardly got any work at all. We came down here to get work, but the only work we ever got was up North.

We played a few American airforce bases, but we were a bit proud. Like, we had been getting 15 quid a gig in Nottingham, and they would offer us eight quid down here. I think, though, we had some sort of original style. I don't know, it was like the early Cliff Richard stuff, "Nine Times Out Of Ten" and stuff like that, the ravel ones, and some of the old Elvis ones. Anyway, we didn't do very well, so we went back to Nottingham and the singer, Ivan Jay, stayed in London. He didn't do anything, and that was the last we heard of him.

We got another singer when we went back to Nottingham, called Faron. He used to work with him for a while, and we were doing all right, like travelling around to places like Rugby. It was a bit of a giggle. Anyway, we went over to Germany as the Jaybirds, with a rhythm guitarist we got from Rugby, and Hamburg was very interesting. I learnt a lot there. Cliff Beckett was in Hamburg, with Nicky Hopkins on piano and Strawberry Watson on guitar. Tony Sheridan was there, a lot of good musicians were kicking around on the scene - Albert Lee was playing down the road in a club on the Reeperbahn, The Top Ten. A very seamy place, Hamburg. It was a bit of a giggle. The Big Three were there, a lot of Liverpool people there. Everybody was talking about the Beatles, but they hadn't done anything then. We saw photographs in windows of them in all the leather gear and they were in Hamburg. Hamburg made us a lot more professional, because we were playing to an attentive audience, which was more than we were doing before, and when we got back to England we really pulled it together. Like, the band got into players its own stuff, doing an R & B thing.

So we tried London again, moved to a slightly better part of Finsbury Park, but failed a second time, with the Beatles, where we were to do pretty well; we were getting 40 quid on a Saturday night, and doing 100 quid halls and all that.





ALVIN at his London home — Picture by BARRIE WENTZELL

ON ONCE BEING DISILLUSIONED:

● I walked by the Thames but never got it together ●

ON BEING A FAST GUITARIST:

● I could play a lot faster. I use speed as a crescendo ●

Hamilton Glissando



There is only one name in capodastro — Hamilton! Selmer have three Hamilton capodastros in their guitar brochure

Please send details of Hamilton capodastros

NAME _____
ADDRESS _____

SELMER
Woolbrook Lane, Brastave, Essex
Tel.: Brastave 2151 (4 lines) 1/9/70



ROBERT PLANT

is
next week's
subject
in the
MELODY MAKER
interview.
Don't
miss it!



CURRIED SOUL

B/W
MIGHTY MOUSE

D.J.S
225



D.J.M. Records, James House, 71-75 New Oxford St. London, WC1A 1DP. Telephone: 01-836 4864

Next week's 48-page MELODY MAKER is loaded with unique pictures and stories

ROBERT PLANT

Led Zeppelin's explosive singer, in his most incredible interview

★ THE TRIP

— the start of an important new three-part series, spotlighting the link between today's music and today's life-styles

★ STUDENT SCENE

As Britain's students start a new term - a penetrating look at universities' thriving music activities

★ JAZZ at the crossroads?

The jazzman's dilemma — to rock or not to rock? That IS the question!

★ It's ALL in the MELODY MAKER NEXT WEEK

NEW POP ALBUMS

Beach Boys' best

BEACH BOYS: "Beach Boys' Greatest Hits" (Capitol). Long hot summers, strolls through green countryside, open-air sports cars with radios bleating out music, the sea lapping up the beach below the cliffs — and the Beach Boys. Few sounds have such warm and happy connotations as the Beach Boys — and for collectors who have not kept up with their success on singles, or who have somehow missed out on their "Best of the Beach Boys" albums, this is the definitive LP.

When it all comes to be written, it will be impossible to leave out from the story of pop sounds like "I Get Around," "California Girls," "God Only Knows," "Good Vibrations" and "Help Me Rhonda." Who can resist the Beach Boys at their best? It's a good-time pop with rich harmony, pretty melodies — and an enchanting sense of enjoyment. A valuable album. — R.C.

MIGUEL RIOS: "A Song Of Joy" (A&M). With the first pop version of Beethoven's "Ode To Joy," Miguel had a huge hit in many countries — understandably, because it links stirring words to a warm melody. Now comes this follow-up album, and Senior Rios proves he is Spain's automatic answer to Engelbert. He has a good voice, the orchestrations are excellent, the string work is powerful, and the result a thoroughly professional ballad collection. Perfect for people back from a Spanish holiday and determined to recapture memories. — R.C.

BOBBIE GENTRY: "I'll Never Fall In Love Again" (Capitol). On certain songs, Bobbie Gentry is delightful and distinctive, taking possession as if they were created purely for her voice. Here, examples of great Gentry are the title track, "Raindrops," "In The Ghetto" and "Wedding Bell Blues." But she is mistaken in assuming that other songs like "Delta Woman," "Converted Delta Lady," "Find 'Em, Fool 'Em, and Forget 'Em" show Bobbie needs choose material more carefully. So the album has its highs and lows, and commands itself just to Gentry addicts. — R.C.

ACCOLADE (Columbia). An interesting programme of acoustic guitar and flute music with words and music by Gordon Giltrap and Don Partridge. Some of the phrasing between the bass and flute on "Malden Flight" is somewhat similar to the Jethro Tull approach, but the group have a style of their own which proves most rewarding and attractive. The use of vibraphone is also tasteful. Highly recommended. — C.W.

PLUS: "The Seven Deadly Sins" (Probe). This may have been designed to tie in some way with the recent "black magic boom" which appears

to have blown up its own boomstick. The highlight of this set of average heavy rock and spook is the heavy Scots accent which chants the introduction, reminiscent of the Great McGonagall. The choir sounds nice and the strings are frequently dramatic. The seven sins making their guest appearance include "Avarice," "Pride," "Sloth," "Envy" and "Gluttony." Whatever happened to Arthur Brown? — C.W.

BERNARD CRIBBINS: "The Best Of Bernard Cribbins" (Regal). How time flies. It hardly seems possible that the hits included here like "The Hole In The Ground" and "Right Said Fred" date back to 1962-3. Apparently these items are still heavily requested on gas radio, and now it has been decided to issue them with other delights like "Winkle Picker Shoes," "Gossip Calypso," and "One Man Band." Bernard is not hilariously funny, but offers (re-tapping whimsy of a kind thrust rather rudely aside in the cut and thrust of today's "zany humour") and satire. — C.W.

ANDWELLA: "World's End" (Reflection). Far from being content to churn out albums of songs and blowing sessions, groups today realise there is a demand for something more, and are more than prepared to



THE BEACH BOYS: the definitive LP

provide "Thinking man's pop." Once Andwella's Dream, David Lewis, Gordon Barton and Nigel Smith, have added keyboard player and singer Dave McDougall. They also utilise the impressive orchestral arrangements of John Hawking, which on pieces like "Worlds End Part One" lend the full emotive powers of symphonic music to their basic rock structure. There is a lot to enjoy in what is basically a sad and at times pessimistic "dream suite." "Man hasn't changed. Too many names and names to blame for his sorrow," say Andwella. The production is excellent and the cover reproduction of the face of Christ is as tasteful as the music. — C.W.

THE 1010 FRUITGUM CO: "Hard Ride" (Buddah). I put this on the turntable expecting the same sort of sound as their singles. But what came out of the stereophonic speakers was an excellent and the cover reproduction of the face of Christ is as tasteful as the music. — C.W.

but the music is very obvious, and the horn section always plays what is expected. The album is well produced, and would make an excellent present for a younger sister. The only thing that is really bad about it, is the cover, which features the most gruesome looking Angela I have ever seen. On the whole a good album, but not if you like your music heavy and clever. — M.P.

RICHARD STILGOE: "Live Performance" (Columbia). An extraordinary collection, consisting of songs which most people I know will go to any lengths to avoid — I Left My Heart In San Francisco, The Sound Of Music, Magic Moments, Colonel Bogey, Yes We Have No Bananas. I am forced to the conclusion that the Stilgoe One Man Show must be an essentially live experience, for this monologue sounds like Radio One on a good afternoon. It's at its best as background music after you've reached the foreground. Could keep burglars away. I suppose. — A.M.

EDDIE FLOYD: "California Girl" (Stax). Maybe you still

associate Eddie with "Knock On Wood," possibly the most relentlessly-performed disco-theque song of them all. Well, he's matured and mellowed since then, and this album (his fourth) is just beautiful. It's difficult to say exactly what he does with a song, but whatever it is, it works. Like his friend William Bell, he doesn't have a great voice, but he's got a relaxed and very personal style and manages to generate a lot of warmth through the grooves. He can take a fairly complex song like the "Delfonics" "Didn't I Blow Your Mind This Time" and get away with it, just by taking it nice and easy. The arrangements for brass, strings and chorus are tasteful and subdued and the choice of material is impeccable, including Brook Benton's "Raining Night In Georgia" and Eddie Hulman's "Hey There Lonely Girl." The title track was a minor Stateside hit, a superbly simple but crafted song with a beautifully-evoked atmosphere. It's an immensely likeable album, and further evidence of the current renaissance in intelligent and well-performed soul. — A.L.



The World of Cat Stevens

OPAS3 OPSPA33

all yours for 19/11

recommended price U.K.

12 Stereo or Mono LP

The Decca Record Company Limited, Decca House, Allens Embankment, London SE1

DECCA



MORE BIG NAMES BY Rosetti

LIKE their music, Chicago is an immediate force. They shake hands immediately, smile instinctively, and talk about virtually anything at a moment's notice.

They arrived in London for the Isle Of Wight Festival, and quickly adjusted to new surroundings. Their natural informality seemed well at ease, even within the stern tradition of their hotel's library suite.

Robert Lamm (key-board and vocals) strode over and suggested we sat on the floor, where "it's easier to talk." As Chicago's main lyric writer, he began to speak about the influences the group experiences.

"In any art form, unless the artist is completely in-troven or hung up on his head, then I don't think he can create without being influenced by what goes on around him.

"It's impossible for me to get up in the morning and write a love song. It's not what I see in the world. I have to write about what I'm feeling. I write about what a drag it is to be on the road all the time.

CHICAGO and the revolution

Pressure

"I would say politics is pretty much part of the group. I figure that if the music is good, and the arrangements are good, and the message is good, then that is more complete."

How much had the group changed in outlook since it began?

"The group has been together for four years. Whether or not you are in a group your life style changes, and having a lot of pressure on me has definitely changed my outlook on life. It's very strange because all I ever wanted to do was write songs for people, and I never for a minute thought there was so much publicity that went along with it. You're in a position where you can influence people by what you say and do. I have always tried to be honest.

"On the whole I dig what I'm doing, but I realise that this particular combination and this particular world the group is in won't last."

Was he in sympathy with American youth's revolutionary thought?

"For me revolution just means change, and change for me started five or six years ago, when people my age began to think, and then say, they didn't like the way things were. There was a time when I was growing to be part of the militancy scene, because of frustration. Frustration is the motivating force. I don't believe in that way now.

Change

"But the dedication on our second album that we will support those who believe that there has got to be a change goes for everybody, militants as well. I just can't agree with their methods, even though I sympathise. They can't win. The only way I can see is revolution by what I'm doing — bringing new ideas to people, trying to influence people's thoughts and bring them together.

There are seven very different people in the group, and the main thing is music. They no doubt feel the same way as me, else there would be a fracture within the group."

The group's third album is likely to be released in this country sometime around the end of the year.

Lee Loughane (trumpet) declared: "I think the thing that mainly changed between the two was the recording technique. This third will have freedom in as far as it will be more relaxed. We originally started out with the idea of going back to the funkiness of the first album, but it's even more funky. I dig it.



ROBERT LAMM, Chicago's keyboard man: "Our next album will be very funky."

There is a lot of variety — blues and jazz.

"There are seven of us, so we have seven different ways which we want to go. Everybody listens to a different type of music.

"We are influenced by people like Don Ellis and the Beatles," Lee continued. Both Bob and Lee explained that the Beatles had affected them emotionally rather than musically.

Jimmy Pankow (trombone) has been influenced by a lot of jazz musicians. And I've always listened to anybody and everything.

"The Mothers are probably a really big influence. It's really a drag that they broke up. We're introducing more brass and woodwind instruments into our act. It isn't actually introducing them, because the Beatles have used things like the French Horn.

"We are trying to entertain people, but the music has to have some kind of punch. It has got to hit someone — like Nixon. I'm sure he hates us. I hope he does. We've said a few things about him he wouldn't like to hear.

"Really the band is mainly musical. You see things going wrong in the world and you write a tune about it. Then people will ask what the answer is, but we don't know. All we can do is write songs about what's happening.

"I really don't know what would happen if I wasn't in this group. The closest thing to music that I could dig would be photography and I'd try doing that I think."

What sort of reaction does the group get from American audiences?

"Every audience in the States is so good," replied Lee. "If you feel bad you think that you have to feel good just to please them. They don't even care how we play, just as long as we are there. I know sometimes we haven't played as well as we should and they have really dug it."

Bob added: "It's getting to the point now where Chicago is pretty hot stuff in the States. But there is no big star thing. We could walk round among the audience and not be noticed."

A WHOLE WIDE WORLD OF GUITARS CLASSIC

See the new Japanese Classics from about £20

See the famous Eros Jumbo from £31 10 0

See the new Hoyer electric from £125

Epiphone, new Moridaira, Goisha and Kiso-Suzuki from Japan; Tatra, Hagstrom, Levin, Schaller, Soranador, Hi-Spot and Rudi — top value at every price.

FOLK

Epiphone, Eros, Hagstrom, Hoyer, Levin, Egmond, Hi-Spot, Kiso-Suzuki and Moridaira beautifully made to sound beautiful.

ELECTRIC

Eros and Hoyer, Epiphone, Hagstrom and Egmond — all with the looks, the speed and the sheer sensational sound.

AND HAMILTON CAPOS!

And every other accessory, quality tested, sensibly priced, superbly finished. All with mandos and banjos in the brand-new Rosetti Guitar Brochure. Send the coupon and get your copy of the biggest selection even Rosetti ever offered.

THE NEW, TRUE VALVE SOUND FOR THE SEVENTIES

TRIUMPH THERMIONIC AMPLIFICATION

It's not quite as tough as solid-state. It's not quite as true. But valve amplification has its own special 'flavour', perhaps more in tune with the tastes of today. And Triumph make the most of it... with matched circuitry, now sealed speakers, a clean, bright look in black and silver.

Now stop reading and start listening. Go to your dealer and ask for a demonstration. You'll like what you hear and love what you see. If you want more information in the meantime, send the coupon below for a complete brochure.

AND SOLID STATE TOO!

Silicon transistors have their own real virtues. Superb clarity, sparkling performance and, above all, strength to take the road-show routine. So Triumph keep the original range going, with some very useful improvements, particularly in the P.A. section. Full specifications in the Rosetti brochure. Send for it.



CHICAGO, pictured when they arrived in London last week on route to the Isle of Wight

SEND THIS COUPON TO ROSETTI ADEPT THE HOUSE OF MUSIC 138-140 OLD STREET LONDON EC1

PLEASE SEND ME THE BROCHURES I HAVE TICKED

26 pp. Electronics Brochure (Amplifiers, mixes, effects, electronic organs, fixed organs)	<input type="checkbox"/>	NAME
30 pp. Guitar Brochure (including mandolins, tenors and accessories)	<input type="checkbox"/>	ADDRESS
44 pp. Combined Brass and Woodwind and Student Instrument Brochure	<input type="checkbox"/>	
4 pp. Accordion Brochure (includes Concertinas and Melodions)	<input type="checkbox"/>	

HORIZON

new names that could break the sound barrier

IT MUST be fairly difficult to live up to a name like The Amazing Band, but they do when they get the chance — which isn't very often at the moment.

In fact when I spoke to trumpeter Mal Dean and violinist Rab Spall — co-founders of the band — last week, they could remember vividly practically every gig in the outfit's history, which, loosely speaking, goes back some years.

SCARED

Promoters generally seem to be scared of them, probably because their music is derived from the free-est of free jazz, and encompasses all kinds of modern heresies like acrobatics, tin whistles, and (heavens above!) walking around the audience while they're playing.

Rab and Mal (who earns his bread as an artist, did the Pete Brown LP covers, and dashed off the lightning sketch of the band reproduced here) met in Oxford seven years ago, and their first gig was at the Modern Jazz Club then. "We were playing free on the first night," they say with some finality.

"We'd be into it separately, but in Oxford we happened to be living in the same house and we played



THE AMAZING BAND, from left: Robert Wyatt, Mick Brannan, Mal Dean, Rab Spall. Top Topham, Jim Mullen, Miriam Spall.

together there for a year." Spall was at university while Dean, who had left Art College, was "out of his mind."

"We did one gig in Oxford in 1963, and another a year later. Then we met Mike Rutledge, who was at Oxford, and got a band together with him and

Robert Wyatt, which was called The Korcan War — very trendy name — among other things.

"Then we played a gig at the ICA, which was a kind of free jazz day with an audience of about 15 people in 18 hours, and we met George Khan and Kevin Ayers and Evan Parker and

Laurie Allan and John Stevens and it was a terrible mangle — all drums and a few beating sounds.

"In 1966 there were the 'happenings' at the Marquee, breaking eggs over the drums and some guy sitting there playing Mozart ALL THE TIME, and we played with the Softs a couple of times at UFO, which was smashing

stead," and set up a quartet with tenorist Pete Gifford for the occasion. Called the Mal Dean-Pete Gifford New Thing. It included bassist Mike Finn-silver and drummer Lou Shrimpton.

This band started regular sessions at a Hampstead pub as part of a poetry gathering called the Sunday Pentameters, which lasted until Christmas of last year, when Gifford and the rhythm section fell away and Spall returned, with Jim Toomey (now with Titus Groan) on drums. They even used George Khan on drums: "He does a pretty good impersonation of an excellent jazz drummer."

"Robert Wyatt played with us a few times, as did Jim Mullen from Piblokto and the entire People Band on occasion. Rab's wife

Miriam started singing with us, and Mick Brannan came in on alto — he's now a regular part of the band, except he's in France. He was awful when he started, but he's super now.

"We haven't had a regular gig since Christmas, just a few things at the Electric Cinema, Phun City, the 100 Club, and the Mercury Theatre, plus a couple of open-air gigs when we were sandwiched between rock bands and folk groups and seemed to go down particularly well because of it.

"Apart from Mick, we've now got Top Topham playing guitar and George Jensen on bass, and Ken Hyder is our second-string drummer when Robert can't make it.

"Our music comes out straight, not analysed like a lot of jazz. The essence is that it hits you directly or

Amazing band — when they get the chance

not at all, and we set up musical situations in which happy accidents can happen. Rather than organising the music, we have everybody playing and really listening to each other, and we've played together long enough to know, for instance, when to stop.

"It can be funny too — the way Sonny Rollins or Fats Waller can make the hairs on your neck stand on end, and make you scream with laughter at the same time. It's a very serious music, though."

They recorded an album recently, with the personnel shown in the drawing, plus altoist Chris Francis, which is full of honest, human sounds.

"At the moment we're fairly desperate to find an agent and a bit of handy management," they say. "We're neither of us hustlers, which is a bit of a drag, and we want to get the album out soon — not in two years' time, like the People Band had to wait." Record companies of the world, give them a chance.

RICHARD WILLIAMS

COLLAPSING

"We could probably have got away then and made something of it, except that we were all collapsing mentally." Rab "fell apart" soon after that and got a regular job, and Mal got a gig at the Camden Anti-Festival in 1969, organised by a bunch of loonies in Hamp-

IF A book were written on the trials and hardships of a young band of musicians, who severed their connections with homelife and a steady college career, and came to London with the hope of either making it or breaking it, it would surely fill a thousand and one pages.

And in fact there have possibly been one thousand and one bands of young musicians who have found the streets of London a darned sight dirtier than picture books ever paint them.

ENERGETIC

The whole point of "Horizon" is to throw attention on relatively unknown artists, because they show more than average promise, and look as though at some stage in the not-too-distant future, they will shine brightly.

Charge are an energetic live-piece that are already shining, albeit at small gigs, more than often infrequent gigs, but the fact remains that they are impressive people, they are an impressive band.

Andy Dalby, Paul Brown, "Slim", Nick Hoffman, and Chris Gibbs, are Charge, art college students who spent spare time

Charge are heady and ready

forming a band, and then realised that they wanted to spend every hour of the day as a band.

Like most outfits they did their home scene, which happened to be Derby, and the Midlands that surrounded it, and they did it well. They really never resembled the local band, for they were something much better. Their music was homespun. It was heavy, yet frequently subtle, always sincere, and above all tremendously musical.

Chief writer, and obvious leader is lead guitarist Andy Dalby. His parents live in Anglesey. He's a quiet southpaw player who has built his own guitar, a rather individual style of playing. He can be often a deliverer of huge bundles of nicely musical chords. Has a tender blues

voice, and writes some excellent lyrics.

Backing him up is Paul Brown on organ, and occasional guitarist, who completes the writing duo with his own sense of Liverpoolian blues, which he gained as a child in Speke.

Slim, who wishes to be known as nothing else, is a tidy, hardworking drummer, who has to dictate some exceedingly intricate patterns. He's clever, and precise. Chris Gibbs is a competent bassist, and the line-up is completed by Nick Hoffman on amplified flutes.

For Nick Hoffman, a New Zealander, the future took a sad twist as soon as the London move was made.

Unless he can prove to various authorities that he will have a steady future in England, he will be sent back home, flute and all.

"It's something I'm really sick about, because I've just

got into a way of life that I like, and then this happens," he says.

After a couple of months in London the band have now got a good house to live in, and after preliminary ups and downs they walked every day round London for a week looking for accommodation — they are settling down, and ideas are coming thick and fast, and again they are good ideas.

LUDICROUS

Early bookings in London fell down in the most ludicrous ways. Literally fell down. A gig at the Temple was cancelled because the roof had fallen in. It was their only booking that week, and funds were running short. Booked for Roundhouse, they were given the wrong time to arrive, and ended up not playing. But they have been booked again. Now there are signs that they will be doing a spell in Munich, and those who have seen them like what they see.

Charge are entertaining. They can be gutsy, they can be soft. They have faults, but after only a year of being together, that's natural, and they never make the same mistake twice. They love criticism, to them it means people are interested. Like the name suggests, Charge are heady and Charge are ready.

ROY HOLLINGWORTH

ERIC BURDON

Single
Spill the Wine
2001 072

Cash Box No 1. ERIC BURDON

Album
Eric Burdon
WAR
2310 041
Available Now

ERIC BURDON

Declares War
Ronnie Scott's Club
14th September for one week



The man who put Elvis in the ghetto



MAC DAVIS
songs for Elvis

IT'S ONLY A WEEK or two since guitarist-singer-songwriter Jerry Reed hit London Town. And he started on Lulu's TV show.

And if you subscribe to the creed of Elvis Presley, then you'll know that Jerry was the man who wrote two of his big hits, "Guitar Man" and "U.S. Male."

Last week, another Presley songwriter arrived in London. This time, Texas-born Mac Davis. He too, plays guitar and sings solo — just like Jerry — but he has an even bigger string of Presley songs to his credit. Among them the massive "In The Ghetto." Altogether, he has recorded "about 10 of my songs," says Mac.

"I co-wrote 'Memories' for Elvis with Billy Strange. We did it for a TV spectacular, but 'In The Ghetto' was the big one, it hit No. 1 and sold over a million. I was certainly very happy about that song.

"I'd had it in mind to write a song of this type for a long time. I'd been thinking about those kids who live in the ghetto, grow up there, wind up in a vicious circle, and no one cares. As a matter of fact, 'In The Ghetto' was originally subtitled 'The Vicious Circle.'

"I had taped about 12 songs for Elvis. He recorded the first five, and one of them was 'In The Ghetto. Another was 'Don't Cry Daddy.' But there are three more from that tape not released yet. For obvious reasons I can't tell you the titles.

"How did I get into music and songwriting? Well, I started whistling when I was four or five years old.

"Then, 10 or 11 years ago, when I was about 18, I formed a rock and roll band out of Atlanta, Georgia.

"Then I got married when I was about 20 and worked with a record company as a promotion man. The company — it doesn't exist now — was Vejay. They had the first Beatles album released in America.

"I worked for them for four-and-a-half years, then I went to Liberty Records and travelled all over the country.

"But all the time I kept on writing songs. And I got people in listen to me playing and singing them. Then, two years ago, I broke out on my own as a songwriter. Since then, I've had six top 20 records in the States."

Apart from his work for Elvis, Mac Davis wrote "Something's Burning," for Kenny Rogers and the First Edition. He's also written songs for O. C. Smith, Lou Rawls and Andy Williams. His song "You Are" is on the latest Andy Williams album.

"I don't write just country songs," says Mac. "I do anything from ballads to rock and roll.

"A song I wrote with Delaney Bramlett, 'Hello L.A., Bye Bye Birmingham' has had 14 different versions recorded. But it hasn't been a hit yet. The next to do it is Nancy Sinatra.

"Why am I in Britain? Simply to promote my new single, 'I'll Paint You A Song', which ties in with my album, 'The Song Painter.'

"I have three shows over here — Top Of The Pops, Lulu's Show and a special for BBC produced by Stanley Dorfman.

"Your Top of the Pops is better than anything we have in the States, by the way."

And, just to keep that movie scene going, Mac Davis has also written five songs for Glen Campbell's new starring film, Norwood.

PEOPLE often ask what it's like to interview pop stars. Well like most things in life, there are the good times, and the bad times, and every now and then you run into something or someone that really freezes the pencil on the notebook. Tony Joe White, a country boy from the Southern States of America is such a pencil-freezer.

The American accent, drawlish as it is, can be understood, but the Southern accent spoken as nature intended becomes a total puzzle of words, that slings the listener into some sort of grammatical trap

Buckaroo

After interviewing Tony at the BBC TV studios, where he was doing a "Top Of The Pops," I arrived back in Fleet Street with a notebook full of hogsgits, grey faggers, hoss pits, buckaroo - bunkees, and a mess of quotes that looked like a straight lift out of the pages of "Huckleberry Finn." The story starts in the BBC reception hall:

There we wuz mel ba one o' those leggy, lip smackin' chokies, thurz suppoze to hip around those disceeteques wily slickers. She wuz real nice, and showed us a seat or two, and made us feel right homey, and to'd us that she'd go see if Tony would jaw a while.

Gawkin'

Well after 'bout half-an-hour we wuz still waiting, durin which time we'd seen 'bout everyone, including half the cast of that cop programme "Z Cars," and that gawkin' disc-jockey, Tony Joe Blackburn.

We wuz just git'in' a mite bored, when this guy from the "Top of the Pops" stude — a right friendly guy too — came and shook hands with us, and said that Tony would see us, but he wuz in between takes, and would we mind waitin' an extra while.

"You know what things are like here old man, pretty hectic and all that," says he. But we really didn't mind none, and I was fingerin' to have a go on the moveable staircases anyway. So we jawed a while, and puked a little fun at some of these pro-focser guys, who was 'ritten around like a load of old broody roosters, and lookin' important and all that.

Goose-hair

Must have been 'bout thirty more minutes later before we wuz at last taken into the actual complexities of this buildin'. After walkin' fer what seemed like an age, we came 'cross this here 'fll dressin' room and snap ma goose-hair socks, fer there wuz Tony sittin' on his own looking a mite tired.

But he smiles on gives us a handshake that fair near cracked ma fingers. Nice to see yer boys, sorry that yer wuz kept so long waitin', he says.

"Man this is just a right load o' — Ah been here most the afternoon jest doin' one number, and I'm beginnin' ter feel right tired.

Ranch

"But ah s'ppose it's somethin' I just gotta put up with. This whole comed-merced thing is somethin' ah gotta do, although I can only really take it maybe fer one day or two days at a time. After that I just goes back to ma ranch, and does some honest hardwork, like mendin' fences an things. I play live dates at weekends and then go back ter cotton-pickin', 'cause that's what ah like."

Tony was talkin' jest like he sings — kinda like he's gotta mouth full of cotton-wool and Kentucky chicken,

This here, y'all, is Tony Joe

by Roy Hollingworth



TONY JOE WHITE: showin' the dudos somethin' about music

Robert Redford's new movie, believe it's called "Liver Eatin' Johnson," or somethin' funky like that.

"Harpin back ter moosic, ah reckon the sounds from the Southern States is a darsed bit better than that Yankee stuff. The cats back home in the South really know their moosic. In fact I'm near a guy called Ronnie Millap, whose the best guy I've ever heard. Boys he's really tops, nobody can top him."

Sheriffs

Only a couple of ticks later, Tony was due back on the "Top of the Pops" set, so we thught we'd leave the guys to get a lil' rest, and maybe dream 'bout bein' in the wilds cotton-pickin' or shootin' down sheriffs.

Tony's a real country boy, doesn't really look or sound right in the pop business, but he's sure showin' those dudes he's sure showin' 'bout music. Bad funky trash. Know what ah mean. See y'all.

Introducing the new longer-lasting battery from VIDOR

We've come up with a longer-lasting transistor radio battery for the price. The new Vidor. It costs less than equivalent batteries on the market. Fantastic value because it's specially designed to stand up to the long demands a transistor radio makes on a battery. But at the same time it's ideal for torches. So don't forget to insist on Vidor next time you need a battery. Look for the bright new pack. Ask too, for the other batteries in the Vidor range. Get Vidor and get switched on.



A HAWKER SIDDELEY COMPANY

JOHN & TONY SMITH in association with the ROBERT STIGWOOD ORGANISATION PRESENT

DEREK AND THE DOMINOS IN CONCERT WITH BRETT MARVIN and THE THUNDERBOLTS

APPEARING	FAIRFIELD HALL
SUNDAY, 20th SEPTEMBER	ROYDON
MONDAY, 21st SEPTEMBER	DE MONTFORT HALL
WEDNESDAY, 23rd SEPTEMBER	LEICESTER
THURSDAY, 24th SEPTEMBER	THE DOME
FRIDAY, 25th SEPTEMBER	BRIGHTON
SATURDAY, 26th SEPTEMBER	PHOENIX MONOC
SUNDAY, 27th SEPTEMBER	LIVERPOOL
MONDAY, 28th SEPTEMBER	GREENS PLAYHOUSE
TUESDAY, 29th SEPTEMBER	GLASGOW
WEDNESDAY, 30th SEPTEMBER	COLSTON HALL
THURSDAY, 1st OCTOBER	BRISTOL
FRIDAY, 2nd OCTOBER	FREX TRADE HALL
SATURDAY, 3rd OCTOBER	MANCHESTER
SUNDAY, 4th OCTOBER	WINTER GARDENS
MONDAY, 5th OCTOBER	BOURNEMOUTH
TUESDAY, 6th OCTOBER	LYCEUM
WEDNESDAY, 7th OCTOBER	LONDON

It's funky swamp moosic, and it's bluesy and it's got feeling and when I'm singing well that's me in thur

"Just plain funky, or maybe it's trash. Back home that they say corn on Tony, plays up some trash. It's funky swamp moosic, and it's bluesy and it got feelin', and when I'm singin', well that's me in thur, and I'm singin' ma way, saulful like."

Tony told us that he wuz over in England fer a couple of weeks doin' TV shows, includin' a special with Bobbie Genry.

"England, well ah like it. Fell sort of home here 'cause they speak the same lan guage, and ah can read sings and know where I'm goin', but right now ah could just do with bein' on the ranch.

Money

"Ah think ah am a ranch boy, but ah was obviously cut out fer a singer. I mean ah tried fer nine years before the folks got listenin', and now I'm keepin' on goin' 'cause I'm makin' a lot of money and 'cause I enjoy playin'. Delpax a lil' famuls has possibly changed me a lil', but ah givo myself loads o' breaks, and that way yer keep sorta sane."

Tony wuz now swiggin' back loads of Coke, and was sorta moulded into his chair, leanin' right back with his legs crossed all over the place.

Neat we started talkin' 'bout the future, 'cause Tony's got some plans that's really gonna

and his drawl is about as drawly as draws go. We asked Tony how he would describe his moosic. "Funky," wuz the reply.



THE TIME IS NEAR....

THEIR THIRD ALBUM

WILL BE PLAYED IN ITS ENTIRETY ON THE KID JENSON SHOW SEP 11th & 12th RADIO LUXEMBOURG 208 MEDIUM WAVE

SML 1071

DERAM

MM's Richard Williams, Chris Welch, Michael Watts, Mark Plummer and photographer Barri

SATURDAY

TIE-DYED John Sebastian opened Saturday's programme with what eventually proved to be one of the most satisfying performances of the whole festival, mainly because he first captured and then controlled the mood of his audience.

With that unique mixture of whimsy and open-hearted fun, John first shouted: "Just holler 'em up, and I'll play whatever you want to hear." They did, and John went through "You're A Big Boy Now," "Nashville Cats," "She's A Lady," "Daydream" and others before a most extraordinary thing happened.

He received a note, handed up from the audience, which he read out: "Just ask Zally up on stage." Zally, of course, was his old friend and bandmate from the Sponoful, and together they worked their way through more old favourites like the poignant "Carolina Be Home Soon," which was blessed with great lead guitar work by Zal. Both of them were having a ball, leading their way through the old songs, and it was a nostalgic sight.

By this time John had been playing for two hours, but the crowd wouldn't let him go. He sang a tender "Younger Girl," which gained extra effect from the way he groped for the part. For ten words and changes, went off and returned to play a charmingly rhythmic harmonic solo, went off again and returned for the very last time to sing "a travelling song" which turned out to be "Red Eyed Express" with audience participation in the chorus.

Finally, after 140 gloriously unforgettable minutes, he waved his way off stage having exhausted himself and his repertoire. Sean Phillips, another American guitar/singer, succeeded him with a pleasant set to be followed by the second appearance from Lighthouse, who built up a fine climax with a Peace Medley of "Hey Jude," "Give Peace A Chance," and "All You Need Is Love."

After they'd left, Farr announced "a lovely surprise for you — JONI MITCHELL — and she walked, diddled yet majestic in a long



JOHN SEBASTIAN: openhearted fun.

dress the colour of golden-rod. The vibes were good, nurtured by Sebastian and retained by the crowd, but halfway into "Chelsea Morning" she stopped, declared "I don't feel like singing that song so much," moved over to the piano, and announced that she'd sing "Woodstock."

Suddenly, with terrifying swiftness, the vibes turned right around. A man in the VIP area, 25 yards from the stage, cried: "Help... we need a doctor..." and all eyes swung towards a swaying, puppet-like figure obviously on the worst of bad trips. In an instant, the stage was full of frightened eyes and everyone was standing, staring at the ghostly figure who was resisting attempts to drag him away. Joni went back to the piano stool, picked out the opening chords

of "Woodstock," and began the song. She could not have made a worse choice. At that moment, with brief terror in stardust and golden, and the garden had become a place of equator.

The atmosphere settled slightly, but was still charged with electricity when a man approached the microphone and started to recite "a very important message for the people on Desolation Hill." He was not allowed to continue, as the stagehands and Joni's retinue pinioned his arms and forced him off, and the crowd began to buy: "Let him speak... let him speak..."

Joni, badly shaken, came forward and made a little speech about how when she performs for an audience she puts herself into it, and how she gets off on her music.

"Last Sunday, I went to a Hopi Indian ceremony, where some of the Indians were behaving like tourists. I think you're behaving like tourists, so I give you some real, emotional, dramatic on the relationship between art and life, and it got through. She sang again, and lightened the atmosphere with "Willy," her heartbreaking song about Graham Nash, and a red ballad called "California" about homesickness, on which she played the dulcimer. She was called back for four encores, and by the time she'd averted a potentially dangerous situation simply through the pure beauty of her songs.

FROM the sublime to the ridiculous — and Mr Herbert Khaury, alias Larry Love The Singing Canary, bounded on stage to sing a few hill tunes from the early days of the century.

Blowing kisses to the audience and strumming his retinue and the audience's interest for long but his rock and roll music was most unforgettably heard ("This is my wonderful English band... my wonderful English band") was very amusing.

The master-stroke, though, was his final medley of "There'll Always Be An England" and "Land Of Hope And Glory," which somehow got the audience on its feet to sing these ridiculous, lously patriotic songs.

The interval between Tim and Miles Davis was euphoric, as all present stood, danced, and sang along with Otis's "Respect" and Free's "All Right Now." During the latter, a technician's hot-air balloon carrying two intrepid aviators appeared over the site, and received maybe half a million two-handed peace signs. Alice moment.

Miles took the stage in a red leather jacket and silver-studded jeans and boots, at 44 years old as hip as any there. With him were Gary Bartz (alto and soprano sax), Chick Corea (organ), Keith Jarrett (electric piano), Dave Holland (bass), Jack DeJohnette (drums), and Airo Moreira (percussion). The group's use of rock rhythm was far more evident than before, but they proved beyond any doubt that they are capable of making it as subtle, as complex, and as rewarding as any conventional jazz rhythm. DeJohnette, Moreira, and Corea played intriguing rhythmic games

FRIDAY NIGHT ROCKERS

while Holland layed down a fragmented but solid bass line, and Miles blew a brief, jabbing solo over the masterfully shifting backdrop.

Bartz, too, was beautiful, particularly on one harsh, grainy solo where he up-ticked the Harlem jump-band soloist from the Thirties. Corea and Jarrett, despite being handicapped by inferior borrowed instruments, weaved textures of unerring subtlety and richness, and the band left after more than an hour on an ovation.

Ten Years After were certainly one of the most popular and successful bands of the festival, although their set was marred by the rather silly behaviour of drummer Ric Lee. The film "Woodstock" has obviously done them a lot of good, and all those who were hoping to recreate that atmosphere on the Isle of Wight, greeted them like prophets of the rock age.

Ten Years After are still basically exciting. Alvin is an inventive than one remembers from the days of sheer speed. One of the afternoon guitarists, his "I'm Going Home" was fun, his face contorted, his picking hand a blur — it was finger lickin' good.

Alvin's solo work is much more inventive than one remembers from the days of sheer speed. One of the afternoon guitarists, his "I'm Going Home" was fun, his face contorted, his picking hand a blur — it was finger lickin' good.

THE 3RD ISLE OF WIGHT FESTIVAL of Music may well be the last occasion for a long time to come on which more than a quarter of a million kids come together to hear some rock and roll.

Who killed the festival dinosaur? That question will be argued for months, but there can be little doubt that the events of last weekend on the green pastures of East Afton Down will have had a chastening effect on any other promoter considering putting on a similar event.

What kind of a lunatic, for instance, will want to risk having to deal with the French, Algerian, and American revolutionaries who raised such hell?

Fiery Creations' security measures were as tight and stringent, most probably, as they could be, and yet it still wasn't possible to keep control. There can be few promoters who would be willing to work so long and hard to get things right, yet it still went wrong.

Of course, there will be many thousands who left the site in the early hours of Monday morning with nothing but happy memories. They must have spent a lot of time fast asleep, or must be adept at turning their heads from unpleasantness.

The music was really just an excuse to bring people together, because festivals have been in vogue this year and everyone was to be at the birth of the next Woodstock.

And so it was, because the music was somehow irrelevant to the main importance of the event, which was in the way everyone was forced to live together under very high pressure. The shifts in the mood of the crowd were sudden and dis-

turbant when it was happy, there can rarely have been a more joyous gathering; yet sometimes, as in Joni Mitchell's set, the atmosphere could darken within the space of seconds.

It may be that this experience has taught the people who are to bring a lot of British kids into contact, for the first time, with the heavily revolutionary French youth.

Even after complete and co-producer Ricki Farr had declared the festival "free" on Sunday afternoon, the anarchists joined with the Hell's Angels and the White Panthers (a small British group of radicals) and the Young Liberals in a pre-arranged symbolic final attack on the fence, quite near to the open gate. The fact that people were injured in the singularly unreasonnable battle argues that some of the militants' leaders were very serious indeed.

No one seems to know what to make of Fiery Creations. It's obvious that the Fouls' brother could never understand a word of the anarchists' philosophy, but that's not their fault. On the face of it they were simply trying to put on a

enjoyable festival and make a little money out of it, but then one has to take into account certain contradictions. For instance, the case of Desolation Hill, the steep Down overlooking the site, on which close on 10,000 people camped and heard the music free. At one stage, Farr announced: "Did you think we were blind when we chose this site? Of course we knew there'd be people there, and we've no intention of honouring our agreement with the council to fence the area off."

This contradicts rather badly the subsequent action of attempting to fence the site, and it's difficult to see how these nor "squatters" so that they could neither see from there nor get any sleep.

Some aspects of the organisation were bad: equipment hassles were rife on several occasions, and the number of acts booked was so great that on Saturday and Sunday nights the programme, scheduled to end at midnight, finished around dawn. The lavatories, particularly the "ladies", were pretty disgusting, but the audience itself didn't help too much by tearing off the cubicle doors to improve the weatherproofing of their tents.

On the police front, most of the drug busts were carried out as people got off the ferry, and lines of £40-£60 were the norm, many who couldn't pay up being freed by the Impromptu Best Fund, which gathered several hundred pounds.

Otherwise the police were mainly in the background, speeding in most of their time, usually giving directions, chasing petty thieves, and coping with the traffic. The resident hired security guards, most of them armed with hazy Alsatian, pretty much saved in on the last day and refused to do anything which might provoke a reaction from the crowd.

One final memory of the festival was of seeing Ron Fouls, late on Sunday night, pacing round the stage, eyes red-rimmed and watery, muttering "It'll never happen again. What do you think I'm doing? What do you think I'm doing? What do you think I'm doing?"

Truly, then, a breakdown of communication, and one which seems likely to afflict any other promoter who goes into the game with the intention of making a profit. Unless the underground get itself together sufficiently to promote its own festivals successfully, which doesn't exactly seem imminent, the 3rd Isle of Wight Festival may be the last time we "get ourselves back to the garden."

They set up undemanding but quite satisfying rhythmic patterns and Jim sang well. There was not a lot of separation in their sound until they moved into a choppy beat. "We want the world to know" — it now screamed Jim at one point, but it was not evident that he would do it circumstantially. The date of the Wight Festival may be the last time we "get ourselves back to the garden."

MANFRED MANN CHAPTER II EAST OF EDEN

come together in concert NOW

Sept. SAT. 5

SHEFFIELD CITY HALL

Sept. SUN. 13

HEMEL HEMPSTEAD PAVILION

SUN. 6

MANCHESTER FREE TRADE HALL

TUES. 15

SOUTHAMPTON GUILDHALL

THURS. 10

Bristol COLSTON HALL

SAT. 12

BIRMINGHAM TOWN HALL

WED. 16 BRIGHTON DOME

Presented by David Joseph in arrangement with Alfandry Associates

DESPITE the mutterings of the underground press, there were one or two people who enjoyed Emerson, Lake and Palmer's set. There was, for instance, some guy at the back of the crowd, who managed to make his voice sound like several thousand people cheering.

It's quite likely there are some of the rock fraternity who don't approve of Keith adapting classical themes, displays of virtuosity and touch of showbiz. They let off two cannons in the penultimate number. The arrangements were long and adventurous. There were no long blues guitar solos in fact they were wide open to criticism.

But they didn't half play good. "Take A Pebble" was a gas, with Greg Lake playing acoustic guitar, then came the mighty exercise based on Mussorgsky's "Pictures At An Exhibition."

Emerson is one of the few experimentalists who makes rock's usage of electronics work for him and not the other way round. He controlled his 2,000-watt of Moog Synthesizer with cunning skill and produced effective classical themes, bops, howls and rhythmic squeals.

The applause was almost as deafening as the cannonade which blew the spectators off a man sitting in the Ring line, and ELP hit home hard their success with the D. Bumble and the Silencers classic "Nut Rocker."

STAGE lights dimmed at 12.3 am and Jim Morrison and the Doors wandered on in take up performing position. Eventually a tedious band, they however achieved a much better sound than one remembers from their Roundhouse performance a couple of years ago.

They set up undemanding but quite satisfying rhythmic patterns and Jim sang well. There was not a lot of separation in their sound until they moved into a choppy beat. "We want the world to know" — it now screamed Jim at one point, but it was not evident that he would do it circumstantially. The date of the Wight Festival may be the last time we "get ourselves back to the garden."

rie Wentzell present a five-page report on an amazing week of music and other scenes...

THAT BRITAIN!

SUNDAY

SUNDAY dawned warm if a little duller than Saturday, and the music was begun by Kris Kristofferson, an American singer, who was unjustly chased from the stage by boos and jeers on Thursday night.

Accompanied by Zal Yanovsky, the composer of "Sunday Morning Coming Down," fared much better this time round, and paved the way nicely for another singer/composer on the way up: Ralph McTell.

Despite his self-confessed nervousness, McTell was as melodic and as devious as ever. As soon as his feet touched the stool's cross-bar, he accelerated into Blind Boy Fuller's ragtime blues "Truckin' Little Baby." His song of schooldays, "Chalk Dust," was well received, as was his ballad about loneliness in the Metropolis, "The Streets Of London," already a folk standard.

Free were the first of Sunday's heavy bands, and played a rolling set full of the slow blues which they favour. The lack of changes of pace may have hurt them, as also might the time of day (it was a little too close to lunch-time to feel quite that funky), but the crowd was generally highly appreciative, if not ecstatic.

Riding through old and new numbers like "Fire And Water" and "I'm A Mover," they also featured a number not played on stage before: "The Stealer," yet another in their usual vein. However their number one hit "All Right Now" really got the crowd moving, although a few who stood up to dance were soon on the ground again after a wulley of Coke cans.

Paul Rodgers' tough, hairy voice and the arrogant, obvious sensuality of Paul

Roger twirled as the band ground to the end of "Tommy" and into "Shakin' All Over." At 4.25 am they lead into "Substitute" with no sign of tiring, and getting on for 5 am their battle hymn "My Generation" should have been the last number.

Here Pete made a tactical error and carried on into "Magic Bus," which was never a great number. By now they had played just a little bit too long, which was a shame, as it put a slight down on the overall impression. Nevertheless — the Who's marathon was one of the most enjoyable segments amidst the mass of magic.

Eventually, those who had waited it out were rewarded by the appearance of Sly and the Family Stone but what could and should have been the festival's real highlight ended with vague disappointment. Sly stomped, bopped, and gurgled through a set which lasted only a couple of numbers, and not much more than half an hour. He was much appreciated, though, and promised to return on Sunday night. He didn't.

The Who played on well after 4 am and at 4.15 am came a thrilling moment when they turned huge spotlights on the crowd from back stage, lighting up the masses, including a flurry of moths, leaping like loons in the vastness. Pete leapt and



MILES DAVIS: 44 years old and as hip as any there.

Kosoff's guitar were the outstanding points, and they brought the set to conclusion with a slightly sub-standard version of "Crossroads," the old Homesick James number.

It was after they'd left the stage that we were subjected to another of RBKil Farr's masochistic sermons, this time announcing: "This festival cannot ever break even, so we're going to make it free as from this minute. Open the gates, and for God's sake let's have some music."

The first "free" music was provided by Donovan, who arrived on stage alone with

an acoustic guitar. He opened with the song which brought him to fame on Ready Steady Go: "Catch The Wind," in which he unerringly succeeded in missing off the final consonant of each word, thus obtaining a vaguely Dolan-ish effect.

His style was mellow, comforting, typically his own; a mixture of traditional Scottish ballads and his own brand of Celtic Rock. For one song, which he announced as being a "heavy philosophical number," he was joined by three small blond boys called Julian, Jake and Charlie. It

turned out to be a kids' song about dogs peeing against trees, and only the lovely naivete of the kids saved it from yuckiness.

After that came several of his hits, like "Hurdy Gurdy Man," and "Atlantis," before he picked up an electric guitar and was joined by the other two members of Open Road: Mike Thomson (bass guitar and 12-string guitar) and John Carr (drums and bongos).

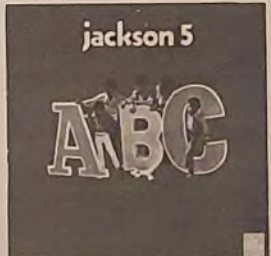
Leading off with "There Is A Mountain," they played very tightly and gave us songs like "Train Whistle

Blues," "Season Of The Witch," and the amusingly controversial "Poke At The Pope." Don obviously enjoys playing with a band, and they demonstrate considerable togetherness, but there was a distinct lack of adventure about the undertaking.

He said that he was not happy with the set, and

**continued
next page**

SIX VERY HOT ALBUMS



jackson 5
A.B.C.

JACKSON 5
A.B.C.
(including current hit single 'The love you save')
Tamla Motown STML 11156
* Also available on 8 track stereo cartridges and 4 track stereo musicassettes



THREE DOG NIGHT - Suitable for Framing

THREE DOG NIGHT
Suitable for framing
(Exciting album from this chartbusting group)
Stateside SS 5013



SMOKEY ROBINSON & THE MIRACLES

SMOKEY ROBINSON & THE MIRACLES
Make it happen
(including the chart topping hit, 'Tears of a Clown')
Tamla Motown STML 11067



BEACH BOYS
GREATEST HITS

THE BEACH BOYS
Greatest hits
(including current hit, 'Cotton Fields')
Capitol ST 21628



SAMMY DAVIS JR.

SAMMY DAVIS
Something for everyone
(debut album on Tamla Motown)
Tamla Motown STML 11160



EDWIN STARR & BLINKY

EDWIN STARR & BLINKY
Just we two
(includes hit single 'Oh how happy')
Tamla Motown STML 11131

SOUND PRESERVATION

EMI
THE GREATEST RECORDING ORGANISATION IN THE WORLD

BUY YOUR RECORDS FROM
EMI Music Centres

E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House,
20 Manchester Square, London W1A 1ES

continued from p25

commented "When you're on your own, and you're used to a concert setting, it's difficult with all these people... though it got better when Mike and Jan joined me... it was more complete then... PENTANGLE next took to the stage and got off to an incredibly bad start. The sound was appalling in both balance and quality... and consequently a great deal of definition reduced their output to sheer boredom... They were also plagued by the anarchists who diverted attention from the music by attempting to rip down the walls despite the fact that the announcement of a seemingly interminable wait, while John Renbourn tuned his altar and Bert Jansch did the same... But the lovely "Light Flight" brought the audience back, and from thereon out they went from strength to strength, producing delightful versions of two old favourites, "Down Town" and "Pentangling..."

happy Jimi Hendrix, as he took the stage after an agonizingly long wait... He was probably referring to the long gap since we last saw him perform in Britain, rather than the one hour plus delay while one drum kit, guitar and bass guitar were let in working order... His set proved much as anticipated by those who have followed his career. Our Jim was dogged by sound trouble back in the days of the small clubs and the Saville Theatre (remember?). Maybe he is a perfectionist — but somehow, there is always something wrong with the machinery of rock when Hendrix plays in it... And conforming to the pattern, shortly after an undulating opener featuring the collapsible version of our National Anthem and "Sgt. Pepper," he stopped to the merest ripple of uncertain applause... "Oh, dear," one thought, wriggling to combat the rampant curse of the open-air bash... But it was nice to see him again, even if the sound was terrible. Clad in an orange suit, with the now familiar short hair-style, he looked fine, and seemed determined to play, no matter what... Noel Redding's replacement, Billy Cox, proved a good bassman, but Mitch Mitchell, long a favourite drummer, was disappointing... He was hampered by distorted PA, and his playing seemed somewhat stiff, which may have been due to the chill night air... At the end of another number there was no applause at all in the darkness some 100,000 souls sat in total silence. The trio, no longer an experience, were obtained under rehearsal, and relying on magic and miracles... "All Along The Watchtower" came and went, then Jimi in his disarmingly hip style dedicated a number to soldiers which prompted the skinheads fighting in Birmingham — uh, and all the soldiers in Vietnam, I almost forgot, so many wars going on...

THE MOODY BLUES are a group who arouse strong and contrary feelings in their listeners, inasmuch as their delicate, fragile sound, so sad and earnest... Their set could only have reinforced these biases, therefore, because it contained such material as "Questions," "Nights in White Satin," "Melancholy Man," "Tortoise And The Hare," and other parts of "Threshold of A Dream," including an unintentionally funny reading of the poem "The Dream" by Gerome Edge, which was delivered in a completely flat Birmingham accent... Whatever question marks there might be against their songs and their interpretation, their harmonies are beautiful, and Justin Hayward sang with superb precision and feeling. They also won a huge ovation, which prompted them to return and play an encore — a rare concession by the Mondays... Ian Anderson gave one of the finest individual performances of the entire five days, and Jethro Tull emerged triumphant... the most entertaining and productive of all the bands... In fact Ian was THE star turn, funnier than any other comic, and a dab hand at the flute. Not seen in Britain for far too long, the band seemed far more powerful than past albums and appearances. The months in America, far from wearing them out, seem to have inspired them to new heights... Like Pete Townshend and Keith Moon with the Who on the previous evening, Ian brought a welcome touch of English iconoclasm amidst the sickly air of "Woodstock," the dreary stupidity of the slogan shouters, and the overwhelming conceit of the minority of "loopy" hippies... It was great to watch his outrageous clowning, so neatly tempered with dry wit and a certain restraint... There was a touch of Groucho Marx and Jimmy Wheeler and a lot of Ian Anderson, your star.

...the sound began to improve and Jimi's guitar picked-up... "One of these may have an off-night, but he is still incredibly good," said Peter Frampton, one of the crush in the press, VIP and gate-crashers enclosure... And it was the sheer artistry and credibility of the blues that began to turn the tide from disaster... Around midnight Mich played a drum solo which brought the audience to their feet... He played a number of phrases and ended with Baker statements. It was inconclusive and didn't really help matters. There was no reaction... "Okay, we'll start all over again," said Jimi. "Hello, England... Suddenly, there was life on stage and the band caught our attention... something was definitely happening — yes, they were going to play some music! And Jimi played a bluesy, funky, all-time groats, to coin a phrase, by some superb blues singer... We're convinced that Jimi's trouble stems from an internal conflict between his blues roots and a desire to progress... He has a terrific sense of sound, but his confidence seems to ebb and he gets confused when he wanders into the free-style freaky effects, so revolutionary back in 1967... All it needs is some nice new songs, a rehearsal, and bingo — life is easier for all... Magic worked towards the end of his two hour set... The magic was really there all the time in the talent of Peter Dinklage, Mick and Cox... They just need a little time, and they'll get it all together... Joan Baez is a true folk singer in the real sense of the word, in that her material is drawn from sources, but basically the popular songs of the day... She seems to have abandoned any attempt at purity of style and on Sunday night/Monday morning she was content to leave the choice of numbers up to the audience for the most part... On this account she sang songs as far-ranging as "Happy Day," and "Let It Be," with a couple of Spanish numbers and a children's Italian song, thrown in for good measure, and the only two things that were remotely interesting were "Blues for Jesus" and "Brand New Tennessee Waltz"



KEITH EMERSON: one of the rare occasions during ELP's set on which Keith could be seen playing on keyboard at a time. He spent most of the performance dashing madly between two Hammonds, a grand piano, and his mighty Moog.

and The Band's "The Night They Drove Old Dixie Down." One can't somehow take her seriously as a musician and singer anymore, she is more of a personically devoted to Causes with a capital C. Yet she has remained enormously popular. Her rapper with her followers is based on genuine mutual affection, and she projects real warmth and spontaneity... Richie Havens and Leonard Cohen got on to play at some unduly hour of the morning... This, emphasizing the danger of over-filling a bill. Havens, with his long-time guitarist Paul Williams playing as brilliantly as ever, went through a mostly familiar set... He has been successfully recreated the excitement of his Woodstock rendering of the "Sometimes I Feel Like A Motherless Child/Freedom" thing, and he ended on a good note with a "Here Krishna" mantra... Cohen, supported by The Army, did a couple of new songs in a set which also included a beautiful treatment of "Lady Midnight," one of his most melodic, caressing songs... Whether he's the kind of artist best heard in the company of half a million other people is another matter, though — he seems such a private singer, his music speaking to its listener on such personal terms that it's best heard in comparative seclusion... And there can't be too many people capable of keeping up the necessary concentration until almost dawn... As the light came into the sky, and the music ended, the whicher changed with symbolic abruptness. The sun which had been down for four days vanished, replaced by a biting wind and a cold intermittent drizzle to make the business of going home that much more unpleasant... The light came into the sky, and the music ended, with a pilgrimage ended with silvers and sneezes, but much good humour remained to consider the returning fans...

WEDNESDAY — THURSDAY — WEDNESDAY and Thursday provided warm-up music for the many thousands who arrived early at the festival. Redbone, the highly-touted American group, didn't appear on Wednesday, but the Groundhogs, Black Widow, and particularly Terry Reid provided real highlights... Black Widow were uninspiring until their third-from-last number, which was basically an instrumental piece lasting 15 minutes with good interaction between guitar and organ, and the two players raising and lowering the musical temperature with considerable skill... But it was their best-known song, "Come To The Sabbath," which provoked the greatest audience response and earned them an encore... Supertramp, a new five-piece outfit, played at tea-time on Thursday, and played a competent set which, however, illustrated their lack of distinctive material. There is a pleasing cleanliness and precision about their work, and the vocals of Richie Palmer and Richard Davis show sensitivity, but at this juncture they appear to have little that is novel to offer... Kris Kristofferson, an American Country singer, came here with a reputation which the crowd proceeded to demolish by whistling and booing and throwing Coke

and beer cans at the stage. It was totally unjustified, because Kristofferson and his cause guitarist yelled the steel guitarist yelled the fencer into the VIP and Press enclosures... After the hysterical reception accorded to Taste, it was disappointing to hear the audience greeted the end of Tony Joe White's songs... However Tony Joe appears to be one of the coolest, unflappable customers around, and he seemed to enjoy himself considerably... Particularly surprising was the power and depth of sound obtained from Jeff Beck's borrowed from the occasion, new band for the occasion, hand-in-glove all the way, creating a mood of quiet understatement, which was heard all Friday... Songs like "Polk Salad Annie," "Rosebud" and "The Inevitable Lee," and "Groupie Girl" (which was very apt, if you happened to be around the backstage at all) dollops of down home guitar and cool, drawing vocals, and Tony Joe's introductions were highly entertaining... He seemed to be put off his stroke, either, when interrupted by a gentleman who apparently had a good taned desire to commend the altruism of the organisers over the public address system, merely commenting: "You seem to be havin' an election over here!"

FRIDAY

FRIDAY was opened by Fairfield ParLOUR, David Symonds' proteges, of whom it is said that they play 32 instruments between them. That sounds impressive, but it shouldn't disguise the fact that they generally sound like a pastiche of Jethro Tull, breathy flute and all, and vocally they are unbearably twee... Arrival arrived in a helicopter, like many of the bands, but it seemed odd that they were on the festival at all, apart from the purposes of "padding out," which seemed unnecessary in view of the overloading which resulted in the music going on so late each night and morning... The seven-piece group were embarrassingly bad, turning on a wholly unimpressive band, which would have been laughed at even during the "Midnight Hour" boom of the mid-Sixties. They tried to break through with a gospel number backed by conga drums, but the vocals were shrill and the pitch and melody dragged it out too long with drizzling cliches. To be fair, they probably had a better freer act than them in cabinet... Next to line up on stage was Lighthouse, a 13-piece Canadian band led by drummer Skip Prokop. He was on the Bloomfield/Kooper live album. They staggered every one by their instrumentation, which was three trumpets (one doubling mellophone), two saxes, electric piano, guitar, bass-guitar, drums, strings — and an electric string section: two violins and a solid-bodied cello... Their most outstanding contribution was a version of The Band's "Chester Fly," which began with ear-splitting riffs and was quickly cut off from the title sequence of a Cecil B. DeMille movie. Not much music, but highly impressive... They're a big rock band, rather than a jazz/rock band... Did you think we were blind when we chose the size?" he screamed rhetorically. "Of course we knew what would happen, and we're breaking our agreement with the Council by not fencing the area. We will not, by any means, comply with the demand to clear the people off the hill..." Following Chicago would have been a nightmare for anyone, and Family had a hard job to keep the attention focused on them... They sang "Procession," "A Song For Me," "Weaver's Answer," and "Drowned in Wine," among others, with Poll Palmer demonstrating his multifarious talents on electric piano and vibraphone (with and without fuzz)... It's difficult to say how well they did, but they certainly got a rousing cheer from the crowd... because Roger Chapman spent nearly as much time demolishing the microphone as he did singing into it. Family did have a promising band for a couple of years now, but will they ever really make it? Friday night gave no further clues... Proucl Harum are a strange band. They looked weird, sounded weird and the reaction was odd. After less than inspiring performances by Taste and Family, it was good to hear a band with character and a strange kind of intensity... Just after midnight they launched into a set that was not merely relaxed but downright casual. They did not seem in the least concerned with audience reaction, one way or 'other. They were professionals who had been through hard times and came through blowing... Gary Brooker's songs may all have an element of restless doom, but they are beautiful and it was good that his grand piano was properly amplified, when so many keyboard instruments had distorted from distortion in other bands... And whenever the gentle and deliberate notes of the Brooker touch lulled us into a state of pleasant euphoria, then came the screaming, protesting guitar... "Too Many Women And Not Enough Wine" with the heart felt lyrics of Keith Reid had odd chords. Their entire approach — laying back the best of rock, with the material — made them in our humble, non-revolutionary opinion, the best band of the day... When they got into obligation rock medley, their style reminded strongly of Merseybeat days, with the same chugging, simple, but catchy chords... It took the Voices of East Harlem more than half an hour to get their act over the ground, and the crowd on it, which is perhaps not surprising because they were a totally unknown quantity to most of the audience... during which the entire microphone system seemed to be completely rewired as they bogged on stage and went into their regular act, including songs like Steve Stills' "For What It's Worth," "Sing A Simple Song of Freedom," and "Right On, Be Free," their new single... During the numbers they let rip with spontaneous whoops and hollers, but when the applause was sparse — as it was for the first half-dozen numbers — they stood awkwardly, peering out through the spotlights at the assembled multitude... It was the advent of their founder and teacher, Bernie Cole, which finally fired the singers and crowd alike. Dressed in a green and gold African robe and headress, she strutted with professional confidence in front of the kids who added liberal vocal encouragement to her wild, unrestrained wailing on a gospel number... From then on it was cheering and encores all the way, particularly for eight-year-old Gregory, who bopped around the stage like a miniature James Brown as he sang "Run Shaker Life." All in all, the set was a good introduction to the Voices, and the music criticism was that the rhythm section they carry isn't nearly tough or together enough...

break down the fences was not acted upon, although later on several hundred paying customers jumped over the fences into the VIP and Press enclosures... After the hysterical reception accorded to Taste, it was disappointing to hear the audience greeted the end of Tony Joe White's songs... However Tony Joe appears to be one of the coolest, unflappable customers around, and he seemed to enjoy himself considerably... Particularly surprising was the power and depth of sound obtained from Jeff Beck's borrowed from the occasion, new band for the occasion, hand-in-glove all the way, creating a mood of quiet understatement, which was heard all Friday... Songs like "Polk Salad Annie," "Rosebud" and "The Inevitable Lee," and "Groupie Girl" (which was very apt, if you happened to be around the backstage at all) dollops of down home guitar and cool, drawing vocals, and Tony Joe's introductions were highly entertaining... He seemed to be put off his stroke, either, when interrupted by a gentleman who apparently had a good taned desire to commend the altruism of the organisers over the public address system, merely commenting: "You seem to be havin' an election over here!"

CHICAGO'S set began as dusk was falling. Around 8.15 p.m. the stage lights dimmed, and the mighty brass flares typical of the band fanfared their first number. The strongest impressions left by individual members were from the trombonist Jim Pankow and lead guitarist Terry Kath... His guitar was fast, fluent and tough. And he looked the kind of guy who would personally sort out anyone who messed with his music. A girl actually screamed during one electrifying high speed guitar solo... Danny Seraphine on drums was tasteful and bright, but being particularly sensational... It was strange, but during this unnaturally long feast of music, there were moments which could not be described as boring, but merely lack of concentration... One of these occurred for the first time, odd, when they should be such a riveting band. But there is a predictable quality to their arrangements. The brass passages are no more adventurous or novel than any good Sixties session band... Sing A Simple Song of Freedom," and "Right On, Be Free," their new single... During the numbers they let rip with spontaneous whoops and hollers, but when the applause was sparse — as it was for the first half-dozen numbers — they stood awkwardly, peering out through the spotlights at the assembled multitude... It was the advent of their founder and teacher, Bernie Cole, which finally fired the singers and crowd alike. Dressed in a green and gold African robe and headress, she strutted with professional confidence in front of the kids who added liberal vocal encouragement to her wild, unrestrained wailing on a gospel number... From then on it was cheering and encores all the way, particularly for eight-year-old Gregory, who bopped around the stage like a miniature James Brown as he sang "Run Shaker Life." All in all, the set was a good introduction to the Voices, and the music criticism was that the rhythm section they carry isn't nearly tough or together enough...

CHICAGO'S set began as dusk was falling. Around 8.15 p.m. the stage lights dimmed, and the mighty brass flares typical of the band fanfared their first number. The strongest impressions left by individual members were from the trombonist Jim Pankow and lead guitarist Terry Kath... His guitar was fast, fluent and tough. And he looked the kind of guy who would personally sort out anyone who messed with his music. A girl actually screamed during one electrifying high speed guitar solo... Danny Seraphine on drums was tasteful and bright, but being particularly sensational... It was strange, but during this unnaturally long feast of music, there were moments which could not be described as boring, but merely lack of concentration... One of these occurred for the first time, odd, when they should be such a riveting band. But there is a predictable quality to their arrangements. The brass passages are no more adventurous or novel than any good Sixties session band... Sing A Simple Song of Freedom," and "Right On, Be Free," their new single... During the numbers they let rip with spontaneous whoops and hollers, but when the applause was sparse — as it was for the first half-dozen numbers — they stood awkwardly, peering out through the spotlights at the assembled multitude... It was the advent of their founder and teacher, Bernie Cole, which finally fired the singers and crowd alike. Dressed in a green and gold African robe and headress, she strutted with professional confidence in front of the kids who added liberal vocal encouragement to her wild, unrestrained wailing on a gospel number... From then on it was cheering and encores all the way, particularly for eight-year-old Gregory, who bopped around the stage like a miniature James Brown as he sang "Run Shaker Life." All in all, the set was a good introduction to the Voices, and the music criticism was that the rhythm section they carry isn't nearly tough or together enough...

TINY TIM: "Tiptoe through the tulips with me" invited Tiny Tim, who later raised the entire audience to its feet with an extraordinary rendition of "There'll Always Be An England" before tiptoeing off on the arm of Miss Vicky.

HUMBLE, BUMBLE, BARDENS, & GRIND

Three new albums from Transatlantic



HUMBLEBUMS

PETER BARDENS

JODY GRIND



'Open up the door' TRA 218



'The answer' TRA 222



'Far canal' TRA 221

TRANSATLANTIC

Freshwater, Isle of Wight, Thursday.

I ARRIVED here early this morning, and I am surprised to admit I am happier than I felt on Monday morning.

I can still recall that sense of outrage and frustration as the editor told me (with a touch of queasy glee, I thought) that for me this year's Isle of Wight Festival would be a groundsheet and primus stove affair, and not a hotel bed and room service as I had been fervently hoping.

The idea, he explained, would be to get out and mingle with the crowd, "live their life, and soak up the atmosphere." See what it is really like to be one of the kids who have had to pay to get in, he said with relish.

Since I caught up after the 1969 festival, I think I could have done this perfectly well without having to go through the motions, but I didn't think he would have appreciated this line of argument, which I have to admit was rather subjective. I went out immediately and bought a tent, an air bed and a sleeping bag.

The shopkeeper assured me that with all his gear there was little chance of getting wet if it rained, and I brightened a little, then went back into a gloomy cynicism as I contemplated five days of sitting snuffling in a tent while the rain beat a military tattoo on the flysheet and Mungo Jerry banged Coke tins and sang "In The Summertime."

At the risk of sounding disloyal, I had suspicions too that the commiseration of my colleagues was not entirely genuine. "I think if you are going to do it properly you ought to take as little money as possible with you, a few coppers, maybe," said one, scripping judiciously at the pint I had just bought him.

But that was Monday. Today, everything has gone smoothly. I had an uneventful boat trip over from Portsmouth to Ryde, and then caught a special bus to take me the 20 miles to the festival site, which is right out in the country, with the nearest village, Freshwater, lying two miles away. It really is quite an impressive scene to the eye as the bus trundles near in the hot morning sun, pattering dust and pebbles on the young migrants who are marching along the roads like the vanguard of some invading force.

The spectator arena is a huge rectangle enclosed by corrugated sheeting, with a blue and white striped stage at one end. Rising high above one flank of the arena is the slope of East Afton Down, which later achieves some notoriety as Devastation Hill. It resembles a huge natural grandstand, and already a high proportion of the human influx is making use of its position overlooking the stage by pitching their tents and establishing squatters' rights.

I follow suit, and make my way up past the hotdog and hamburger stands, the popcorn and concomb stalls, the griddle bars and all the other paraphernalia of modern catering, to the foot of The Hill, where I pitch the tent. It's not a good position, as I find out later that night, because I have not allowed for the

Isle never be the same again



Michael Watts roughs it on Desolation Hill and presents a fans-eye view

slope of the hill and when I turn over in my sleeping bag I nearly roll out under the tent sides.

No matter, the view is good: a wide panorama of the tented community that minute by minute spreads and thickens, plugging up all the green spaces with canvas shapes, nestling together for a bit of warmth and companionship.

Sheets of black and white polythene are being stretched put over holes burrowed in the hedgerows, and right up against the main arena itself a Desolation Row is being created out of bales of straw constructed like igloos by the hippie elite, which is out to assert its superior status in this instant society.

And once you have staked your claim to a few square feet of land, then your thoughts turn to food. If you have brought a little stove then tins of beans can be heated, but most people line up in the queues for the fish and chips, which cost three shillings, or hotdogs, two bob. If they want some warm food, the prices are quite reasonable: tea and soup are ninepence and a shilling respectively, and it is even possible to buy mutton biryani for five and sixpence. Everyone is filling his belly while the money is there. Tomorrow never knows.

It is fascinating to watch proliferating hippie township. The cow towns in the Wild West, or the gold-mining towns in the Australian outback would have sprung up like this, rough and rude, with the smell of frying food mingling with the smoke from the campfires, and the sound of people knocking together their makeshift homes.

FRIDAY

I am woken at 8 a.m. by a

babble of voices around the tent. I conclude there have been new arrivals in the night while I have been sleeping snug as a bug in a rug on my air bed, which nearly cost me a lung to blow up the night before.

I get more smug by the minute. In a short while I pick up my towel, soap and toothpaste and go down to the toilets, which are primitive but functional — deep trenches dug in the earth — with a notice at the entrance instructing everyone to avoid making a flood. The queues to use the water taps are full of shuffling, bi-eyed, with bits of grass sticking out of their hair. No one can resist having a peek at himself in the crude mirrors nailed on the walls of iron sheeting, looking to see if any pimples have come up overnight or rubbing a hand across a stubbly chin. We look rather a sorry lot — we who were founding a town only last night.

Outside, an alarming incident is going on in full view of everybody. A tall, bearded guy, in his thirties, naked but for a pair of pale blue briefs, says he is from the Manchester Guardian and he wants to liberate the festival. "Form a circle around me and we will march on Fiery Creations," he tells the onlookers.

Everybody is merely amused until he knocks a drink out of someone's hand and then slaps a young spade in the face. The spade is not amused, and they end up rolling around fighting in the rutted road. The onlookers gather thick and fast: love and peace is okay, but who can resist a good fight? The two are dragged apart, eventually, but Manchester Guardian still insists on his liberation tactics. "You're nuts," he is told.

The gates to the arena are opened at 11 a.m. and straight



way those who have elected to pay to get in — most of the dwellers on Devastation Hill did not bother because one could see and hear perfectly from up there — bore down on the entrance loaded up with the provisions they would need for the long day and night in front of them. Once inside the arena, everyone — races like mad across the field to the end by the stage, hoping to get a plum spot just behind the press enclosure.

Latecomers and the unlucky ones have to worm their way towards the front, keeping an eagle eye open from two or three feet of ground that is not covered by a sleeping bag, and on that bag a body which is fighting to retain that strip of precious earth. Looking around, the whole field is planted with flags and pennants of various countries and varieties, from the three-legged design of the Isle of Man to the Angels' Swastika. They flutter bravely in the wind, resembling a scene from an ancient field of battle, a knights' tournament, except that chivalry does not enter into it. Maidens have to fight for their strip of ground the same as everyone else.

In between the music laid on by the artists, there are records and announcements by the comperes, Rikki Farr,

Jeff Dexter and Andy Dunkley. An American girl has lost a brown shoulder bag containing £250 and her passport, will anybody who finds it bring it to the back of the stage, or, Elizabeth X, please go to the Release tent, where Dave X is waiting. Farr and Dexter — particularly Farr — adopt a sort of elder brother style, scolding the crowd when it gets a bit out of line, giving everyone a verbal pat on the head when they have done as they have been told. "You're beautiful, you know that?" He is fair-haired, heavily built, with a spreading paunch that belies the fact he is still in his twenties, while Dexter has a furry, pinched face with rimless spectacles and thin blond hair that he keeps dead straight. Curiously, he used to sing "The Twist" with Cyril Stapleton.

SATURDAY

I hear that 135 people have been busted for drug possession and that this huge audience which is here now — 600,000 — has raised £2,000 to get them out of prison. In relation to its size, there are no more drugs at this festival than at any others that have been held in Britain.

Maybe drugs explain the condition of the young man who sleeps out in the open beside my tent. He is always there, never moves, huddled in his thin blanket and coat, which he wraps around him even at the height of the midday sun. The only noise he ever makes is a peculiar grunting sound.

He is a bedraggled-looking wretch, but then most of us seem to be showing signs of wear and tear — the hair greasier, more lank, signs of tiredness showing under the eyes, the clothes scrunger. It is curious, though, despite the hip clothes, the fringed coats and the weird hats, how alike we all look. The biggest nonconformist here would be a city gent in a bowler.

There are a lot of stories going around about how the Free Festival Movement, together with French and Algerian agitators, are trying to break up the festival. They have pulled down part of the fencing at the entrance, and there have been unsuccessful attempts to spike the water supply.

SUNDAY

The last day, and I cannot say I am sorry, although musically it has been excellent, with my only criticism on this score being that on the Thursday and Friday the sound was muzzy and distorted, and often could not be heard, at the back of the arena.

No, it is to do more with festivals as events. To spend nearly an entire 24 hours sitting in the middle of a field produces an amalgam of boredom, discomfort and a sense of esprit de corps, which is boring and uncomfortable because festivals are such passive exercises, and enforced passivity at that. If you are hemmed in by all those people, with the artists on the stage just toy figures in the distance, the feeling of restriction is all-engulfing.

Conversely, it is an imprisonment that brings with it a sense of togetherness with music as the common denominator, to which we can all relate. But then perhaps we put too intellectual a significance on these festivals, and particularly those at the Isle of Wight, seeing them as sort of spiritual reunions, annual gatherings at which the battles can be recharged for the year ahead and all the business of student protest, political demos, etc. It might be getting nearer their mark if the Isle of Wight festival were regarded less piously, more as the younger generation's equivalent of a mass outing to Butlin's.

It does not seem to me, anyhow, that there is such a fervent atmosphere this year as last. Festivals then were something of a novelty, now they are finding their level as a form of mass communication. By indeed, thousands are queuing for the buses to transport them to the boats back to the mainland, although the day's music has hardly begun.

To be honest, some are frightened they will be stranded on the island without any money, but there is a general air of shut-down. But if the festival is closing down, there are still enough of us left to sit through Jimi Hendrix, Joan Baez, Leonid Cohen and Richie Havens in the chill night before we pick up our drums and head back to where we all came from. And what better way to spend an autumn evening than in such company.

The festival



RORY GALLAGHER: one of the biggest ovations was reserved for Taste, and Gallagher's high-speed guitar was the undoubted main attraction of their Friday afternoon appearance.



ROGER CHAPMAN: having to follow Chicago's long and warmly-received set was an ordeal which Family never quite overcame, but that wasn't through lack of effort on Chapman's behalf.



DONOVAN: the most schizophrenic performance came from Donovan, who opened alone with his acoustic guitar and was joined after an hour by the other members of Open Road, his new electric Celtic Rock band.

It's the cool, clear sound of Reslo

If they can't hear you, they can't dig you — and you'll stay in Nowhere Town. But with a cool, clear-sound Reslo mike you're sure to get across.

MICROPHONE SEEN HERE IS THE RESLO UD. 1, a high-output model for hand or stand. Supplied in black presentation case complete with 18' cable.

As used in the 1969 Plumpton Jazz Festival and at the Second Isle of Wight Music Festival, featuring Bob Dylan and Julie Felix.

Please send me your free brochure giving full details.

Name

Address

RESLO MIKES, ROMFORD, ESSEX



in words and pictures



MOODY BLUES: the warm, appealing harmonies and clean sound of the Moody Blues converted many unbelievers on Sunday afternoon, and the group were moved so far as to play an encore — an unusual play for them.



IAN ANDERSON: for many, the highlight of Saturday night was the combined clowning and flute-playing of Ian Anderson, well supported by the other members of Jethro Tull. Here he is, in characteristically flamingo-like pose.



VOICES OF EAST HARLEM: after a slow start, the Voices managed to raise considerable excitement among a frozen audience. Eight-year-old Gregory, bottom right in the picture, earned plenty of applause for his solo, "Run Shaker Life".

BANDMASTER HARMONICAS — THE MARK OF QUALITY

Harmonicas, made by Klingenthal, represent the efficiency of a branch of industry whose standard, over the last century, has reached absolute perfection.

Through market research and technical progress combined

with up-to-date production methods have increased the sales of today's well-known models and designs, noted for their quality, appearance, finish and tone. We shall be glad to send you details of our Special Offer.

Demusa G.m.b.H.



BANDMASTER

Erhältlich in Allen Musikinstrumenten-Fachgeschäften! Exporteur: Demusa G.m.b.H., DDR 9652 Klingenthal, German Democratic Republic

Chrysalis
presents

JETHRO TULL

in concert with
TIR NA NOG

and
special guests

PROCOL HARUM

SHEFFIELD	City Hall, Wednesday 23rd Sept.	7.30 p.m.
NOTTINGHAM	Albert Hall, Thursday, 24th Sept.	7.30 p.m.
BIRMINGHAM	Town Hall, Friday 25th Sept. 2 Houses	7.30 p.m. and 12 midnight
NEWCASTLE	City Hall, Sunday 27th Sept.	7.00 p.m.
LEICESTER	De Montfort Hall, Monday 28th Sept.	7.30 p.m.
ABERDEEN	Music Hall, Wednesday 30th Sept.	7.30 p.m.
DUNDEE	Caird Hall, Thursday 1st Oct.	7.30 p.m.
GLASGOW	Playhouse Cinema, Friday 2nd Oct.	11.30 p.m.
MANCHESTER	Free Trade Hall, Saturday 3rd Oct.	12 midnight
BRISTOL	Colston Hall, Sunday 4th Oct.	7.00 p.m.
SOUTHAMPTON	Guildhall, Friday 9th Oct.	7.30 p.m.
LONDON	Royal Albert Hall, Tuesday 13th Oct.	7.30 p.m.

Choice

your guide to the month's best albums

pop

Best of the rest

DONOVAN: "Open Road" (Dawn)

DAVIN SPONGE: "John Sebastian Songbook Vol. 1" (Kama Sutra)

HAWKWIND (Liberty)

CREDENCE CLEARWATER REVIVAL: "Crimo's Factory" (Liberty)

JUST TINA (RCA Victor)

SUPREMES: "Right On" (Tamla Motown)



THE EVERLY BROTHERS: "Original Greatest Hits" (CBS). And never was an album more rightly named. The Everly Brothers, happily regaining some of their long-ignored reputation, were in fact at the inception of much that is best in pop, particularly the keening vocal harmony bit which so influenced the Beatles, the Hollies, and practically every other band with more than one singer. This beautiful double-album, retailing at 49¢, presents many of the best cuts from the beginning of their career, when they were recording for the Cadence label (the for the singles appeared here on London-American), and takes one up to the switch to Warner Brothers. Pretty well every track is a gem, demonstrating their unique fusion of Country, gospel, and pure commercial elements — a fusion which has rarely, if ever, been equaled for subtlety. Really, one should only need to mention songs like "Bird Dog," "All I Have to Do Is Dream," "Wake Up Little Susie," "Poor Jenny," and "Till I Kissed You," to make a true rock and roll fan's anticipation. There can't be much excuse for anyone with even a passing interest in pop and its history who doesn't go out and buy this.

PRELUD: "On The Waters" (Elektra). With Brad there is an immediate inescapable feeling of goodness. They are filling, but far from bad leaves of heavy, stodgy material — instead it's fresh and clean, and pregnant with sunshine goodness that appears in the form of what can only be described as the best pop music. The success of "Make It With You" — featured on this album — is a long overdue appreciation of this incredibly happy sounding band of people led by perfectionist David Gates, who also produced the album and wrote an impressive structure of string arrangements. Tracks are pretty, often simple, but with a subtle and polished in the use of acoustic guitar, quiet lead, and steady, hard-working stick work. But most impressive are the vocals, plaintively led by James Griffin. The together harmony, extremely American, and the poetic words contain much beauty. "Blue Satin Pillow" is the pick of the "gentle rockers," "I Am That I Am" shows a slight funky feeling, and for lovers of a good, melancholic ballad, there's the short, but languidly sweet, "The Other Side of Life." There's nothing better than short, uncomplicated music, devoid of hidden undertones and overtones. It makes for a pleasant change.

DONOVAN



JACKSON FIVE: "ABC" (Tamla Motown). Despite the evidence of "I Want You Back" — one of the best soul records ever — certain veteran soul fans were inclined to dismiss the Jackson 5 as the latest gimmicky slice in Motown's drift from soul towards straight pop. Well, maybe they are — but they're also a hell of a good group. And though young Michael Jackson may not be "the best soul voice since James Brown," as one reviewer claimed, he sure is something special. Maybe it's originality, maybe it's just youthful vigor, but he has a way of breaking new life into a lyric, bending and twisting a phrase with an unexpected emphasis, a sudden burst of vocal energy. He puts so much into it that he makes many soul groups sound like little fella, but my heart's off a well chart, "I'm a Come as big as Toas," he shouts. And ridiculous though it seems, you have to believe in an all-out measure by the stunning Motown rhythm section, excelling itself on "ABC" and "The Love You Save." Of course, he's believed in "2-4-6-8" which would make a possible single. There's one or two slaps and darts and a touch of funk-dance, but in general this is an exciting set which captures much of the vitality of early Motown.

MIKE AND TINA TURNER: "Come Together" (Liberty). Tina seems to be playing up her big, bad, man-eater image these days, and this, possibly her best non-Spector album, contains at least two songs ("Contact High" and the aggressively sexy "Young And Dumb") which are unlikely to get played on Radio One. Like Aretha, Tina is a comic force, with a unique, gut-wrenching voice which has carried her through all kinds of scenes, from straight R and B to Phil Spector to her present popularity on the US rock circuit. She and her oldie know exactly where she is, and she's not afraid to go there. Delaney and Bonnie and that whole white-soul charade will hear this and give up.



KEEF HARTLEY BAND: "The Time Is Near" (Deram). When one has slugged Chicago and BSAT for being boring and derivative, it's perhaps somewhat irrational to admit to liking Keef's outfit. Basically, they're a lot more honest and unpretentious than the others: they just play their music and play it well, without dressing it up to sound like something else. "The Time Is Near" is, to those ears, a more unified and successful venture than either "Half Bred" or "Battle of NW6", naturally one misses Henry Lowther's graceful solos and lead-playing, but the hairy trumpet, flugel, the hairy trumpet, flugel, and Dave Goswell appear compensable. Caswell's brass charts are, if anything, a little less repetitious than Henry's, although possibly not so natural, and Henry's arrangement of "Change," one of the two older tracks, is a highlight. You could possibly argue that the music is predictable, but the felicity of Miller Arderson's songs, like "Morn' Time, Another Place," are too attractive to be dismissed, and this album should finally establish Miller as a considerable talent in his own right. Hartley, of course, is Hartley — but playing some neat jazz-walk drums on the long title track.

MOODY BLUES: "A Question of Balance" (Threefold). The group must be well aware that their ambitious creativity attracts a flood of criticism. That's the penalty of being a rarity. The lyrics of the new album will probably be slanted as well as the music, and yet labelled "dislike," and yet "Question of Balance" contains the qualities which took "To Our Children — The Children's Children" to the top of the chart. There is both an internal theme — briefly summarized as Man's relationship with his earthly environment — and a distinct link with previous LPs. Although some of the lyrics are weak, there are few that appear meaningless. The Moody's leave much up to you, as Justin's lyrics explain. Often two or three different interpretations can be attached to the songs. It can be argued whether this is a deficiency or not, depending on whether you prefer to be told or wish things out for yourself. The first side begins with Justin Hayward's "Question" and continues on that theme, including Greens' "Edge" and a recorded composition "Don't You Feel Small." The second side replies with a series of suggestions. The balance between the group members is an improvement on previous albums and Mike Prado, Eddie and Mike Greider produce a very good work at the end of the new release.



DONOVAN

jazz

BILL COLEMAN: "Bill Coleman A Para Vols 1 and 2" (Paraphone PMC 7104/5). Bill Coleman is one of the distinguished names of trumpet jazz, and this double set, which can be bought separately, but both are worth owning — presents the elegant Coleman horn in various settings, from a duo to the Willis Lewis big band. In each context, the trumpet playing comes across as clean and swinging, poised and polished in a very personal way, still surprising in its melodic-harmonic conception. Several good players are heard in the course of the 21 tracks, but Coleman is in every sense the star. Included are performances cut between 1936 and 1938 in the bands of Lewis, Alie Combs, Eddie Brunner, and Coleman himself, with supporting players including Stephen Grappally (violin), Herman Chappell (piano), Spider Courance (saxophone and clarinet), Jack Butler (trumpet), and singer Adelaide Hall. Strange as the album ends with "Avalon," Coleman leads the Bill Coleman's band, but there can be no doubt that this set casts important light on very interesting chapter in Europe's jazz history.

TONY OXLEY: "Four Compositions For Sextet" (CBS 6471). A very different drummer, he is moving along an interesting path. The album summarizes the development of his group up until his recent electric-drum innovations — and is provocative, intelligent, and highly rewarding. His compositions are by Kenm Wheeler (trumpet and flugel), Evan Parker (saxophone), Paul Rutherford (trombone), Derek Bailey (guitar), and Jeff Clyne (bass), all of which are highly specialized musical areas. Oxley is a composer, and as such, his compositions are unusual and thoughtful. The solo work is of the highest order, all participants turn in some of their best work yet (particularly Bailey, who alone is currently playing quite brilliantly). Full marks are still constant to sit down and simply do what he knows he can.

WARNE MARRS: "No Plus Ultra" (Revolution REV-12). The title is indeed apt for Warne Marris, the plus ultra of tenor saxophonists and a leader of the late forties and early fifties with Lennie Tristano, Lee Konitz, et al. Marris has been in semi-retirement for some years, owing to a considerable dislike of the commercial pressures inherent in today's jazz scene in which he resembles his mentor, Tristano. This is only the second album from Marris in a decade, and it's well indicative of the man's genius. One of the subtlest improvisers, he has a truly fantastic command of harmonic theory and rhythmic displacement, and his powers have, if anything, increased over the years. On this album he's joined by artist Gary Foster, who seems to have created his own voice within the language discovered by Lee Konitz and two subtly discreet tenors, Lennie Dave Paré and drummer John Timbago. Together they produce some beautiful sounds, particularly on "Touch And Go," an entrancing collective improvisation lasting 18 minutes. Very possibly, this is an historic record.

MCROY TYNER: "Expansions" (Blue Note BST 8433). Since his departure from the late John Coltrane's band, Tyner has been somewhat overlooked. That's a grave injustice, because he is one of the pianists of jazz, and "Expansions" shows just why. Five of his own thoughtful, beautifully-voiced compositions, and a great deal of Coltrane's ballads make up the album, played by a septet including trumpeter Woody Shaw, altoist Gary Darz, tenorist Wayne Shorter, Cellist Ron Carter, bassist Herbie Lewis, and drummer Freddie Weiss. The album is two years old, but Tyner's solo playing — particularly on "Tyner" — is fresh and brilliantly inventive. The pianist uncovers lines of luminous lyricism and melodic economy, and displays one of the most exquisite touches around. The nice to hear Ron Carter back on the scene, playing as stringently as ever, and Shorter is his usual brilliant self.

MIC WESTBROOK CONCERT BAND: "Love Songs" (Deream BST 8433). A refreshing change to have in one's hand a Westbrook album which is actually representative of what he's concentrating on in live performance at the minute, and the programme of "Love Songs" is exactly the one which has torn up the 100 recent appearances there. The personnel is Dave Holdsworth (trumpet/flugel), Malcolm Griffiths, Paul Rutherford (trombone), Miss Oshorn (alto), George Ryan (tenor), John Warren (baritone), Chris Spedding (guitar), Westy (piano), Harry Miller (bass), Alan Jackson (drums), and the very wonderful female vocalists, who interpret quite beautifully the lyrics written by the leader and his wife Caroline. Westy has written some very appealing themes, mostly based on a modified Latin-Terzet form, and if they don't have a lot of inherent energy, at least they're hummable.

STANLEY TUBRENTING: "Another Story" (Blue Note BST 8433). The Stan is "Coming Up" (Fontana 8323 02).

JOHN TCHICAI: "Cadenza More Danica" (Polydor 2343 02).

TUBBY HAYES: "The Tubby Hayes Orchestra" (Fontana 8399 02).

DUSTY SPRINGFIELD

How can I be sure? 6006 045

BLUE MINK

Our world 6006 042

DIGBY RICHARDS

I'm a satisfied man 6006 041

DAVID & ROZZA

Time of our life 6006 040

D.B.M. & T.

Mr. President 6007 022

I LUV WIGHT

Let the world wash in 6006 043

BLACK SABBATH

Paranoid 6059 010

blues

MA RAINY, MAMIE SMITH, BESSIE SMITH, ETC.: "Ma Rainey and The Classic Blues" (Mercury 83705). The album, holding 16 tracks by lady singers who belong to the so-called classic blues tradition, is the same as the book of the same name written by Derrick Stewart-Baxter (who compiled the LP). It will be found to be most rewarding if studied in conjunction with the book, and such a book-making artists as Mamie, Clara and Beanie Smith, Ma Rainey and Ida Cox represent much of it. But, viewed as a separate entity, as a collection of performances by singers whose names dominated many of the "race" records in the twenties, it is a valuable one. The tracks are "Ma Rainey's 'Ma Rainey Blues'" and "Got What I Gotta," "Ma's 'Black Bottom'" and "Rough and Tumble" (Ida Cox's 1933 "Ma's Blues" and others by Lillian Hellm, Bippie Wallace, Clara Smith and Mary Dixon, its early fall to entertain as well as instruct. Many of these performances — the remaining singers are Victoria Spivey, Ma Martin, Lisa Brown, and Johnson Edna — are excellent. The classic blues was extremely rare before release

folk

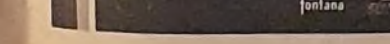
OWDHAM EDGE (Topic): An excellent album of songs and verse from Lance "Owdham Edge" derives into the country folk culture that seems to exist in this part of the country. All the songs are traditional and include an example of the country folk's "Sam Shuttle And Betty Redhook" — "Pounds, Shillings and Pence" and "Down at Our School." Harvey Keating (husband of Mary) has written and recorded "Street Scene" as a description of an L. L. Lowry picture of a Lancashire cotton town. The most exquisite songs are Mary Kershaw, Bernard Wright, Dave Brooks and Harry Ogden — all natives of the county. Most of these were heard on an earlier Topic record. The sleeve notes by Harvey Keating and Lesley Boardman are interesting, and at the same time concise. The last glimpse of the words of the songs is a pity, but it can only be hoped that this collection will make the public attempt to undoubtedly discover. Now that traditional folk music has been made acceptable to a wider audience by people like Dave Swarbrick, perhaps there will be more interest in the roots.

Best of the rest

J. D. LENDIR: "J. D. Lendir" (Poly).
BLIND LEMON JEFFERSON, CHIPPY HILL, BLIND WILLIS JOHNSON, ETC.: "Reverend the Blues"
VARIOUS ARTISTS: "Savannah Synchopators" (CBS).
VARIOUS ARTISTS: "Blacks White And Blues" (CBS).

Best of the rest

THE SPINNERS ARE IN TOWN (Fontana)
HILLBILLY JAMBORRE VOL TWO (Polydor Special)
SHAWN PHILLIPS: "Contribution" (A & M)
THE MCLENNANS: "Old Market 5L" (CBS)



jazzscene

MAX JONES PAYS TRIBUTE TO OTTO HARDWICKE

Otto—the Duke's other alto

NOT VERY MUCH has been written about Otto Hardwicke, the saxophone player whose death was reported in last week's MM. Not much, that is, when you consider the length of his professional career in jazz and the fact that he worked with Duke Ellington on and off from 1923 until 1945.

The reason is simple enough; Hardwicke was not an important soloist in the sense that critics and jazz writers use that phrase.

He was only a soloist at all — except for special purposes, where a certain tone colour was desired by Duke — in the band's first period, before Johnny Hodges came to stay. Of course he was a good musician, one who brought distinction to his job in the lead saxophone chair. But there's a very little copy in that.

We have Ellington's word for it, and he claims to have started Toby (as he was always called in the band, apparently) on C-Melody saxophone in the early Twenties, that Hardwicke got to be known as "one of the best saxophone players in town."

Otto, and the name was pronounced "Oetoe" when it was used, had begun on string bass. So he added a bass sax to his armory when he could afford it, and the instrument can be heard rumbling away on quiet a few of the earlier Ellington records.

He was still using bass sax in the great 1940 band and presumably played the monster from time to time until his departure from Duke in late '45.

When Hardwicke came to Britain on the band's first European tour (in June, 1932), I recall that he had an imposing battery of horns in front of him on-stage. Alto, bass sax, clarinet and soprano certainly. He also played baritone, and used all of these on records. I don't think he ever took a clarinet solo but no doubt played in trio passages, as in "Creole Love Call."

It was his rough luck that an alto of Hodges' calibre should have joined in mid-1932. Prior to then he had been featured to a greater or lesser degree and mostly on alto, on these Ellington discs: "Choo Choo" and "Rainy Night" by the Washingtonians (24); "Trumbone Blues" and "I'm Gonna Hang Around My Sugar" (23); "Georgia Grind," "Animal Crackers," "L.I. Faring," "Immigration Blues," "The Creaser," and "Mambo" (one or two more (22)); "Birmingham Breakdown," "New Orleans Low Down," "Honking," "Blues in Love," "I See (soprano)," "Washington Wobble," "Blue Bubbles," and possibly "Some Of The Cotton Field" (27).

In addition that year were the alto statements of the "pretty" theme of "Iberik And Ten Fantasy" on the Victor and Okeh versions. This was played by Otto at Ellington concerts in '33, as were the next solo on "Sophisticated Lady" and a sentimental rendering from the Gary Burton Quartet, the Mary Lou Williams Trio, and the Clarke-Boland Band.

Aside from these, he was featured on "Sweet Mama," "Bogie Call Home" (Talea II Exp. Okeh), "Mable"



OTTO HARDWICKE: with Harry Carney in the Ellington band of the 30s

Stomp" (Victor) and "Got Everything But You" (28). Hardwicke is said to have returned briefly in November, '28 and then left again until 1932.

Hardwicke was, from all accounts, a sophisticated and somewhat raffish character who was noted even in his scuffling days for his sense of humour and extravagance. "Toby had a weakness for 30 dollar suits, and he ended up buying himself a Pullman automobile," says Duke of the early Twenties. "We called the car the 'Dupadilly'."

Another reputation Otto won was for his ability in nicknaming colleagues. It may have been he who laid names like "Tricky Sam" or "Little Posey" on his fellow Ellingtonians. I don't remember

now. I do know he invented "Little Jazz" for Roy Eldridge around 1931, and "Little Jazz" or "Jazz" for short he has been ever since.

Hardwicke probably won't be remembered as more than a melodious, creamy-toned soloist who filled the ballad spot with Duke's band as a sort of first reserve for Hodges.

But, as Ben Webster told me the other week, "Otto played a lot of the lead parts; he was a fine saxophone player, a boss alto in his way."

It is as an accomplished first alto and all-round musician, who stood out in the early years of New York jazz, that Otto Hardwicke staked his claim for a place in the histories.



Keith Tippett and those 44 heavy friends

KEITH TIPPETT'S big band project is well under way. His 44 piece outfit will play its debut concert at London's Lyceum on November 15, as a benefit for the London Jazz Centre Society.

Having spent the last few months writing two hours of music for the band, Keith has now come to the conclusion that he doesn't want it to be too overauged.

"All the guys in the big band are friends of ours. They all dig my small band, and they're people we want to blow with."

"The piece was going to be very heavily scored, but after I'd worked on it for a while I thought 'Oh come on, let's just have a blow.' So it'll be a little simpler than the original conception."

The choice of musicians, says Keith, came well before the writing of the music, and the line-up to date is Marc Chagrin, Harry Beckett, and Ian Carr (trumpets), Nick Evans, Paul Nieman and Dave Amlas (trombones), Elton Dean, Jan Steele, and Stan Sultman (altos), Alan Wakeman, Nick Cooper, and Larry Stubbings (tenors), Karl Jenkins (baritone), Tippett (piano), Clare Denis and three others (cellos), ten violins, Zoot Money, Mike Patto, Julie Driscoll, and Maggie Nichols (vocals), Barry Guy, Neville Whitehead, Jeff Clyne, and Larry Lovell (basses), and three rhythm sections, Roy Nabington (bass) and Bryan Spring (drums); Robert Fripp (guitar) and Robert Wyatt (drums). Brian Godding (guitar), Brian Detham (bass guitar), and Tony Fennell (drums) Dave Borwick is currently working on a lighting score, and Ian Knight will handle the technical side.

With musicians from King Crimson, the late Blossom Teneb, Soft Machine and Nucleus, plus some well-known solo performers, the big band certainly not lack for big names.

Fripp, with whom Tippett went over some of the parts the other day, commented: "It looks as though it's going to be pretty hairy."

At the concert, which would mean the probability of a gig for the band at the Breda Arts Festival next year.

For those who have been anxiously awaiting the release of his first album, the Arts Council-sponsored "I Am Here — You Are There" the Polydor, a mechanical fault somewhere around the pressing stage will hold up its appearance for a matter of weeks rather than months, again according to Polydor.

The album is already almost a year old (it was recorded last September), and is now of course to a large degree where the band is in Polydor leave it well longer, they might as well save it for Volume One of the Keith Tippett Memorial Album.

COVENTRY brings music in the big band style of Fletcher Henderson and Duke Ellington to the Salvation Club at the Birmingham Arms, Birmingham, on November 6.

CHISHOLM to appear at their session at the County Hotel, Kendal on Monday next (Sept. 7) has created so much interest that he will also appear on the previous night (Sunday, 6) at the same venue.

CHRIS BERRY has re-formed his jazz band and appears each Thursday at the Midland Hotel in the West Didsbury suburb of Manchester... Tony Iddon, who quit the Red River Jazzmen some months ago, is now back with the band again, but only for its Sunday residency at the Warren Bulkeley Hotel in Stockport, Cheshire.

PIANIST Johnny Patrick flies to Russia later this month (September) with MU Secretary-elect John Morton as part of an Equity-MU delegation on a ten-day visit at the invitation of the Russian Cultural Workers Union. "I understand there's quite a thriving jazz scene there and I'm hoping to hear some of their musicians," said Patrick, whose big band will be accompanying Anita O'Day at the Jazz Expo in London on October 30.

MONDAY next (7) the Merseyside Jazz Society opens its second season — at a new venue. Henceforth meetings will be held each Monday at Bucks Club, Bulerton St. (owned by Olympic Gold Medalist Tony Buck) and on opening night music will be provided by the Ray Smith Quartet, and the Panama Jazz Band.

MUSICIANS taking part in a jazz-and-poetry recital at the Trafalgar Hotel, Moseley, Birmingham, on Friday (September 4) include Ian Boyle (flugel horn), Ipti, Ron Hills (tmb.), Dave Wallin (pno.), Rod Sizer (bass) and Roy Dutton (drs.).

MIKE Westbrook Concert Band appears at the Downbeat Club, Manor House on Sunday, in company with the resident Les Condon Quintet.

THE BOOKING by Kendal Jazz Club of trombonist George

SME to play CND benefit

jazz news

HARRY BECKETT'S debut album as a leader has been completed for the Fontana label and features Mike Osborne (alto), John Surman (soprano), Alan Skidmore (tenor), John Taylor (piano), Chris Lawrence (bass), and John Webb (drums). It features compositions by Beckett, Corlier and Surman — the latter providing a ballad feature for the leader, on which Surman plays piano.

ANOTHER British trumpeter, Henry Lowther, has his first album by his band out on Decca in a couple of weeks, with Tony Roberts (tenor, flute, bass clarinet), Mike McNaught (electric piano), Daryl Runswick (bass, bass-guitar), and Mike Travis (drums).

THE Chris Francis Band with pianist Martin Joseph, and the Russell Unwin Band, play the 100 Club on Monday, followed by the African High-Life sounds of Louis Moholo, Dudu Pukwang, and The Spear at the same venue on Thursday (10). Bill Nile's Goodtime Band is there tonight (Thursday), followed by Bob Kerr's Whoopie



Band and the Beale Street Jazz Band (Friday), the New Temperance Seven (Saturday), and the Chris Barber Band (Sunday).

SUNDAY'S Jazz Club on Radnisi 1, 2, and 3 has the Fawkes/Chilton Feetwarmers featuring Bruce Turner, and the trio of pianist Eddie Thompson, making a welcome return to Britain after many years in the States. Nucleus are featured on Radio One's Sounds of the 70s at 6 pm tomorrow (Friday).

MIKE Westbrook Concert Band appears at the Downbeat Club, Manor House on Sunday, in company with the resident Les Condon Quintet.

THE BOOKING by Kendal Jazz Club of trombonist George

SPONTANEOUS Music Ensemble, which currently includes two bassists (George Jensen and Brazilian Marcial Mateos) as well as John Stevens and Trevor Watts, will play in a benefit for the Campaign for Nuclear Disarmament at the Fairfield Halls, Croydon, on September 17. Also on the bill are Roy Harper, Adrian Henri, the Radha Krishna Temple, Trees, and Krippel Vision. The SME also hold forth at the Little Theatre Club this Friday and Saturday.

THURSDAY night "Jazz On The Rails" sessions re-open at the British Rail Sports and Social Club, Wellingborough, Northants, on September 10, with guests Barbara Jay and Tommy Whittle. The resident band is a quartet — Kenny Plummer (alto, tenor saxes), Ken Dennis (piano), Mike Freeman (bass), and Ronnie Ball (drums) — and guests for the following fortnight are the Northampton Rehearsal Big Band (17) and Ronnie Ross (24). They will have a "name" guest every other 14 for one week; Dextera Gordon and Esther Marrow (September 28 for two weeks); Kenny Clarke-Francy Boland Big Band (October 12 for two weeks); Elvin Jones Quartet and Salena Jones (October 26 for two weeks); and the Charles Mingus Quintet on November 9 for three weeks, except for November 20 and 21, when the Buddy Rich Orchestra play two shows each night, at 8 pm and 12 pm. There is a good chance that Alingus will play Hampton's Country Club on either the 20th or the 21st. BBC2's Jazz Scene From Ronnie Scott's tonight (Thursday) features the Gary Burton Quartet, the Mary Lou Williams Trio, and the Clarke-Boland Band.

FULL programme for Ronnie Scott's Club is as follows: Trio until September 26, with Eric Burdon and War added on September 14 for one week; Dexter Gordon and Esther Marrow (September 28 for two weeks); Kenny Clarke-Francy Boland Big Band (October 12 for two weeks); Elvin Jones Quartet and Salena Jones (October 26 for two weeks); and the Charles Mingus Quintet on November 9 for three weeks, except for November 20 and 21, when the Buddy Rich Orchestra play two shows each night, at 8 pm and 12 pm. There is a good chance that Alingus will play Hampton's Country Club on either the 20th or the 21st. BBC2's Jazz Scene From Ronnie Scott's tonight (Thursday) features the Gary Burton Quartet, the Mary Lou Williams Trio, and the Clarke-Boland Band.

IN addition that year were the alto statements of the "pretty" theme of "Iberik And Ten Fantasy" on the Victor and Okeh versions. This was played by Otto at Ellington concerts in '33, as were the next solo on "Sophisticated Lady" and a sentimental rendering from the Gary Burton Quartet, the Mary Lou Williams Trio, and the Clarke-Boland Band.

COVENTRY brings music in the big band style of Fletcher Henderson and Duke Ellington to the Salvation Club at the Birmingham Arms, Birmingham, on November 6.

CHISHOLM to appear at their session at the County Hotel, Kendal on Monday next (Sept. 7) has created so much interest that he will also appear on the previous night (Sunday, 6) at the same venue.

CHRIS BERRY has re-formed his jazz band and appears each Thursday at the Midland Hotel in the West Didsbury suburb of Manchester... Tony Iddon, who quit the Red River Jazzmen some months ago, is now back with the band again, but only for its Sunday residency at the Warren Bulkeley Hotel in Stockport, Cheshire.

PIANIST Johnny Patrick flies to Russia later this month (September) with MU Secretary-elect John Morton as part of an Equity-MU delegation on a ten-day visit at the invitation of the Russian Cultural Workers Union. "I understand there's quite a thriving jazz scene there and I'm hoping to hear some of their musicians," said Patrick, whose big band will be accompanying Anita O'Day at the Jazz Expo in London on October 30.

MONDAY next (7) the Merseyside Jazz Society opens its second season — at a new venue. Henceforth meetings will be held each Monday at Bucks Club, Bulerton St. (owned by Olympic Gold Medalist Tony Buck) and on opening night music will be provided by the Ray Smith Quartet, and the Panama Jazz Band.

MUSICIANS taking part in a jazz-and-poetry recital at the Trafalgar Hotel, Moseley, Birmingham, on Friday (September 4) include Ian Boyle (flugel horn), Ipti, Ron Hills (tmb.), Dave Wallin (pno.), Rod Sizer (bass) and Roy Dutton (drs.).

MIKE Westbrook Concert Band appears at the Downbeat Club, Manor House on Sunday, in company with the resident Les Condon Quintet.

THE BOOKING by Kendal Jazz Club of trombonist George

RICHARD WILLIAMS

Chris Welch takes a nostalgic trip



REDONIONS: fine band

Up a hazy river...

IN THE DAYS before rock was king, Britain's youth used to break in another music form which afforded mass excitement. The sound of Trad reigned throughout the late 50's and many were the banjos plunked and jugs of elder consumed.

In those innocent days of yesteryear when acid rock was unknown and hard rock meant something sticky from Margate, the equivalent of our modern super festival was a "floating festival of jazz."

Fans would pile aboard sturdy vessels like the "Sovereign" and "Uafodil," stoked up with crates of beer and live all the way to the coast to the meadow banks of Ken Colyer, Chris Barber, Monty Sunshine and Mick Mulligan.

The starting point was Tower Bridge, London, for boats going downstream but there were smaller upstream affairs involving a pleasure launch, a couple of bands and a bar that stayed open all day.

One such affair took place on the "Hames" only recently, and in the midst of such nightmares of endurance as the Bath and Isle of Wight Festivals it was more than nostalgic to punt up river — it was a relief.

Reading Jazz Club have been running an annual Riverboat Shuffle, as we used to call them, in the teeth of the jazz decline.

The physical act of "catching the boat" brought back memories of panics and missed connections. The plan was to meet fellow revivalist Barrie Wentzell at Waterloo station. Barrie is one of the world's last surviving "ravers" who thinks the skiffle boom is still on.

Getting up Sunday morning at 6.30 am was a struggle. Finding train services from Waterloo were operating from Clapham Junction was a minor setback. Their late departure was a disaster.

As we arrived at meant we arrived at Windsor in time to watch, panting from the pier, the pleasure launch Windsor Castle chugging merrily up around the bend and out of sight.

"Quick — we'll catch it up at the next lock," gasped Barrie, worried but determined. As we ran up the steep hill towards the castle another group of zeal but determined ravers dogged our footsteps to the cab rank.

"The — didn't wait," said one bearded chap with a northern accent. "And I got up at 6 am," swore his friend with a cockney accent. But there was no fighting over the one cab driver. We trad fans stick together. All five squashed in, ordered the cab to follow the boat and discussed the situation in colourful language.

The driver was so excited we went round the

castle twice before remembering which way we were braced. "Boulters Lock" said Barrie. "We must get there before the boat — one hour early. Boulters Lock was the third one upstream — and the local hotel was NOT serving coffee."

We sat on the lock side and watched weekend boaters shouting abuse at each other as they scraped pastwork.

"Are you with the Jazz Boat?" asked a gloomy chap who tamped along the road. "You won't get on," he predicted with finality. "They've sold ten many tickets. They wouldn't let me on."

"Let them try and stop me," said Barrie stoutly while I peered down the river trying to spy the missing craft.

As if by magic a small crowd of sightseers had gathered on the bridge. Perhaps they could sense the approach of a jazz boat. And lo — the sound of "A Closer Walk With Thee" echoed over the waters and the "Windsor Castle" hove to and looked the ravers were dancing, the beer was flowing and banjos plunking.

On closer inspection it was obvious the boat was far from overcrowded. Most of the passengers seemed packed in the bar while the band was set up in the bow. On the top deck a few figures were huddled in the chilly sunshine, including one elderly man in a grey macintosh who danced and grinned in a foolish fashion, studiously ignored by his fellows.

The Red Onions, a fine band from Australia swung with considerable fire, and took turns with the Blackbottom Stompers. This fine bunch of men invited me to take a turn at the drums, which was an honour and an own up.

Unfortunately, owing to my mildly incited state, a drum break ended in a shambles of lumbled sticks work and much swearing.

Fortunately, the audience were in sufficient high humour to do little more than laugh heartily and the band accepted the facts of a sisters-in life with cheerful charity.

Mistlow was not quite ready for the invasion that arrived at 2 pm. There was a wild dash for the pub, and oldie tea shoppes hastily barred their doors.

The captain of our ship had been adamant about the departure time, and the last stage of the journey began with the extraordinary sight of pensioners living in sympathetic fury, on a neighbouring launch. It was like a scene from a Ken Russell movie.

There was a hearty laughter all round, and one felt the generation gap had been successfully bridged.

Rock festivals can do their worst — as long as the jazz boats keep afloat there will be a corner of sanity left for music lovers.

AFTER Julie Driscoll and Christine Perfect, who is going to be the next British female blues singer? Tire-some, boring question? Not any more because her name is Maggie Bell, and she's a gritty growler from Glasgow who has the fortune to be with one of Britain's most promising new bands. Stone the Crows.

The phrase "they are a together band" follows every fast riff, every crisp change of chords, but Stone the Crows have legitimate togetherness.

"We're not only musically together, but our heads are together, and that's true togetherness," lead guitarist Les Harvey told me, while I was being treated to a sneak playing of the band's next album.

It was indeed a superb experience, for this album is going to be a monster. It's a complete album, a beautiful album, and one of the most musical collections of music I have heard for a long while.

Each track is totally different, there's rock, there's nightmarish noise, there's soul, and there is this incredible vocal stuff from Maggie that is going to set a lot of minds on fire. It is not a complete album, but lyrically it says much. It comments on life, but in a sincere, acceptable sense.

Maggie is over the moon about the success the band is having.

"We are happy together, everything is working out so well. We know exactly where we are going. Time was when a female singer with a male band had a reputation to look after. Mothers really used to get worried about what



STONE THE CROWS: we know where we're going

could happen to their daughter, but in a set-up like Crows, there is nothing sinister, nothing seedy about it at all."

Sitting back in the pilot's seat with the headphones on I was met with the first track.

A thundering thing that brings out Maggie's voice to such a blasty extent that I felt worried for her. She does not possess a weird voice, but something resembling Rod Stewart coming out of a

female's mouth is not exactly a standard sound.

"You know that was the first comment someone made in the States about me. I don't suppose I mind sounding like Rod, but I am a woman!"

This week Crows commence a tour with Taste, and they were really looking forward to it. "Tours are without doubt where it is at," said Les, because people genuinely go there to listen to music

and for nothing else. "It's not like a festival or a club, where many people go for some other thing that lives in the atmosphere. I would really like to see the tour come back in a big way."

I would like to see cinemas really cut out to put music on, with superb sound systems, speakers all over the hall."

The record had now progressed into something a little

Eastern. Every second of the music was interesting, boring down was totally avoided by break-up and by total scale changes, which came just as the right time. The sounds being produced were light and precise. Les's guitar playing was extremely clever, but never over-exposed. It breaks off into a jazz feel with delightfully chunky organ. "This is a bit sexual," says Les.

A bad track must come, but they don't. Everything is perfect, and this album is going to do real business. Great stuff, an integration of many forms of music. Such tasty material.

"We are really thrilled with the whole thing. This album has captured us as we are, and we are optimistic as to its future," said Les.

Crows have done very little hassling, very little pushing to sell themselves commercially. They don't agree with standard promotional ideas. The past has proved that it's our music that sells us, and things are going to keep that way. We don't want to hammer against people's ears, or drag them along. We are getting a good reputation for being honest, and we like that," said Les.

The album should be released next month, both here and in the States, where Crows made such an impact recently. They were greatly impressed by what went on in the States, and were flattered by their reception. But you can't keep a good band down, and Crows are without doubt on the up. —

ROY HOLLINGWORTH

Polydor Records Present

ON TOUR

TASTE

STONE THE CROWS

JAKE HOLMES

SEP. 6 · CROYDON · Fairfield Hall
 SEP. 7 · BRISTOL · Colston Hall
 SEP. 9 · MANCHESTER · Free Trade Hall
 SEP. 10 · GLASGOW · City Hall
 SEP. 11 · LIVERPOOL · Philharmonic Hall
 SEP. 12 · ABERDEEN · Music Hall

SEP. 13 · EDINBURGH · Caley Cinema
 SEP. 14 · LEICESTER · De Montfort Hall
 SEP. 30 · BIRMINGHAM · Town Hall
 OCT. 1 · SOUTHAMPTON · Guild Hall
 OCT. 4 · LONDON · Lyceum
 OCT. 5 · GUILDFORD · Civic Hall

ARMY

EQUATION: x megatons = Hiroshima; y megatons = Nagasaki
 ∴ xyz megatons = the World. QED

Jiving Boots

THE WEEKLY ADVENTURES OF A LOSER MUSICIAN

Boots goes on a health kick

"UGLY isn't he revolted in!" This cry from a teenage fan, did little to boost the morale of Boots, Jiving, as he slipped through a police cordon from the stage door of the Granada, Washington, to his waiting limousine.

"I feel... rejected," he whispered, later in his suite at the Ma Kettle boarding house.

"Don't let it worry you, for God's sake," said his current manager Irving Schmuck. "You might get ill and miss Miss Gisel and miss Miss Gisel that means — miss money. Mirrors!" Irving turned pale and had to be lead out into fresh air.

But there were more sympathetic ears ready to appreciate the Boots dilemma. "Being ugly is grim," said a St. John ambulance man, always on duty in time of pop at Granada.



Drawing by BARRY FANTONI

his sober uniform with health.

Eyes sparked, his teeth were white and regular, his hair flowed in golden luxury, and his skin was like rare silk. Glowing personality seemed to radiate for his pores, and his limbs were supple and strong, like a hero of the Russian steppes.

Farm

"Yes, you do look pretty fit," acknowledged Boots in growing surprise. "How did you manage to achieve such bodily and spiritual perfection?"

"Like some god from classical mythology, the ambulance man picked up Boots with one hand, placed him effortlessly on top of ailing cabinet, and told his tale.

"I went to a health farm," he said simply. "Get me down and I'll take the rest from Where's that farm?"

"Of course they may not do as much for you, as they did for me. But the address is the Elysian Fields, Dotley. It costs 23 guineas a day, and they guarantee black spots refunded within seven days if not satisfied."

Much to Schmuck's distress, Boots cancelled the tour and motor cycled to the Farm next day.

"Heavens, you are in a state," greeted Dr. Verner von Drawn, the superintendent. "We must take a quick inventory... of your main complaints..."

Boots stared shame-faced into a mirror as technicians toiled around his stomach with a tape measure and attached sensitive recording devices to his anal extremities.

He saw a swollen beer-belly, bags under the eyes, white, sagging skin, broken crown, a wrinkled, loquacious face, haunted by debauch and disuse, wasted limbs, scarce able to support a tottering frame.

"Woe," sighed Boots. "Woe, woe."

"And you yoy" smiled the good Doctor. "Don't worry, we have ways of making you walk. Turn wheels here and you can become almost human."

For days Boots existed entirely on a diet of nuts, porridge, and gruel. All alcohol was barred, as were cigarettes and steaks. He was chained to complicated exercise machines resembling combine harvesters, and taken on an endless round of boating, swimming, running, jumping and tunneling.

Fasting

He was closeted with Hindu priests, introduced into the arts of yoga, and educated in spiritualism.

After days of beating, scourging and fasting, Jiving K. Boots emerged a superman, beautiful, wise and strong.

Men gazed in his path, women gasped, children clustered round and followed him through the streets, calling his name in delight.

The Pope and President Nixon sent greetings and pleas for advice in dealing with world problems. Scientists begged for interviews and philosophers touched his robes. Journalists clamoured for an audience and the peoples of the world prayed for his blessing.

But as he slipped through an army cordon from a side door, after opening a new cathedral in Bolivia, a teenage girl called out: "Ha! Boots es grottel!"

Boots stared at the girl, tears starting from his eyes as the army began shooting rifles into the air. "Grottel!" he faltered. "Does that mean ugly?"

"Si gringo, I have treasured my only photograph of you for years. What has happened to the once so lovable Boots? Where is the hitchy face and in-growing of kneecaps? I am, how you say — heart-broken!"

"Lead me to the nearest bar," said Boots. "I need fish and chips, drugs and eight pints of beer! Your loved one will be back soon!"

LIKE a thousand other relatively unknown groups, Supertramp are trying hard to make a name for themselves. But unlike most groups in a similar position, they have an excellent recommendation — their first album.

Richard Davies (organ, electric piano, vocals), Roger Hodgson (bass guitar, vocals), Richard Palmer (lead guitar and vocals) and Robert Millar (drums) have combined to produce some very tasteful material. Latest addition to the group is David Winthrop (saxophone, flute and vocals) who was not featured on the album. The full effect of Supertramp, then, is as yet a relatively unknown quality. During a recent breakfast ritual I asked Roger and Richard Davies how the group had first started.

"I started the group off really, after my old group broke up. My manager asked me if I wanted to start again with new musicians," Richard Davies told me, in between gulps of bacon, sausages and other delicacies.

"We put an advert in, and built up the group from there. Me and Roger are the two main composers and Richard Palmer is writing the lyrics at the moment. When we first started we took a wrong direction in trying to do complicated stuff, but we've changed that now."

"The forming of the group and getting a record out has taken six years and we're itching in get out on the road," Roger broke in.

Was there any particular sound or instrument which they felt would identify them?

"Ideally we're just five guys on stage just growing along," said Richard Davies. "If anything the electric piano may be the distinctive thing. Also we've got some weird voices."

"We have very different voices," agreed Roger. "This comes out in the moods of the songs we usually sing. It's got a harsh voice." Richard explained that when either he or Roger thought of the beginnings of a song, they tried to get the mood across to Richard Palmer and he wrote the lyrics.

"When we write a song we find that some line will just come onto our heads subconsciously," said Roger. "Richard grabs those lines and writes lyrics around them, making them fit the mood of the song."

Richard Palmer strode in at that moment, and I asked how he shaped the lyrics.

"This is contradictory because it's not what I'm doing, but the lyrics that impress me the most are ballad lyrics about concrete people and places, rather than abstract ideas

Tramp hits the road

— like the Band do," he said. "It's not always possible but if you can make the words stand up on their own without the music then it's good. The attraction of the ballad is that the song tells a story. I admire lyrics if they make sense."

"The days of the protest song as such are over. It's much better to tell a story illustrating a point I'm not sure that it's the business of the rock-and-roll band to protest. It does seem to me a little bit easy to use the stage or record as a soapbox."

"Most people in the music business seem to adopt other people's convictions without thinking up for themselves. I try to make a personal point with my lyrics. The right thing is to try and present an attitude — just a statement of fact from which it's evident that you are thinking in a certain way."

"The songs I admire are narrative. Protest songs are essentially negative. Jefferson Airplane who I like a lot, have a very positive attitude. They drag you into their field of influence. Many groups don't have the personally power to do that."

Did they feel that their album represented them fairly?

"I'm satisfied with this album in view of how long we'd been formed when we made it," said Richard Davies. "When we made it Robert had only been with us a week."

"We've got about twenty songs for our next album now," Roger told me. "It's very much different from the first one emotionally."

"The last album was songs which Richard and I had written before Supertramp was formed," said Roger. "The next one is going to be songs written since the group started. Now all we've got to do is get the songs. We've got a few University dates and the market we'll be aiming for. — ANDREW MEANS.

Ugly

"I used to be ugly until I found the solution." His voice trailed away to a secretive whisper. Boots looked up. The man who spoke, shone through



There I am on top of the Post Office Tower

Sometimes your ability to hit photographic heights might not be fully appreciated. And might need some close attention. So Amateur Photographer have kindly written an *Enlarger & Darkroom Guide*, listing all the latest Enlargers and Darkroom equipment on the market. To keep you in the picture on all the new developments.

2s Out today **amateur photographer**

ENTERTAINMENT ADVERTISEMENTS
WILL BE FOUND ON PAGES 40, 41, 42 and 43

ROBBINS MUSIC CORPO
RATION has published a fella filled Soft Machine (25s, plus 1s postage) which features the music of Hugh Hopper and contains some of the original arrangements played by the group on their new LP "Third". It includes photos and biographies of members of the Soft Machine and is available from Francis, Day and Hunter Ltd, 23a Ave, Charing Cross Road, London, WC2.

JOHN DALES, who went out to South Africa last December to run the Musical Instrument Division of Gallo (Africa) Ltd, after three years as Farfisa area manager and demonstrator in Britain, has now switched to Hammond (SA) Pty Ltd as Marketing Manager. He is busy in investigating the market in Mozambique, Angola and the whole of Africa.

TESSA SIDDOMS has been appointed Press Officer of Transatlantic Records. Howard Marks continues as Record Editor, Manager and plugger and will liaise with the BBC, local radio stations, disc-jockeys and artists in the promotion of the new side Music catalogue. Production Manager. Michael McDermagh will liaise with radio and TV companies at home and abroad. Artists' responsibilities for creative series and the general promotion of Transatlantic products. Steve Mann has left the national Times.

PERFORMING RIGHT SOCIETY is now using a CMC Key-Recording System including 14 key stations consisting of equipment worth £50,000 at its HQ in Broom Street, London. This will ensure that collection and distribution of royalties is dealt with as economically and efficiently as possible. The PRS grants music users blanket licences authorising them to perform any

which has the sub-publishing rights to the Lennon-Paul McCartney copyrights in the Philippines. It will also embrace all the music companies in the Philippines. The new concern will be managed by Alan Kirchner, who has published 100 of them (114) which have sold 150 million records.

CLEARSTONE are now marketing a new range of Para organs complete with new 12v small pedal. The single-manual 5M 40 costs only £350 and the double-manual 6M 40 costs £387. Both have an adjustable key-board.

TERRY MARSHALL, who has been appointed production manager for Simon-Watts at their factory at Leighton Buzzard for the past three months, has now been appointed as amp engineer. Terry is the son of Jim Marshall and previously helped his father as chief assistant in the family music shop. Marshall and subsequently as multi-instrumentalist at their factory at Blatchley.

STANZA MUSIC has been commissioned by the Musicians Union to provide 500 tributes to rehearsal halls. Each band will receive four. These are now available from Campaign For Live Music, 118 Shaftesbury Avenue, London, W1P 2JZ. Stanza Music now produces about 200 arrangements for big and small bands varying from six to 20-piece and is at present negotiating for these to be distributed in Great Britain.

JOHN HORNBY SKEMES is having new office and comprising warehouse accommodation secure, fuel and cooling present HQ at Garforth near Leeds. Set out on two floors,

it will also include a new show room and should be ready for occupation by the end of October.

MR & M. WICKHAM, managing director of the Education Dept, is the author of a music book arranged for the C organ, titled *Playing For Pleasure*, Book 2. It costs 7s. 6d. from KPM.

ROSETTI have set up an Electronics Division due to the success of their electronic merchandise, particularly the Sapphire and Tornado organs and Triumph amplification. Man in charge is John Rosetti, a musician while employed by EGMA, who became attracted to the field in education. He will visit retailers, demonstrate the products and arrange and carry out promotions, travelling in a van specially built for the purpose.

CENTROLON'S Freeman Syn- is the first in a range of fully polyphonic keyboard, which provides the facility of accurately creating several instrumental structures of chords, playing in a wide range of styles and for use in live performance, where it will blend satisfactorily with other keyboard instruments, groups and full orchestras.

170 is the 50th anniversary Ltd and is also the 50th year of continuous service by their Marchioness. They have joined as an award year 1920 and received his present house. Manager Car Many years.

CHRIS HAYES

Grade 6



JOHN LENNON now publishing company

AMERICAN public relations firm, Gresham, Swaney and Gibson are now responsible for all public relations work in the country's repertoire and the compilation of some 20,000 copyright owners are involved in the project.

A NEW worldwide music publishing company has been formed by Sir Lawton D. Kirchner, of the Kirchner Entertainment Corporation. It will incorporate all the music companies owned but with the exception of Northern Songs and its subsidiaries. It will manage the interests of Natlie Music.

Hump: older, wiser, posher



ENGELBERT HUMPERDINCK: For those who instinctively know which knife and fork to use

HOLLYWOOD. — The brash young Beverly Hills publicist sipped his champagne, gazed earnestly through smoked glasses and said: "Oh, but they're absolutely two distinctly talents — no similarity whatsoever." His tone was one of controlled outrage and his Californian tan turned just a shade pinker than his shrip au gratin.

The scene was a supper party at the fashionable Le Bistrot, a pseudo Victorian watering place in Beverly Hills, where the beautiful people gather to admire the beautiful people. The guest of honour was one of those two distinct talents, Mr. Engelbert Humperdinck, who sat at another table surrounded by aging but still lovely

ladies, looking alternately tired, bored and acutely embarrassed.

The publicist's chagrin had been occasioned by someone's off-hand suggestion that maybe he was handling publicity for both Mr. Humperdinck and his lively stable mate Tom Jones.

"Our approach has to be totally different for each of them," he continued after another couple of reassuring sips at his champagne. And, looking around the Bistrot, one could indeed see that it was.

Someone in their wisdom this side of the pond has obviously decided that Engelbert needs that extra touch of class to firmly separate him from his gutay stable mate. So they rounded up only those socially acceptable few for the supper: McDonald Carey, Barbara Rush and director Vincente Minelli. No, this was definitely

more of the creme de la creme and very Los Angeles social register assembled to pay their respects to Engelbert.

"He is rather handsome," one well-heeled matron remarked in plummy tones of Bel Air, which may have been the reason that Engelbert excused himself early pleading tiredness, and returned to the safety of his hotel suite.

The scene changed a few days later to the home of the British Consul General in Los Angeles, an imposing Spanish-style mansion in the better part of town. The guest of honour was still Humperdinck; the guest list fairly socially

acceptable with just the necessary number of pressmen thrown in to keep the party democratic.

Engelbert stood by Consul General Franklin murmuring "So nice to meet you," and "Glad you could come," and looking, heaven help him, even more uncomfortable than at the Bistrot.

The consulate reception was obviously part of the overall plan to give Engelbert the new image. Forget the teenie boppers, forget Jones' menopausal following. Humperdinck will attract the sophisticates; all those people who instinctively know which knife and fork to use and

who can balance an hors d'oeuvre, a cocktail and a handbag in one hand.

His Los Angeles performance at the Greek Theatre showed a new, more polished Engelbert, far removed from the gauche, rather awkward young man of his television series. He did a controlled bumps and grinds novelty number with some slightly naughty lyrics, a number of smooth as satin ballads and even a sophisticated piece of bedroom banter with an eager volunteer from the audience.

Of his opening the Los Angeles Times declared: "In the varied world of

pop music, there is always room for a good-looking singer with a strong voice and lots of polish. Humperdinck fits the role better than most."

Taking a breather from what his publicity agent called six hours of publicity pictures before continuing his nine-month tour which takes him to Hawaii, Australia back to America and on to Canada, Engelbert finally talked.

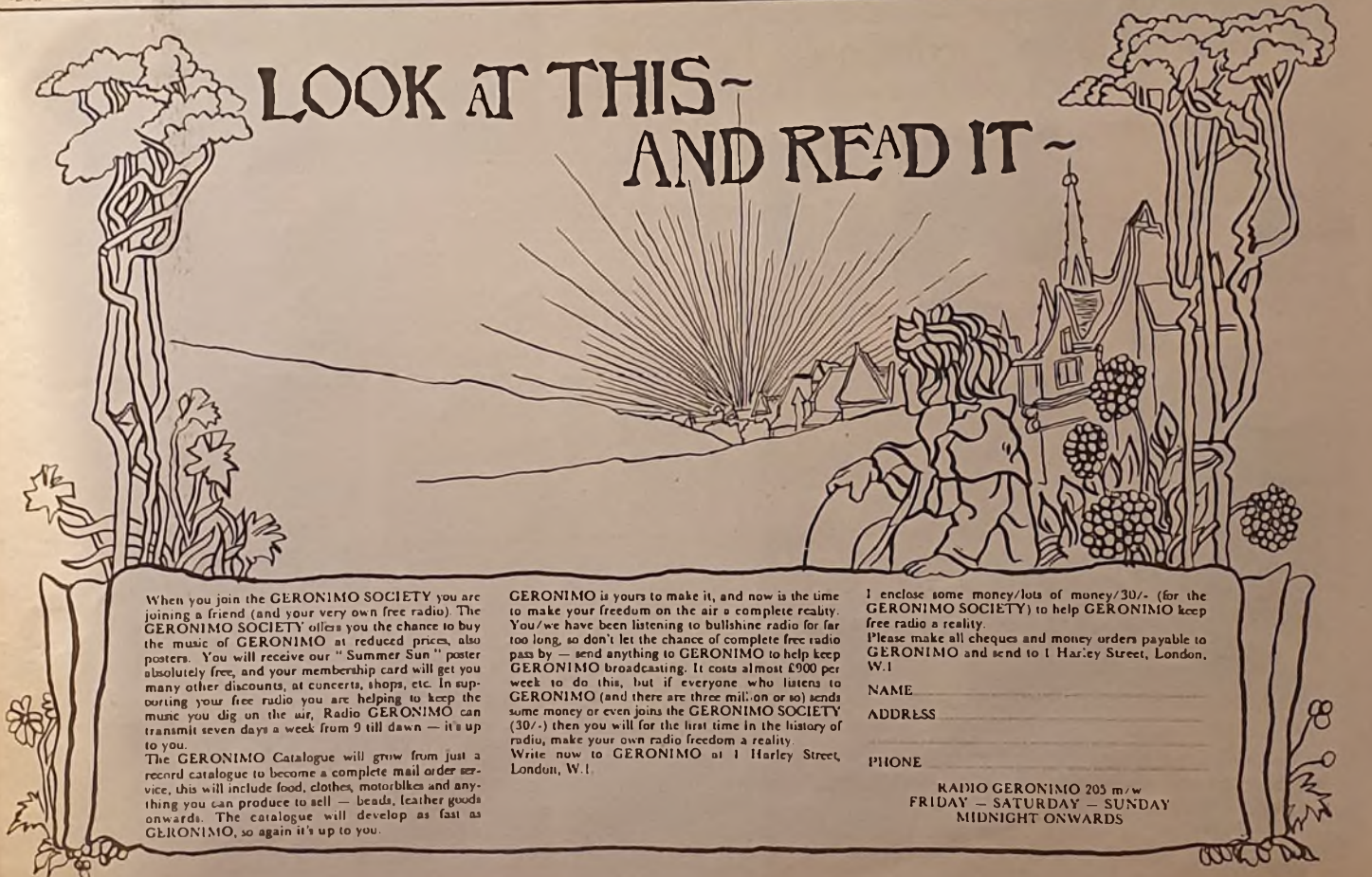
"If I've changed in any way," he reflected, "it's experience that's done it. I feel a lot easier when I'm on stage. And also maturity has a lot to do with it. As a man gets older he gets wiser. It's a natural hap-

pening. My performance now is geared towards generating love between me and the audience. And as for my being more sexy now, I'm just letting out what was inside me all along. I was probably too inhibited before."

While in California Engelbert taped two guest spots on the Dean Martin show and took a few on-the-job lessons from the polished pro Martin.

Admitted Engelbert: "I'm aiming at a Dean Martin type of approach. He's absolutely magnificent. From the moment he opens his mouth he has complete rapport with the audience... what a performer."

LOOK AT THIS~ AND READ IT~



When you join the GERONIMO SOCIETY you are joining a friend (and your very own free radio). The GERONIMO SOCIETY offers you the chance to buy the music of GERONIMO at reduced prices, also posters. You will receive our "Summer Sun" poster absolutely free, and your membership card will get you many other discounts, at concerts, shops, etc. In supporting your free radio you are helping to keep the music you dig on the air. Radio GERONIMO can transmit seven days a week from 9 till dawn — it's up to you.

The GERONIMO Catalogue will grow from just a record catalogue to become a complete mail order service, this will include food, clothes, motorbikes and anything you can produce to sell — beads, leather goods onwards. The catalogue will develop as fast as GERONIMO, so again it's up to you.

GERONIMO is yours to make it, and now is the time to make your freedom on the air a complete reality. You/we have been listening to bullshine radio for far too long, so don't let the chance of complete free radio pass by — send anything to GERONIMO to help keep GERONIMO broadcasting. It costs almost £900 per week to do this, but if everyone who listens to GERONIMO (and there are three million or so) sends some money or even joins the GERONIMO SOCIETY (30/-) then you will for the first time in the history of radio, make your own radio freedom a reality. Write now to GERONIMO at 1 Harley Street, London, W.1.

I enclose some money/lots of money/30/- (for the GERONIMO SOCIETY) to help GERONIMO keep free radio a reality. Please make all cheques and money orders payable to GERONIMO and send to 1 Harley Street, London, W.1

NAME _____
ADDRESS _____
PHONE _____

RADIO GERONIMO 205 m/w
FRIDAY — SATURDAY — SUNDAY
MIDNIGHT ONWARDS

HAWKWIND are the progressive band, who, they say, are too progressive for British progressive clubs, and receive few bookings because of that fact.

"We don't do too much work. Most of Britain's progressive clubs won't have us, because they say we are too progressive for them," said Dave Brock, singer and guitarist with the electronic group.

"But work is picking up now," added Nick Turner, "mainly because of the LP. I think we have six bookings next month."

Hawkwind, a truly progressive group, don't just rely on noise and gas to create excitement. The strangely named Diamik plays electronic noises on an audio generator which is an important part of the overall sound. "Diamik originally joined as our 'rodie,' but when we found he was interested in making noises on electric things, we asked him to join."

"It was the same with Nick. He came to town to join us as our rodie, and when we found he played alto, we asked him to join as well," said Dave.

Nick added: "When they asked me to join as a musician, I said yes. Then I realised I hadn't played the alto for about five years, so I had to brush up on my technique pretty quickly."

The group — Nick, alto; Dave, vocals and guitar; Huw Langton, lead guitar; Diamik, electronic noises; Terry Ollia, drums; and Thomas Cimble, bass (he replaced John Harrison who played bass on the album) — were planning to do a free concert on the late of Wight, when I met them

The Hawk: sailing in the face of the wind

last week. "We did a free concert at Bath with the Pink Fairies and we are going to do the same at the 'Lo-W,'" said Dave Brock.

"We did a free thing the other week at the Scrubs and really enjoyed it. When a concert is for free you get good vibrations because no-one has paid to see you. You are on the same level as the audience, the only difference being the fact that you are playing the guitar and not them," said Dave.

"When we played at Bath we organised a collection. The things we received were Incredible Money, acid and loads of other things," added Nick.

The subject changed to money and groups, and how it changed them, and the unfortunate fact that because Hawkwind have no money, at least half of them are sleeping rough at any one time. "A lot of bands as they become successful and earn a lot of bread seem to put

themselves above the audience. When you get successful, bread does seem to change a lot of people. A lot of hands get their bread then forget what they were before."

They tend to turn their backs on the people they mixed with before, said Huw, sitting reading a Batman comic.

"Yeah, but when you get a lot of bread, you get a lot of hangers on," challenged Nick. "But you have to sort them out from your real friends, not cut yourself off from everyone," said Dave.

due for release in March then put back, and put back again, when the factory went on holiday for a week," was cut live in the studio.

"We tried double tracking, and laying down separate parts, but it was so sterile that we ended up just playing it live. Doing two or three takes of each number and picking the best, after a little polish, was added here and there," said Nick.

"The studio was sterile and inhuman," added Huw, before sinking back into his comic. "A lot of the takes were

much longer when we did them in the studio. Dave writes the idea for the songs, then improvise round that idea, including the words which Dave writes roughly beforehand. The trouble is the cuts were about 15 or 20 minutes each, then they cut them down to seven and things like that," added Nick.

Hawkwind are now using lights and strobes to turn their audiences on. "We want to use a complete environmental thing, where all the senses are moved and used. We want people to get stoned on the show, not on acid and

things. "At the moment we are rehearsing with the strobes turned on us, and it really does get you high," said Nick.

"And Diamik is working on a thing where sheets of reflecting plastic are put in front of the speakers, and they move round with the sound waves, sending sound and reflected light in all directions. But one of our troubles is money," said Dave.

"We want to add a Moog to our line-up, and really give Diamik something to do. But money we have not got." — MARK PLUMMER.

ANY QUESTIONS?

WHAT was the scale length of the Maccferri guitar played by Django Reinhardt, did he use light or heavy gauge strings, did the guitar have some kind of built-in resonator and is the model still available? — Thomas Hall, Wandsworth.

The scale length was normal, which means approximately 25 inches. As far as I can remember, the bass strings were on the heavy side, and the probability therefore is that the treble strings were matched, but in any case, he could not have obtained that thick, rich sound with the ultra light gauge strings that are used today. The guitar was fitted with a concave shell-shaped reflector under the soundhole which had the effect of projecting the sound. But not all models were made in this way. The availability of the Maccferri today depends on someone wanting to sell, because they haven't been made since 1939. — IVOR MAIRANTS.

WHAT are the birthdates of the members of Free and can you tell me anything about a group called Wild Flowers which Paul Rodgers used to be with before he joined Free? — L. Riley, Sunderland.

Andy Fraser, 3 July 1952, Simon Kirk, 28 July 1949, Paul Rodgers, 17 December 1949 and Paul Kossoff, 14 September 1950. Paul Rodgers formed a group called the Road Runners while attending St Thomas's School, at Linthorpe, Middlesbrough. They changed their name to Wild Flowers when they turned pro and came to London to do a few gigs. But they soon broke up and went their own ways.

HOW DO we use a fuzz-box correctly? — Vasevencant Johan, Poperinghe, Belgium.

Make sure that the output from the guitar is turned to its maximum, which will enable you to obtain the longest sustain and fuzziest sound. Some fuzz units have treble and bass controls and others none. Fuzz sounds should be present on the fuzz unit as required. Overall volume should be set by the volume control on the amplifier and not on the guitar. Due to the high gain involved to obtain the fuzz sound, the guitar should be kept well away from the output lead cable and amplifier. A speaker cabinet to avoid feedback. It is sometimes advisable to take some of the treble off the amplifier setting to avoid treble feedback when working very close to amplifier and speakers. Switch off batteries in fuzz unit when not



DJANGO REINHARDT: has a thick, rich sound

in use and always carry a spare. — ALAN HARDING, Chief Engineer, Vox Sound Ltd.

WHO PLAYED lead guitar on the original version of "Shakin' All Over" by Johnny Kidd and the Pirates, who wrote the song and are any recordings by Johnny Kidd still available? — J. Pearson, Silloth, Cumberland.

Lead guitarist was Jimmy Green. Composer of the song was Johnny Kidd. All his records are now deleted.

WHEN WILL the new Pink Floyd LP be released and what is it going to be called? — Mark Lockett, Ormskirk. How can I get their "Interstellar Overdrive." — Tim Caldwell, Wigston, Leicestershire.

Title of the new album will be "Atom Heart Mother" and it will be released on Harvest on October 7. "Interstellar" is a track of their LP, "Piper At The Gates Of Dawn" (Harvest SK 6157).

WHICH guitar, amplifier and strings are used by Richard Thompson, of Fairport Convention? — S. Sansam, Yoville.

For the past six months I've played a Fender Stratocaster, but before that I had a Gibson Les Paul. On both guitars I've used La Bella rock 'n' roll strings. I also have an acoustic guitar made by John Bailey. My amp is a Fender Dual Showman. — Richard Thompson.

WHO IS L'Angelo Minterlao, who played rhythmic guitar on Badge, by the Cream? Was it really George Harrison? — Robert Downie, Newburgh, Aberdeenshire.

It was an extremely well-known musical celebrity who normally plays rhythm guitar, but as he records for another label his identity could not be revealed.

George Harrison was co-writer of the tune.

MY FRIENDS and I have decided to stage a square dance for some old folk, but we've been unable to find a record with the authentic calls on it. — A. Yates, Sunbury-on-Thames.

"Dancing For Fun," Volume 1 (12s dd) and Volume 2 (15s), issued by the English Folk Dance and Song Society, 2 Regents Park Road, London, NW1, features easy square dances with appropriate calls and a book repeating the instructions and giving diagrams of the dances. Postage is 1s on each record.

WHAT make of string is most suitable on acoustic guitar? — Bill Wakeling, Harrow.

It depends on your personal preference and requirements, of course, but I use Squire City light-gauge Set 5,000 on six-string acoustic guitar because they provide a good acoustic tone without having to use heavy-gauge strings. — MICK DOLAN, Hard Mead.

WHAT make of tenor and soprano saxophones were played by the late John Coltrane? — Barry Rose, Linden, Cambs.

Ronnie Scott says that John Coltrane played a

How did Django do it?

Selmer soprano and a Selmer Mark VI tenor.

CAN you give me some details about the bouzouki, where I can obtain one, and how it is tuned? — John Chilcott, Manchester.

The bouzouki is a fretted-instrument with a pear-shaped body like a mandolin, but slightly larger and with a much bigger neck. It has eight strings tuned in four pairs: (1) D (2) A (3) F (4) C. This is a tone down from the top four strings of guitar. There are six strings tuned in three pairs: (1) D (2) A (3) D. You can get a bouzouki from the Ivor Mairants Music Centre, 5, Bathmore Place, Oxford Street, London, W1, price £25 or £30.

I'M A YOUNG saxophone player interested in learning to play jazz. I've been told about the National Youth Jazz Association but have been unable to locate them. — Arnold Woodside, Coventry.

Free classes are run every night of the week in London, where there are 15 bands and classes covering all instruments. There are also bands in Manchester, Birmingham, Repton, Oxford and Redbridge (Hford). Subscription is 10s a year and full details are available from Bill Ashton, Chairman of the National Youth Jazz Association, 11 Victor Road, Harrow, Middlesex (01-863 2717).

LET'S MAKE MUSIC

IT'S FUN TO PLAY



It's fun to make music. Here is a fascinating book with articles by top musicians telling you how they made it. And how you can make it. Whatever instrument you play or want to play.

Contributors include Derek Woodworth, Kenny Ball, Jimmy Hogg, Tony Reeves, John Dankworth, Ian Anderson (of Jethro Tull), Kenny Clarke (Bud), Bill Le Sage, Ronnie Scott, Alan Hovav, Steve Nye

Obtainable from your bookseller. In the event of difficulty write to: IPC Specialist & Professional Press Ltd. (Sundry Sales)

76

© Binding Green Lane, London, EC1P 1DB

YOUR QUERIES should be sent to Any Questions Melody Maker, 161 Fleet St., London, EC4. Each question MUST be accompanied by this coupon.

MELODY MAKER READER SERVICE ANY QUESTIONS

Looking back on Bacharach and David

HOLLYWOOD, TUESDAY

HURT BACHARACH AND HAL DAVID began writing songs together in 1957. Their first hit, "The Story Of My Life," was primitive in every respect. Structurally, it was a 12-bar strain with an eight-bar refrain; melodically and harmonically it resembled a thousand other hits. Lyrically it had every cliché from "the moment when your lips met mine" to "never, never more to part."

More than Lennon & McCartney, more than any other writer or pair, this team has succeeded in drawing the popular song away from the dreary old 32-bar chorus format (A-A-U-A) and away from the verse-and-chorus tradition, while retaining and extending the system of chords and their relationships that is at least as old as Tin Pan Alley.

There is no more admirable example of their technique and style than "Alfie." It has no verse; just an oddly assembled 40-bar chorus, in which the main melodic theme is heard in the opening bars and reappears only once, at bar 27. In between, the melody and chords veer off into unpredictable byways. David's lyric is a masterful putdown of the movie character's cynicism (if life belongs only to the strong, Alfie what will you lend on an old golden rule?), with a sentimental but non-mawkish ending.

At the other end of the spectrum is a gem of simplicity, "Do You Know The Way To San Jose?" Here we find the Bacharach device of using instrumental riffs or interludes that are important enough to become an inseparable part of the song. The main phrase is five bars long rather than the usual four, enabling David to add a sort of afterthought (I may go wrong and lose my way), which Bacharach places on lower notes to de-emphasize them. David makes a concise statement about the perils of the big city and the transience of Hollywood life.

Although he occasionally indulges in a semi-narrative style ("24 Hours From Tulsa"), David's normal approach is that of the standard chronicler of romance.



DIONNE WARWICK/BOBBIE GENTRY: hits with B and D songs

These are predominantly the ageless stories of love lost and found; they make few if any profound social statements.

Similarly, Bacharach, despite his occasional ventures into complexity, basically is providing more mature and less simplistic versions of the kind of songs that pushed forth in the days of live network radio. The essential difference is his freedom. He may unexpectedly jump more than an octave between notes (an old-time publisher would have rejected such an interval as unplayable). He may suddenly switch from words into vocalise, like the "Whoa-o-o-o oh . . . oh . . ." ending of "Make It Easy On Yourself."

Bacharach does not toy around with the beat nearly as much as you might guess. No less than 27 of the songs are in straight common 4/4 time throughout; three are waltzes. The other seven have odd changes of time. Sometimes this is a thoughtful gimmick, as in the suddenly rushed end of the phrase in "I'll Never Fall In Love Again," achieved by cutting two beats out of one bar.

Jerky contours

On the other hand, this freedom can be unnaturally abused. "Premises, Premises," bulges around its midsection, with one bar each successively in 5/4, 3/4, 4/4, 6/4, 3/4, 4/4, 6/4, 2/4, 2/4, 4/4 and 4/4. Since already! The contrivance seems deliberate, as if defying the average singer to follow its jerky contours. Of course, Dionne Warwick, who has turned so many Bacharach-David works into hits (and who, not appreciably, wrote the introduction to this book), can make it all seem easy; but it's still an awkward song, with nothing going for it but a well-mounted high-note riddim. At best it represents a brave failure. It won't be whistled, hummed or played in 1984.

It is ironic that the two weakest B-D products are this overcomplex work and one of the simplest, the Oscar-winning "Raindrops Keep Falling On My Head." There is nothing in this bank of corn — charming and catchy though it is — that could not have been ground out in the Brill Building during the '60s. On the other hand, no awards were ever handed out for "Wives and Lovers," which is perfect in every respect.

Too many of their songs have instructions to "repeat and fade" some closing phrase. This to me has always seemed the ultimate copout in songwriting, a crutch no words-worth-filled men as Bacharach and David should never need to lean.

Bacharach and David belonged together from the start like banana and eggs. The difference today is that now they are curlier and champagne.

LEONARD FEATHER

by Andrew Means

MELANIE sat curled up on an armchair and sipped peppermint tea. She seemed far removed from the powerful voice that raps out songs like "Ruby Tuesday" with such vigour. Within the plush surroundings of her London hotel apartment, she relaxed with the homely atmosphere she'd created. "Music is the only thing I can really do," she explained. "It was just a way of getting through to people, but it's not my passion. If I loved music then I would have gone to music school. After high school I chose to go to drama school because you get involved with people."

PERSONALITY

"I'm at a very satisfying period in my career because people in the States know me, but aren't saturated with my material yet. If it ever got to the point where people knew what I was going to do then it would be terrible. If it did then I think I would stop singing, at least for a time."

"You go through cycles of writing and performing. This is a performing time for me, but I'm not going to push it. I hope I will go into another period of writing soon."

Melanie recently had an American success with her single "Lay Down" which she did with the Edwin Hawkins Singers.

"I really dug singing with them," she said. "I think a lot of my songs have a gospel feeling when they are written, but I don't bring it out when I'm singing them. With the Edwin Hawkins Singers I had a chance to bring it out."

"I don't think of my songs as being powerful. But I guess that my personality comes out in the arrangements. I change my mind a lot. I think that's good. It's just that I'm open and if someone can convince me that what I'm doing is wrong then I will believe them. Some times I suppose it's bad for a public image. But I feel I'm lacking an image. The healthiest thing is if whatever you happen to be becomes your aura."

SHOCKED

Did she identify very strongly with her current single, the Jagger-Richmond composition, "Ruby Tuesday?"

"Sure, I wouldn't sing it if I didn't like it. But it was better as part of the album. It seemed silly to take it out. It shocked me when they released it in this country."

"A lot of people ask me why I don't realise an album with me and my guitar," she continued. "But I like the big arrangements. They give a little more dimension. In fact I don't sing to an arrangement. I will say what I want, and the arranger does it. Sometimes I disagree, but I let him decide. Music and lyrics usually come to me at the same time when I'm writing. I don't think either stands up on its own, in my songs. I don't miss the big arrangements when I'm on stage though. The most I would ever want would be a bass or something to keep me from being lonely."

Melanie mentioned that there was a distinct difference between recording and playing for an audience.

"I'm always nervous about singing live," she said. "It's really comfortable in a studio. Everybody's smiling for me, and we work together as well. As soon as I have audiences listening then music just flows out of me. But beforehand I still have fears. You never know what's going to happen."

Does she enjoy doing festivals?

"I feel that it's a great thing for people to come together. Festivals are spiritual gatherings. People are not there for the music. Music takes the same part as it does in a church. It's there for inspiration."

The greatest thing is that when I sing "Lay Down (Candles In The Rain)" at festivals in America, people light candles."

There is a reference to Meher Baba, the Indian religious leader, in this song, but Melanie was reluctant to comment on the extent of her interest in him. As she explained, her feelings towards him were directed more by a friend's influence than by knowledge of what he stood for.

"Actually followers of Meher Baba are more dedicated to his ideas than he was. I don't feel that he ought to be worshipped. He just had some nice ideas. I love what he said. I like to keep his image in my mind. I always wished that I had never met anybody else who knew about him."

Melanie felt he was essentially a city person. She lives in New Jersey.

If you are aiming for peace of mind then you don't go to the city. But if you want life the city's the place to be."

Did she feel her music reflected the life of the city? She felt it did.

"Whether I know it or not I am trying to tell people something. When I am singing I feel there is something good there between the audience and me. I don't think I'm ever negative."



Melanie...on New York, festivals and Meher Baba

Lokfast

The last word in stands and accessories

Don't be frightened to thrash, bash and generally beat hell out of our Lokfast range of stands, hi-hat and holders.

It can take it all. Without slipping or collapsing. Check the precision adjustments, the rigid construction, the chrome.

When you have a band to support it's your responsibility to buy the best.

Premier

1st IN PERCUSSION

To Premier, 87 Regent St. London, W1R 7HF.

Please send FREE outfits brochure or I enclose 2/- in stamps for full colour catalogue (Please tick as required)

Name

Address

My dealer is

Marmalade kick out the jams

MARMALADE started four years ago playing rock music with a difference. But through economic hardship they changed to a more commercial sound. Now they are trying to get out of the image of the teenybopper band and start playing the music they prefer.

"From the old days of commercial pop we have changed gradually, moving a little bit deeper with each single, and with each album. The singles, Reflections and Rainbow, have been part of a natural progression. But wait until you hear the next album. That really is something different. It goes far deeper than anything we have done before," says Pat Fairley, who plays six-string bass and acoustic guitar.

MONEY

"When we started we did not have too much money. In fact we hardly had any. We decided to release a couple of commercial things and get ourselves on our feet. I don't know whether that was the right or wrong thing to do, but I hope that people will accept us now," added Pat.

The group has been off the road for the last three months, spending their time either in the studio or at home, and it will be another month or two before they get back on the road.

"I miss playing live to audiences. You don't get the same feeling when you play in the studio. But it will be about a month or so until we go back on the road, when the colleges open," said Alan Whitehead, drummer and percussionist.

Although they seem an unlikely group for the college circuit, they find college audiences are willing to accept them. "We played a gig up North in one of the colleges, hilled above Family, who are into a completely different thing to us. But the way we were both received by the audience was the same," said Graham Knight, who plays a conventional bass guitar.

"College audiences seem to accept you. I shall certainly enjoy it when we are back on the road, after all college audiences are meant to be the most intelligent around," said Alan.

Although the group hopes to get their feet firmly to the ground in the college circuit, they will not stop making singles, and are hoping for hits. "When a group makes a single they hope it will be a hit. We will still make singles," said Alan.

"If groups don't want hits then they should not make singles," said Pat.

Alan Whitehead, who is not

as much into the music as the rest of the group, says it is the glamour of show business that gives him his use, and the group is interested in the music, but I'm more interested in the glamour side. While the rest of the group are more level headed, I get more of a kick going out to parties and clubs and things. And I still get a kick out of playing the drums. Even after six years, I still love to play.

"Playing the drums is like playing no other instrument, you can really get it all out of you, when you're over the set."

PRODUCER

Although he is looking forward to getting back on the road, Alan is putting his spare time to good use, and hoping to find a couple of good groups to produce. "Now I have a lot of time on my hands, I am hoping to put it to good use. I've seen a great group who I would like to produce. Their name is Jigsaw, and the last time I saw them they had not been signed up."

"There are plenty of good young groups, who have lots of talent going to waste. I would like to find a couple and turn them into something."

The new sound of the Marmalade has been likened to that of the Crosby, Stills, Nash and Young sound. The group were not mad at



MARMALADE: l to r, from top: Alan Whitehead, Graham Knight, Dean Ford, Patrick Fairley, Junior Campbell

the suggestion, and Alan thought it was a compliment. "At the moment Crosby, Stills and Nash are the top group in America, and maybe the world. Obviously we have heard their records, and some of that must rub off on our writing, but we have not copied them. But being likened to them can't be bad

can it? That is really a compliment." The group has toured this country and the Continent with great success. Though their records have sold well in the States they have no plans to go there yet. "We have spoken to many groups who have been to America and they all say the same.

The first tour you lose money, the second tour you break even and the third tour you make some money. "But when we go to the States we go to make money, why go to lose when we can gain over here?" said Alan.

Three years ago the group played the Windsor Jazz Festival and caused quite a

stir with their music, and it has been a while since that music was heard. But now maybe that sound will be heard for what it is and the group will find their own identity. It's just a pity they can't change that horrible name.

MARK PLUMMER

● In a three-cornered contest, John Morton — executive committee member of the Musicians' Union's Midlands district — has been elected general secretary of the MU.

He takes over leadership of the 33,000-strong MU at the end of March next year, when the present General Secretary, Hardie Ratcliffe, retires. This week, Mr Morton, in an exclusive interview with the MM's Laurie Henshaw, answered questions dealing with the Union's future policy on a series of matters of vital interest to the musical profession.

What would be the first major matters you would like to turn your attention to when you take over as MU general secretary in March?

It has to be remembered that the general secretary is not a dictator. Whatever I go on to say will be what I will endeavour to get people in accord.

What would be your policy on the setting up of commercial radio stations?

a comparable volume of employment to musicians as the BBC. We shall have to see that they employ as many musicians as possible.

There's virtually no employment of musicians in commercial radio in the States, for instance. Records are almost entirely used.

We have to ensure that commercial radio stations use live musicians and also that they use local musicians. Any need time would have to be negotiated.

But we shall have to fight to see that local musicians are used. We have to believe the present Government's protestations about the interest in the arts — just as with any other party. And we would hope these would be reflected in the kind of legislation that sets up commercial radio. That there would be more social consciousness here than appears to be the case in the United States.

DISCUSSIONS

We are likely to be involved in discussions pretty soon. By the time I take over formally at the end of March we shall be well on our way. The job of our union is to try to mould commercial radio so that it does make a contribution to the profession. If a lot of stations are set up, they obviously want additional needs time. What are your views on this?

Nobody could suppose that commercial radio could offer

But I would not want you to get the impression that I support commercial radio. We as a Union are opposed to commercial broadcasting — by either radio or television.

The essence of a commercial operation is that it is commercial radio in any form dictated by primarily a profit objective. If you look at music purely as a profit operation, then there is no more effective and productive way of making music than putting on records.

STERILE

The big problem of the music business is the relationship between the record and the performer. Obviously there is a place for records; on the other hand, the thing that distinguishes music from all other productions is in essence the method of production of music is in part the product. One of the reasons we set up the Campaign for Live Music is that there is something special about being there when the music is made. The possibility of error being there, the possibility of difference being there. All these things obtain only where there is a live performance. By itself, the recorded thing is so sterile.

Would you remove the ban on foreign musicians appearing on Top Of The Pops? And what about foreign exchanges? Policy is made by the union, but would not be against the continuation of reciprocal exchanges. What we have been concerned about is that the exchange drifts away from the original kind of exchange that took place.



JOHN MORTON

there's not so much reciprocity about them as there used to be.

If you take big band jazz — there is a fairly limited market for this. If you bring in Count Basie and send over to America three or four groups, then Basie takes up the market in this country for big-band jazz.

But it is difficult to give a conclusive statement on this. One could also argue that Basie is helping to maintain and create a market for big-band jazz. We would like to see opportunities develop for large combinations, for music done depend on large combinations and experimentation in big sounds. We must take those actions that benefit the British musicians as much as possible; these must always be our criteria.

Do you think there is a division in union attitudes between the older more conservative type of musician and the younger group member? Are the young members perhaps not so union-minded as you would like them to be?

DIVERSION

Anybody who spends all his time involved in Trade Union activity will tell you that every union has some members who are not so trade-union minded as you would like them to be — young or old.

There might have been a division in the attitudes you

There are no areas of music where the pay is commensurate with the skill and talent required

— MUSICIANS' UNION NEW BOSS

Musicians suffer the part of all sections of society where certain activities are not profit-making, and where the product is not tangible and vendable. There are no areas of music where the pay is commensurate with the skill and talent required. We constantly have to fight to keep in the same place — and that same place, even now, is not particularly highly paid.

Do you think some musicians — the cream of session work?

They can only do this being very good at what they are required to do. There's no other way that they could exclude anybody.

It has been suggested that there are some talented musicians who can't break through the session "brotherhood" as it were.

It would be disingenuous to deny that this situation exists, in any skilled activity. There's a closed shop in journalism, isn't there?

I might think I'm a brilliant writer and write brilliant stuff, but I should have a job getting it into the profitable area.

It's impossible to give a general answer. There are clearly some areas where we could say they could pay a hell of a lot more. That they

have built up the business on musicians' live performances. But there are other areas where there are clearly problems in finance.

What is really happening is that Society is exploiting the musician I know exploiting is a bit of a dirty word, but if you take, say, a symphony orchestra — everybody pays lip service to the need for symphony orchestras because this is an intrinsic part of Western culture. But when it comes to financing them on a practical basis that would give the musicians the right remuneration, there's a lot of resistance.

So the public is at fault in not being prepared to pay enough for their music?

We're all conditioned by our environment, and we are conditioned in the idea that there's so much music available you've only got to turn a switch and it's pouring in. So it can't be very valuable if it's so easy to come by!

Are too many musicians going into a market that's too small to accommodate them?

This is certainly a problem in some areas. The music colleges are putting out so many students for whom really there are no prospects in using the skills they have spent so long developing.

EXPLOITING

What is really happening is that Society is exploiting the musician I know exploiting is a bit of a dirty word, but if you take, say, a symphony orchestra — everybody pays lip service to the need for symphony orchestras because this is an intrinsic part of Western culture. But when it comes to financing them on a practical basis that would give the musicians the right remuneration, there's a lot of resistance.

So the public is at fault in not being prepared to pay enough for their music?

We're all conditioned by our environment, and we are conditioned in the idea that there's so much music available you've only got to turn a switch and it's pouring in. So it can't be very valuable if it's so easy to come by!

Are too many musicians going into a market that's too small to accommodate them?

This is certainly a problem in some areas. The music colleges are putting out so many students for whom really there are no prospects in using the skills they have spent so long developing.

emerson lake & palmer
in concert with **titus groan**
City Hall, Hull
Fri 25 Sept, 8pm
Hull Brick Company

CATHE STRI

FOCUS ON FOLK

Hollier: I would like to see music in the same position as religion

A NAME that seems to be featured with increasing prominence on the BBC's radio folk programmes is that of Tim Hollier. He recently returned from the New England area of the States, where he has established an ardent following, and released an album of self-penned compositions — his second in this country.

Strangely enough, although Tim seems to be reaching the public in this country through broadcasting, his main love seems to be open air festivals.

"I know I can go over well with large audiences," he told me. "I was given the chance to play in festivals in America, and it was great. I know I could do the same over here. My songs are about emotion and emotional reactions. It's bringing people together that I want to do."

URGE

"I would pay to play at a big concert. It's such an experience. I can't listen to anyone else on stage without feeling that I want to be up there playing myself. I can't sit down and sing to myself. I have to imagine an audience. I am singing because I have an urge to communicate.

"I've got two ideals. I just want to go down a smelly pithole and hunt for Anglo-Saxon remains—I really love history. The other thing is to play to as many people as possible.

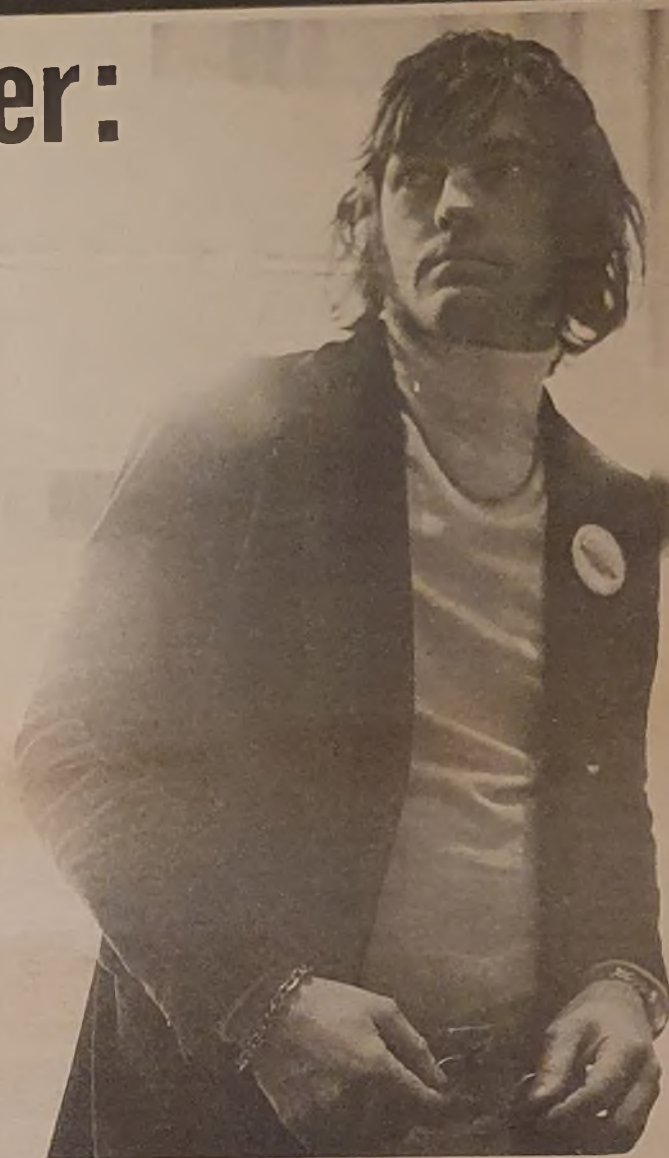
"It's difficult to talk about it without sounding egocentric. I am prepared for live or ten years without real success, and in that time getting through to as many people as possible.

"I think it is the prime task of people like me within communications to fight against restrictions. Censorship against any form of communication I will be militant about.

"In the future we will have to make work secondary to culture and communication. I would like to see music in the same position as religion. I really believe there is a purpose in being a singer.

"I am a performer. It is not important to me to sing about Vietnam or do something in the old protest style. It is much more relevant for me to sing songs that relate on a purely emotional level, where the overall feeling is beautiful or sad.

"I still think I have to mature and find a personality to put across. It's a little difficult. I'm still very conscious of whether I have long or short hair, or a beard. For the first time in my life I am not hung up about just singing my own songs on stage. If I can sing someone



TIM HOLLIER: cultural revolution when we have a groovy primo minister

else's songs with which I agree then that's good." Tim is joint director of a small publishing company and is convinced that the future lies with these rather than the big giants.

"I don't want overnight success," he said. "I say that for financial and personal reasons. I am so tied up with contracts. Most of my money I put back into the company. I suppose I'm a company man. I'd like to see it fold in about five years, with the directors coming out of it with about £100,000 each."

Although Tim's lyrics are not politically orientated he was obviously very interested in the subject.

"Music today is political," he remarked. "I could turn to politics tomorrow I think. But I would do it on a realistic basis."

REVOLUTION

"The one thing which we must avoid is a society of one big middle class. That's what China is today. Every totalitarian revolution is achieved by destroying the intellectuals, artists and musicians. We have to educate our parents. The cultural revolution comes when we have a groovy prime minister."

Having experienced such a good reception in New England, Tim obviously is full of praise for the audiences there.

"The American college audiences are the greatest in the world. If they hate you, you know about it. But luckily for me they liked what I was doing. I'm going back there for a week in about three weeks time.

"I found that I could communicate with about 90 per cent of the audience. But there was a certain part that

didn't want to listen. They wanted songs about freedom. What is so good about New England, and Boston in particular, is that the people in charge of government are very much in touch with the students.

"Coming back from the States changed me incredibly," he concluded. "Now I have an audience over here."

ANDREW MEANS

CONTEMPORARY GUITAR SAMPLER VOL. II



ONLY 19/10

FEATURING
**BERT JANSCH
JOHN RENBOURN
MIKE ROGERS
GORDON GILTRAP
JOHN JAMES
PENTANGLE**

TRASAM 15
TRANSATLANTIC

DUSTER'S a hot, steaming, stomper — and even after a trip to the States, and a longish spell in Europe, during which time he has "possibly changed a little," he's still a hot, steaming, stomper, and hopes to stay that way.

But surprises are in store for lovers of the Duster Bennett British blues one-man-band ensemble, for one new track on his new album — to be released in October — will feature Duster on his own.

"I have recorded the one-man-band thing as far as it can be taken. I would just be repeating myself if I put out an LP with just me on it. Johnny Almond will be playing an organ, and there will be help from Top Topham and roadie Tony Mills will be filling in with bass, plus the usual of several session-men."

Before the libing starts, Duster is not — to use that boring phrase — selling out. The one-man-act will remain for live work, because with himself he has the freedom to do exactly what he wants to do, and quite simply, that's the way he wants it.

Did it appeal to him to have a hand on stage, I asked. "Obviously there are times I would enjoy having a band on stage with me. I'll admit that it would improve my playing with a band offering new ideas and new interpretations."

"But I really do enjoy playing on my own. Just sitting there and stumping away — that's really great."

Duster, still sporting the most honest, down-to-the-scalp haircut in London, has spent three months in the States, plus a tour with John Mayall, and before his London comeback at the Marquee, his only recent British performance were with the Son House tour.

"I really thought I went down well over in America. The audiences were great because I got them stomping and rapping around, and they were applauding 'ololol — good ones and bad ones. I think the only places I didn't play were Chicago and Memphis."

Plunging into his old pal, it is King was one of the highlights of the tour. "James Cotton was also knocked out with my playing, which was very flattering, but for the most of the time I wasn't really on the coloured circuit — while bands seem to be kept away from that sort of thing, which is rather a shame."

With Mayall Duster played several sets in his own, and jammed in with the band to him it was a "great experience. Especially having to learn to play with a bassist."

Mayall has figured highly in the world of Duster. "Without Mayall, I certainly would not be playing in an audience and neither would a lot of others. He went out there and played to almost a non-existent audience, and in a matter of time he created it. Now I, and other people, can go anywhere in England and have an audience — thanks to John."

How did Duster compare British blues with the American variety? "I think we are holding our own in England. In the States we, without knowing it, are playing English blues, and this 'Englishism' is a very valid thing over there. We are singing and playing honestly about the way we were brought up, the way we think, and the way we do things. This means we have an original brand of blues."

It's something that isn't obvious to us, but we are not pretending to portray blues otherwise, and that's good.

"Until recently they didn't appreciate our music over there, but now they realise that our blues are valid, they are listening."

And it's clubs that he likes to see music performed in. The concert and festivals are to him "too clinical," compared with club atmosphere, in which every individual can take part. He likes his audience to be fully with him. "Concerts will blow themselves out, because I feel there are too many, and they are too expensive, and too uncomfortable."

But let's go back to that one-man-band image. When you see this guy thumping around on stage, totally engrossed with every limb blurring around in some blues producing shape, his sound becomes completely it. "There are obviously times when I feel restricted, but I'm a stomper, and I stomp."

Many of his songs are spun while he's "stomping" on stage. Duck home he remembers the best pieces, plods around them, narrows down ideas, and comes up with the finished product. With 12-bar work he finds a never ending scope, but to him the three-stanza chord patterns are not the only blues patterns. To him it's more the phrasing of chords. "When A Man Loves A Woman" was to him, one of the greatest blues phrasings ever.

But for anyone who has seen Duster, they will surely agree that his 12-bar boogie work is one of those tasty treats that you don't find on the back of cornflakes packets. He's a steaming club man, and it's club work that he likes.



DUSTER BENNETT: I'm a stomper, and I stomp

One-man-band — and friends

According to Duster the English have a great feeling for traditional blues. "On stage I will put over my days' feelings, and how things are feeling to me at that very time. The audience has always understood it. I have never failed yet."

"Blues will never die in this country. It has its ups and downs, but when the ups come they provide a more mature blues than was being previously played. When Fleetwood Mac were on the up they were playing at unprecedented heights. The next time this country gets lully back to basic blues it will be even better."

Many of his songs are spun while he's "stomping" on stage. Duck home he remembers the best pieces, plods around them, narrows down ideas, and comes up with the finished product. With 12-bar work he finds a never ending scope, but to him the three-stanza chord patterns are not the only blues patterns. To him it's more the phrasing of chords. "When A Man Loves A Woman" was to him, one of the greatest blues phrasings ever.

But for anyone who has seen Duster, they will surely agree that his 12-bar boogie work is one of those tasty treats that you don't find on the back of cornflakes packets. He's a steaming club man, and it's club work that he likes.

and it's clubs that he likes to see music performed in.

The concert and festivals are to him "too clinical," compared with club atmosphere, in which every individual can take part. He likes his audience to be fully with him. "Concerts will blow themselves out, because I feel there are too many, and they are too expensive, and too uncomfortable."

But let's go back to that one-man-band image. When you see this guy thumping around on stage, totally engrossed with every limb blurring around in some blues producing shape, his sound becomes completely it. "There are obviously times when I feel restricted, but I'm a stomper, and I stomp."

PIGEON-HOLING

For the future Duster hopes that the new LP will be accepted. He hopes people won't say "Hey man, he can't play this sort of thing, he's not into that yet," because he is into it. There are only three 12-bars on the album, it's going to be a little different.

There's a lot of pigeon-holing still going on in this country, and then we get musicians being in far ahead of their audience that it's untrue. The audience have got to widen their scope, and accept things more willingly," he said.

Yet that is on the recording side as for as Duster is concerned. With a live audience his act becomes something unique to that time, and that place. He reads his audience, senses their state of feeling, adds his, and stomps on.

"But we've got to remember that in live-act is for there and then. A recording is for ever. We have to bear that in mind."

ROY HOLLINGWORTH

COMPLETE SETS

MANDOLIN	194 Sets of 8 strings. Pinned.	15/8
	385 Sets of 8 strings. Tropical Sitka. 17/10	
BANJO	235 Sets of 8 strings. Pinned.	8/10
	375 Sets of 8 strings. Tropical Sitka. 10/4	
TENOR BANJO	224 Sets of 4 strings. Pinned.	8/3
	385 Sets of 4 strings. Tropical Sitka. 9/4	

Also sold singly by good Dealers everywhere.
BRITISH (AM) MUSIC STRINGS
130 Shacklewell Lane, London, E.4.



FOCUS ON FOLK

New LP, tours for Gerry



JADE, from left: Dave Waite, Rod Edwards, and Marian Segal

GERRY LOCKRAN starts work on his next album later this month. It will probably be released in the spring, on the Argo label. He is expanding into jazz/blues arrangements and hopes to feature a 15-piece band. Usually Gerry plays blues with a guitar accompaniment.

A two-week visit to Rome is currently under negotiation. Also Gerry is pretty certain to be playing in Valetta, Malta for eight weeks, starting in February next year. There is a further possibility of 20 weeks in Jersey in June.

Club dates for Gerry include Lichfield's Old Crown tonight (Thursday), Bristol Troubadour on Saturday, City Arms, Coventry on Sunday, Half Moon, Putney on

Mondy, Crown and Sepire, Feltham on Wednesday, George and Dragon Downe (Kent) on September 13, Half Moon, Putney, on September 14, Bourne End (Herts) on September 16, Pottery Arms, Bournemouth, on September 18, and Radio Two's Country Meets Folk on September 19.

Jade make their first broadcast on Sunday At Seven. The trio — Dave Waite, Marian Segal and Rod Edwards, with Peter York (percussion) — recently released their first album, "Fly On Strange-

31, and The Spinners on December 2. "Goodwill To All" Folk Club re-opens in another season in Headstone Drive, Harrow, this Friday at 8 pm. Guests are Amly, formerly known as the Kinfolk. Future guests are Jon Betmead on September 18, and Mudge and Clutterbuck on October 2. Other appearances before Christmas come from Dave Lockran, Tim Greenwood, Jo Ann Kelly and John James. Residents at the club include Len Tipper and Thyme.

Irish night

The British Country Music Association presents a festival at Islington Town Hall on September 12.

Among musicians appearing are the Orange Blossom Sound, Little Ginny, Natchez Trace and New Ragged Company, a country group from Paris.

Performers

The show runs from 2.30 pm until 10.30 pm and features 34 different acts, comprising over 100 individual performers from all over the British Isles.

The music they play is a mixture of the current Nashville Country and Western sound, and the more traditional styles, including Bluegrass. Tickets are 10s at the door or 7s 6d in advance from Jim Marshall, 3 Chester Terrace, Brighton (SAEs required).

The Ian Campbell Folk Group are the main guests on Folk On Friday this week. The club singers are Dorothy and Derek Elliott. The Spinners, the Lincoln Park Inn and Red Sullivan play on Country Meets Folk on Sunday.

On Monday's Country Style, the guests are The Southerners, Tim Hart and Maddy Prior are the main guests on next week's Folk On Friday. The club singer is Trevor Crozier.

Herry Boardman appears at Cecil Sharp House on September 19. On October 17 the London Folk Music Festival emerges, with The McPeake Family, Tony Foxworthy, The Rakes and other guests. Resident bands are the Journeymen and the Orange And Blue.

Blues singer

Jill Darby plays at the Folk Centre, Hammersmith, tonight, and John Townsend and Keith Clark next week. Rod Hamilton, the club organiser, is currently raving about a coloured American blues singer called Major Wiley, who will be appearing there on September 16.

Future attractions at the Duke's Head, Addlestone, include George Harrison and Johnny Silvo.

The Strawbs are presented in concert at the Assembly Hall, Tunbridge Wells, on September 26. Future guests are The Pentangle on October 11, The Johnstones on October

The Southern Ramblers play at the Gravesend Folk Club on Saturday. There's a special Irish night down at Guildford on Friday, with Patsie Byrne and Martin Byrnes. The Star Follies Dave Calderhead as guest next week. On Saturday, September 19, Guildford Young Farmers have organised a head-on at the Stoke Hotel with the Southern Ramblers.

The Southerners are guests at a ceilidh at the Wooden Bridge Hotel, Guildford, on the following day. That should silence all those Dead-end Blues, as coloured blues singer Deal O'Pretty Boy, Watkins used to say.

The Brighton scene continues to thrive. Colin Scott is the guest at the King and Queen tonight, and the New Modern Idiot Grunt band make it there next Thursday. The Stanfort Folk Club, Preston Circus, have Wheatstraw as guests this Sunday. Peter Wood plays at the Springfield Hotel and Dave Sprimfield at Michelsham Primary's folk night on Saturday. The venue is at Upper Dicker, near Hailsham, and Tim Hart and Maddy Prior, Miles Woolton, and Francis Hawkins and the Ranchers are appearing club singers at the Jug O'Punch, Lewes Arms, Mount Place, Lewes.

Re-opened

The Lower Folk Club, William IV, High Street, Leyton, London, re-opens last Sunday with Shirley Collins. Lea Nicholson appears there on September 13.

Magna Carta and Bryn Pugh are the guests at the Manchester Sports Guild this Saturday followed by The Pennine Folk and Friends on Sunday. Martin Winser plays at the Ling Fire FC, Guys Day, The Kenilworth Road, Leamington Spa, this Sunday.

Ian Hunt, just returned from the Continent, plays at the Bristol Troubadour this Friday, and the following evening "Gerry Lockran appears "Songs Of The Westcountry" is the title of a performance by Cyril Tawney and John Steel at Tamartine Little Theatre, the Barbican, Plymouth, on Saturday. The Yetties are also playing at the Lower Guildhall, Plymouth, on September 11. The Room At The Top, Redruth, Cornwall, has closed for September, but re-opens on October 6 with The Johnstones.

FOLK FORUM

<p>THURSDAY AT FOX, ISLINGTON GREEN, N.1. ALEX CAMPBELL Reduced price before 8.15 p.m. BLACK BULL, High Road, N.30. DIZ DISLEY DENNIS O'BRIEN COUNTRY CLUB 310A Haverstock Hill (opp Delia's Park Gate)</p>	<p>FRIDAY cont REOPENING TOAD HALL DEREK BRIMSTONE General Havelock, High Road, Ilford. ROVER'S FOLK CLUB, Door's Head, Bishop's Stortford, Herts. opening with MARC ELLINGTON THE SPINNERS, Queen Elizabeth Hall, Friday, September 25</p>	<p>SUNDAY cont THE ENTERPRISE, Hampton, Uxbridge. BRONX CHEER (formerly the Jug Trust) with residents the Folk Enterprise and Terry Gould (opposite Chiswick Farm Station, 7.30 pm) THE SPINNERS, Queen Elizabeth Hall, Friday, September 25 TROUBADOUR, New Time 8 pm MELLOY TICKELL WOODVILLE THEATRE "NEW" CIVIC CENTRE GRAVESEND, KENT</p>
<p>STRAWBS plus MUDGE and CLUTTERBUCK. FOLK CENTRE, HAMMERSMITH JILL DARBY DOWN SHEPHERD, LES HANMOND, Your host, ROD HAMILTON, Prince of Wales, Dalling Road (13 mins. Ravenscourt Park Tube). THE MIDDLESEX FOLK CLUB Hnsia Guests THE TIPPEN FAMILY RURAL DELEGATION The Target, Northolt Roundabout, on the Western Avenue, Residents: GEORGE MADDY & LEN</p>	<p>SATURDAY AMERICAN COUNTRY MUSIC FESTIVAL, ISLINGTON TOWN HALL, SEPTEMBER 12. AT COUSINS 49, Greek Street, 7.30.11 MARTIN CARTHY ANGLERS, TEDDINGTON: MOSES Slyport, Ade FOLK CELLAR, Cecil Sharp House, 8 p.m. PETER AND MARIAN GRAY, Residents. PETER FLEMING with CLIVE WOOLF. Singers returned. MANDRAKE CLUB, Meard Street, Soho (between Wardour and Dean Streets). Re-opening night with TOWNSEND and CLARK, residents and guests. Singers welcomed. 8.30.11. DO NOT NEXT WEEK — ALEX CAMPBELL 197X — SHIRLEY and DOLLY COLLINS</p>	<p>MONDAY ALEX, WALTON-ON-THAMES, 14th Church Street MO KENNEDY-MARTIN AT CATFORD RISING SUN PETE & MARION GREY LEGACY. CLANFOLK, Margolis of Clarendon, 14rd Southwick Street, Paddington DRAUGHT PORRIDGE CROWN, TWICKENHAM: ALAN FRANCIS</p>
<p>FRIDAY AT COUSINS 49, Greek Street, 7.30.11 BRIDGET ST JOHN AT THE CLUB Pied Bull, Liverpool Road, Islington by request: JOHN MAKIN DAVE ELLIS Angli Tube 8 p.m. CELLAR FOLK CLUB, 8 P.M. 395 THE STRAND GEORGE DEACON MARION ROSS Residents: MOONEY'S MEN Come early. COACH HOUSE, Dull Farming, ham, Kent TONY FOXWORTHY Residents: Crayfolk FIGHTING COCKS, Kingsdon TONY ROSE 8.40 p.m. GOODWILL TO ALL AMITY (formerly Kinfolk)</p>	<p>SUNDAY JO ANN KELLY, See Sunday Clubs RAILWAY HOTEL, 7, Danford NEW RIVER TRAIN Residents: CRAYFOLK SHIRLEY COLLINS, Tower Club, William IV, High Road (Opposite Leyton Baths) ST. MARTIN-IN-THE-FIELDS Laid Light TRAFALGAR SQUARE, 3 PM CRYPT FOLK CLUB Laid Light RON HENDERSON DAVE ELLIS SAMMY MITCHELL Folk service, 3.30 pm. BIRMI AND JEAN ROSS.</p>	<p>Tuesday CHELSEA FOLK UNION TAVERN, 11 Pimlico Road, SW1 (Tub. Sincere Square) 10. TED SCOTT THE SPINNERS, Queen Elizabeth Hall, Friday, September 25 WEDNESDAY CAMDEN TOWN, York and Albion Parkway, Host Barrett JOHN MAKIN CROYDON FOLKSONG CLUB, Waddon Hill, Stamford Road, S11 GEORGE DEACON AND HIS PORTABLE COLLAPSE HARMONIUM Brixton Bari, Tony Powell, Pentwithick DANA SCOTT presents URBAN CLEARWAY RIVERVIEW FOLK CLUB, Palm Court Hotel, Heron Court, Richmond, Surrey NEW HOLY GROUND, Royal Oak, 18 Bishop's Bridge, Royal Borough of W. Rommie Cairn DUFF presents Resident singer MIKE STIMPSON SUBBITON ASSEMBLY ROOMS, DEREK SARGEANT FOLK TRIO, CHRISTY MOORE. TROUBADOUR 4.30. ANDY FERNBACH WEDNESDAY FOLK NIGHT, Pantiles Club & Restaurant, London Road, Bagehat, Surrey.</p>
<p>ROYAL ALBERT HALL LONDON, S.W.7 Friday, October 2nd, at 7.30 Roy Guest and Vic Lewis present on evening with FOTHERINGAY Sandy Denny, Trevor Lucas, Jerry Donahue, Pat Donaldson and Gerry Conway and ELTON JOHN Tickets: 25/-, 20/-, 15/-, 10/-, 5/-, from Royal Albert Hall and usual agents</p>	<p>THE PENTANGLE (BERT JANSCH, JOHN RENBOURN, JACQUI MCSHEE, TERRY COX, DANNY THOMPSON) Tickets: 25/-, 20/-, 15/-, 10/-, 5/-, from Royal Albert Hall and all ticket agencies Birmingham Town Hall Manchester Free Trade Hall Preston Guildhall Liverpool Philharmonic Hall Bristol Colston Hall Leicester De Montfort Hall A Nema Presentation October 3rd October 9th October 14th October 16th October 17th October 18th</p>	<p>Tuesday CHELSEA FOLK UNION TAVERN, 11 Pimlico Road, SW1 (Tub. Sincere Square) 10. TED SCOTT THE SPINNERS, Queen Elizabeth Hall, Friday, September 25 WEDNESDAY CAMDEN TOWN, York and Albion Parkway, Host Barrett JOHN MAKIN CROYDON FOLKSONG CLUB, Waddon Hill, Stamford Road, S11 GEORGE DEACON AND HIS PORTABLE COLLAPSE HARMONIUM Brixton Bari, Tony Powell, Pentwithick DANA SCOTT presents URBAN CLEARWAY RIVERVIEW FOLK CLUB, Palm Court Hotel, Heron Court, Richmond, Surrey NEW HOLY GROUND, Royal Oak, 18 Bishop's Bridge, Royal Borough of W. Rommie Cairn DUFF presents Resident singer MIKE STIMPSON SUBBITON ASSEMBLY ROOMS, DEREK SARGEANT FOLK TRIO, CHRISTY MOORE. TROUBADOUR 4.30. ANDY FERNBACH WEDNESDAY FOLK NIGHT, Pantiles Club & Restaurant, London Road, Bagehat, Surrey.</p>
<p>ASSEMBLY HALL Tunbridge Wells, Kent Tickets are now available at the advance booking office (Tel 30013) for the following concerts presented by Pat Willans and John Barnard: THE STRAWBS SATURDAY SEPT. 26th, at 7.45 (18/-, 14/-, 12/-, 10/-, 8/-) THE PENTANGLE SUN. OCT. 11th, at 7.45 (25/-, 22/6, 20/-, 17/6, 15/-, 12/6) THE JOHNSTONS SATURDAY, OCT. 31st, at 7.45 (12/-, 10/-, 8/-, 6/-) CALEY CINEMA EDINBURGH THE PENTANGLE in Concert Friday, 4th September, at 11 p.m. Saturday, 5th September, at 11 p.m. Sunday, 6th September, at 8 p.m. Seats: 18/-, 16/-, 13/- and 10/- Bookable in advance from Box Office, Caley Cinema, Edinburgh</p>	<p>ROYAL ALBERT HALL LONDON, S.W.7 Saturday, September 26th, at 7.30 Roy Guest and Vic Lewis in association with Jo Lustig present THE PENTANGLE (BERT JANSCH, JOHN RENBOURN, JACQUI MCSHEE, TERRY COX, DANNY THOMPSON) Tickets: 25/-, 20/-, 15/-, 10/-, 5/-, from Royal Albert Hall and all ticket agencies Birmingham Town Hall Manchester Free Trade Hall Preston Guildhall Liverpool Philharmonic Hall Bristol Colston Hall Leicester De Montfort Hall A Nema Presentation October 3rd October 9th October 14th October 16th October 17th October 18th</p>	<p>ROYAL ALBERT HALL LONDON, S.W.7 Friday, October 2nd, at 7.30 Roy Guest and Vic Lewis present on evening with FOTHERINGAY Sandy Denny, Trevor Lucas, Jerry Donahue, Pat Donaldson and Gerry Conway and ELTON JOHN Tickets: 25/-, 20/-, 15/-, 10/-, 5/-, from Royal Albert Hall and usual agents</p>
<p>Why yearn to play when you can learn to play? Don't just envy your mates who can play a musical instrument, join 'em. Don't stay on the outside listening in, get yourself an instrument and play man play. Guitar? Clarinet? Trumpet? Organ? Flute? Drums? With a little help from somebody who knows how, most musical instruments are fun and easy to play even if you don't aim to become a star. Discover the joy of making music, two thousand musical instrument shops throughout the country are ready and eager to give you free advice and the benefits of their experience. Drop in to your local music shop today. Stop that yearning. Start that learning. MAYBE soon you might start earning. Musical Instruments Promotion Association</p>	<p>ROYAL ALBERT HALL LONDON, S.W.7 Saturday, September 26th, at 7.30 Roy Guest and Vic Lewis in association with Jo Lustig present THE PENTANGLE (BERT JANSCH, JOHN RENBOURN, JACQUI MCSHEE, TERRY COX, DANNY THOMPSON) Tickets: 25/-, 20/-, 15/-, 10/-, 5/-, from Royal Albert Hall and all ticket agencies Birmingham Town Hall Manchester Free Trade Hall Preston Guildhall Liverpool Philharmonic Hall Bristol Colston Hall Leicester De Montfort Hall A Nema Presentation October 3rd October 9th October 14th October 16th October 17th October 18th</p>	<p>ROYAL ALBERT HALL LONDON, S.W.7 Friday, October 2nd, at 7.30 Roy Guest and Vic Lewis present on evening with FOTHERINGAY Sandy Denny, Trevor Lucas, Jerry Donahue, Pat Donaldson and Gerry Conway and ELTON JOHN Tickets: 25/-, 20/-, 15/-, 10/-, 5/-, from Royal Albert Hall and usual agents</p>

CLUB CALENDAR

THURSDAY

ALBANY JAZZMEN (Last night, New York, Tottenham Court Road, 9.30-11.30. Grand opening at the Albany, Great Portland Street, excellent welcome.)

ALBION FOURTH FEATHERS, Wednesday, Salisbury St. 7.30-9.30
PETER LEMER E

WOUNDS GREEN MAN, Pleasant Court, East Ham

EGG
LIGHTS, OXFOHMS
THURSDAY

FRIDAY
ACORN CLUB, Martin's Road, Sharncliffe, Premier, Kent

MAKO
ALBION, London, Musical Club, 31 Holland Park, W.11
MIKE OSBORNE TRIO

BLUESCENE, Crown, 174 Richmond Road, Twickenham, 4.30-7.30
NIGHTHAWKS

In concert with the East Woodley Gas Band Choir, Nighthawk, Twickenham, 8.30-10.30 (5.00)

BLUES LOFT—OH!!
MAGE, HEAD, HIGH WYCOMBE

MIGHTY BABY
Members NUS, 76
Also appearing, 10th Weston

GOTHIC JAZZBAND, Lord Ranelagh, 9.30

OSTERLEY JAZZ CLUB, BARRY MARTIN'S RAGTIME BAND

PEANUTS, 913, Bishopsgate Road, 2 mins Liverpool Street
DAVE HOLDSWORTH GROUP

SATURDAY
KINGHAM HALL, WATFORD

GRIZELDA

SATURDAY cont.

ROCK 'N' ROLL
AT FISHMONGERS ARMS, High Road, Wood Green

MAGIC ROCK BAND
Drums, Bar, DJs Paul and Flash

TOFTS, FOLKESTONE, RUMPLE
TRENCH, new resident at PIED BULL, ISLINGTON, every Saturday

SUNDAY
BLACK PRINCE Hotel, Deales, Kent. Just back from U.S.A. tour

TOE FAT
BOB MARLEY'S Disbandment, The Albany, 61 Portland Street, 4.30-7.30, September 13, Guest, Freddy Randall

BOTTLENECK
Railway Tavern, Angel Lane E.13

JO ANN KELLY
PLUS DUTCH HENRY BROWN
New music, WINDHOKE ASK

DOWBEAT CLUB, Rainbow Room, Manor House (top Tube)

MIKE WESTBROOK
CONCERT BAND
WITH
NORMA WINSTONE
LES CONDON QUINTET

GOTHIC JAZZBAND, Lord Ranelagh, Lunchtime

! GROOVESVILLE!
WAKE ARMS, EPPING (A11)
Epping New Road, Essex

HARDIN & YORK
Members 7s, Two Darts, Guest at NEXT SUNDAY: URIAH NEEP

KRITH SMITH BAND, Madingley Club, Richmond, Sunday night, Free, all welcome

KING'S HEAD, Merion (upstairs), 7.30 pm, Long awaited return of

HACKENSACK

SUNDAY cont.

OPENING TONIGHT
SUNDAY SWING CLUB
OSTERLEY HOTEL, GREAT WEST ROAD, ISLEWORTH, 7.30-10.30

ALAN ELSDON
NEXT WEEK, ALEX WELSH

MONDAY
AT PLOUGH, STOCKWELL, SW7
ORGANIC CONSTRUCTION

COOKS FERRY INN
ANGEL ROAD, EDMONTON
DADDY LONGLEGS

GOTHIC JAZZBAND, Lord Ranelagh, SW2

LAYERS HOTEL, REDHILL, CHRIS BARBER

READING "SHIP", Duke Street, ACRSB, BILK

TUESDAY
"GEORGE," MORDEN, KEN COLYER, Bar to 11.30

REOPENING TUESDAYS
1832 WINDSOR 1832
WILLIAM ST, WINDSOR, BERKS

GRACIOUS
LEVEE CAMP MOAN
SAHARA FARM LIGHTS
DETAILS, MUSIC STREET, ACOT 2204

THE DOG THAT BIT PEOPLE
HENRY'S BLUESHOUSE
CROWN HOTEL, Station Street, Birmingham, 021-434 7810

WEDNESDAY
BLACKBOTTOM STOMPERS, GREENMAN, BLACKHEATH

ERIC SILK 100 Club, Oxford St.

MISS GRUTT'S SYNCOPATORS, The Metropolitan, Paddington Road

100 CLUB
100 OXFORD ST.
W.1
7.30-11.15
Thursday, Sept. 3rd
BILL NILE'S
GOODTIME BAND
Friday, Sept. 4th
BOB KERR'S
WHOOPEE BAND
Saturday, Sept. 5th, 7.30 to 1.0 m.
NEW TEMPERANCE SEVEN
RUSSELL WHICHEAM JAZZBAND
Sunday, Sept. 6th
CHRIS BARBER
Monday, Sept. 7th
CHRIS FRANCIS/
MARTIN JOSEPH QRT.
+ RUSSELL UNWIN
Tuesday, Sept. 8th
POP SPECIAL
COCHISE
Wednesday, Sept. 9th
ERIC SILK & HIS
SOUTHERN JAZZBAND
FULLY LICENSED BAR & CHINESE RESTAURANT
REDUCED RATES FOR STUDENT MEMBERS
100 Club, 100 Oxford Street, W.1
Club Telephone: No. 01-434 0931

WINTER CERES
FRIDAY, SEPTEMBER 11
NUCLEUS
plus
"SOLAR PLEXUS"
at 10.15
NOTRE DAME HALL
LEICESTER PLACE
LEICESTER SQUARE
Tickets: from Debasis, Collets, Walbards, or at the door, if any left
J.C.S. Members, Students, 10/-
Others, 12/-

JAZZ CENTRE SOCIETY
3 General House
116 Shaftsbury Ave., W.1, 724 2964
Monday, Sept. 7th 100 CLUB
CHRIS FRANCIS
MARTIN JOSEPH QRT.
RUSSELL/UNWIN BAND

COUNTRY CLUB
310a HAVERSTOCK HILL, N.W.3
(opp. Balize Park, Odson)
Saturday, September 6th
DUDU PUKWANA SPEAR
Sunday, September 6th
DEAN-WYATT-
WHITEHEAD-CHEBIG QRT
plus SME
Next Sunday: CHRIS MCGREGOR

HOPBINE (Next N Wembley Sin)
Wednesday, September 8th
RONNIE ROSS
with
TOMMY WHITTLE
& TONY LEE TRIO

BULL'S HEAD
BARNES BRIDGE PRO 5241
BILL LEE SAGE TRIO
Resident Fri, Sat, Sun, Thurs and evening
also Sat, Thurs TONY LEE, plus
Thursday, September 3
TONY COE & PHIL SEAMEN QRT.
Friday, September 4
RONNIE BOSS & KEITH CHRISTIE
Saturday, September 5
TONY LEE (piano)
BOB BURMI
ELEAN SMITH
Monday, September 7
BARNEY DAY SEXTET
Tuesday, September 8
PHIL SEAMEN QUARTET
Wednesday, September 9
TONY LEE TRIO
Thursday, September 10
KATHY STOBART & PHIL SEAMEN QUARTET

STUDIO 51
8th COLYER CLUB
10/11 Old, Newport Street
near Leicester Square
Sunday 8th September, 3 G p.m.
BRETT MARVIN &
THE THUNDERBOLTS
Sunday, 7.30 p.m.
KEN COLYER'S
JAZZMEN

ALAN ELSDON
Radio 1's Jazz Show
and all Jazz and Pop Parties
for any function
J. E. Ents., 29 Dorchester Rd.
Northolt, Middx.
01-422 1055

PHOENIX
LA VENTURE SOCIETY, W.1
Wednesday, September 9th
MIKE WESTBROOK
BAND
RESIDENT JAZZ PRODUCTIONS 01-432 8187

at GREYHOUND Park Lane CROYDON
Sunday, September 6th
TONY McPHEE'S
GROUNDHOGS
plus BOB STEVENS
Sunday, Sept. 13th **BLACK SABBATH**

marquee

90 Wardour St., W.1

01-437 2375

Thursday, 3rd Sept (7.30-11.0)

* GRANNY'S NEW INTENTIONS

* INTERNS

Friday 4th Sept (7.30-11.0)

* HARDIN YORK

* BLEND

Sat. 5th Sept (7.45 to 11.0 night)

Dixie/Dance Nights

* NASHVILLE TEENS

* D.J. Bob Harris

Sunday 6th Sept (7.30-11.0)

See below

Monday, 7th Sept (7.30-11.0)

C.B.S. Presents

* L.A.

* SKID ROW

Tuesday, 8th Sept

A & M Records Sales

Convention, invitations only—Free from Marquee Box Office

Wed. 9th Sept (7.30-11.0)

An evening of Folk/Medieval Music

* STEPHEN DELFT & FRIENDS

* Mr. Coldriff's well-tempered Clavinet

MARQUEE STUDIOS

CLOSED IN AUGUST FOR RE-BUILDING
RE-OPENING IN SEPTEMBER
DETAILS TELEPHONE 01-437 8731

MARQUEE SUNDAY SPECIALS by STRATTON-SMITH
September 6th
VAN DER GRAAF GENERATOR
THE WORLD
September 13th
ROGER KINISKIN SPEAR'S
GIANT KINETIC WARDROBE

STAR HOTEL
MOAD GREEN, CROYDON
FRIDAY, SEPT. 4th
L.A. (LOVE AFFAIR)
Next Friday, DUSTER BENNETT
GUN HILL
D.J. Keith Pemberton - Lites - Bar till 11 - Doors open 8.00

THE CASTLE
TOOTING BROADWAY
Tuesdays
WEDNESDAY SEPT. 9th
WRITING ON THE WALL
Next Wednesday, FUSION ORCHESTRA

VILLAGE
Roundhouse, Lodge Ave., Dagenham
Saturday, September 5th
FREE
STORM
Licensed Bars Enquiries 01-599 3966

KING'S HEAD
Market Place, Romford
Monday, September 7th
PRETTY THINGS
+ WOLFRILLA
Doors open 7.30

TORRINGTON
4 Lodge Lane, North Finchley, N.12, Tel. 01-445 4710
(Tube to Woodside Park)
Thursday, September 3
GRAHAM COLLIER
MUSIC
Next week: KEITH TIPPETT

Sunday, September 6
MIGHTY BABY

CHEZ RED LION LEYTONSTONE HIGH ROAD
FRIDAY SEPT 4th
MEMS 10/-
GUESTS 11/-
QUINTESSENCE
plus NICK PICKETT
Enquiries: Phone 521 1309
Licensed Bar

HEAVEN AT FISHMONGER 5 ARMS HIGH RD WOOD GREEN
FRIDAY SEPTEMBER 4th
2 mins. Wood Green Tube
DISCS - LIGHTS - BAR
THE ALAN BOWN
plus Dutch Henry Brown
Next week: WRITING ON THE WALL
Members 8/-

cloud nine SUN. 6 SEPT 7.30-11
WENTWORTH STREET
PETERBOROUGH
Telephone 69589
ATOMIC ROOSTER
Lites • Sounds • Bar

ronnie scott's 47 Frith St London W1
437 4752/4239
Licensed until 3am
New appearing—
Negro Spirituals and Gospel Songs
THE STARS OF FAITH
of Black Navity
ALAN HAVEN TRIO
+ for 1 week only September 14th
ERIC BURDON'S WAR!
Commencing September 28th
DEXTER GORDON & ESTHER MARROW

upstairs AT FIONNIE'S
Thurs. Sept 3rd
Fri & Sat 4th & 5th
Sun. Sept 6th
Wed. Sept 9th
Sept 10th
AFFINITY NOIR
BRIAN WALLIS BAND
EMERALD STATE BAND
(Ladies Free Night every Wednesday)

Sounds of the 70s
BILL FAY
6-7 p.m., THURSDAY
SEPTEMBER 3rd

PIGEON HOLE CLUB
Badford Arms
Badford Street, Norwich
Friday, Sept 4th, 7.30-11.0
T2
Admission 5/-
Booked Through Wild Pigeon
(0603) 27076

FOX at GREYHOUND Park Lane CROYDON
Sunday, September 6th
TONY McPHEE'S
GROUNDHOGS
plus BOB STEVENS
Sunday, Sept. 13th **BLACK SABBATH**

HIGH WYCOMBE TOWN HALL
Tuesday, 8th September
AUDIENCE
in concert with
REQUIEM
+ SPYRO GYRA
8 p.m. Tickets, Jollifays, Castle St., High Wycombe
Tuesday, Sept 15th Northampton Guildhall

WHERE IS EGYPT?

QUIMER
Management-Head Records 629/6391/2

PHEASANTRY KING'S ROAD CHELSEA
Wed. Sept 2nd
MANDERIN CRAZE
Thurs. Sept 3rd
ARCADIUM
Friday Sept 4th
GINGER
Sat. Sept 5th
PATRICK DANE
Monday Sept 7th
CALLUM BRUCE
Tues. Sept 8th
HEAT WAVE
Booked by ORANGE AGENCY, 01-836 1467, 8906-6

BOOK SATISFACTION
FROM
CANA VARIETY AGENCY
134 Fox Lane, London, N.13
01-886 5598

King's head-merton
PROGRESSIVE ROCK & BLUES CLUB
SEPT 5th HACKENSACK
13 FUSION ORCHESTRA
20 GNIDROLOG
BRONX Emigrants

STARLIGHT ROOMS BOSTON
Saturday, September 5th
D.B.M.&T.
VAN DER GRAAF GENERATOR
BITTER SUITE
Saturday, September 12th
MR. BLOE BAND, PINK FAIRIES
Dancing 7-12 Darts Refreshments

WOLFRILLA
at THE TEMPLE
W.1
Sept. 4th
OSTO 3736

COUNTRY CLUB 310a HAVERSTOCK HILL, N.W.3
(opp. Balize Park, Odson)
Thursday, Sept. 3rd
STRAWBS
plus MUDGE & CLUTTERBUCK
Next Thurs. DANDO SHAFT
Saturday, Sept. 6th
African Rock with
SPEAR
Sunday Sept 6th
See above

Friday, Sept. 4th
IF
plus BROTHER BAD BONE
Next Friday: FACES
Monday, Sept. 7th
RAVIN' GREEN
Tuesday, Sept. 8th
SKID ROW
Next Tuesday: STRAY

CALIFORNIA BALLROOM
Whitehall Road, Donatella 6304
Saturday, September 5th
FOUNDATIONS
Car Park, Supporting Groups, Bar 4.30

KLOOKS AT THE LYCEUM

EVERY FRIDAY, 7.30-1 a.m.

FRIDAY, SEPT. 4th, 7.30-1 a.m.

**EDGAR BROUGHTON
THIRD EAR BAND
MIKE CHAPMAN
& HIS BAND
FORMERLY FAT HARRY**

Edgar Broughton has asked us to reduce the admission price from £1 to 15/-... it's a pleasure, Edgar

LYCEUM, STRAND, W.C.2

Tickets 15/- from Lyceum, Computicket, Harlequin Records, British Relay Showrooms and Solent Travel

"See 'em at the Lyceum!"

WEDNESDAY, SEPT. 16th

Only London appearance

SLY
and the
FAMILY STONE

Tickets £1

TOP RANK SUITE

PRESTON FRIDAY, 11th SEPT.

**THE HEAD ROCK CIRCUS TOUR
ALEXIS KORNER
AND HIS BAND
NOIR
PINK FAIRIES
NATIONAL HEAD BAND
PURE WINGS**

A MIGHTY MOLE & APB INTERNATIONAL PRESENTATION

WISHBONE ASH

would like to apologise to Barry and Rick for non-appearance at Hornsey Floral Hall last weekend due to illness of our guitarist, Andy Powell.

BACK AT LAST !!

The **TEMPLE** 33/37 Wardour St., London W.1.

THE WEST END'S PROGRESSIVE SCENE
is "excited" to announce its re-opening, presenting the best of progressive music in a brand new atmosphere.

Friday, 4th September (All-night, 0 p.m.-6 a.m.)
(£1 includes free membership 1 year)

JUICY LUCY

SPECIAL GUESTS **BLONDE ON BLONDE**

BRAM STOKER

D.J. BOB STEVENS - LIGHTS BY CATHODE ELYSIUM

The **TEMPLE** 33/37 Wardour St., London W.1.

Saturday 5th September (All-night, 0 p.m.-6 a.m.) 15/- Members

MIGHTY BABY

SPECIAL GUESTS **CRAZY MABLE**

HORSE

D.J. BOB STEVENS - LIGHTS BY CATHODE ELYSIUM

Don't miss out, be at The Temple this weekend. Enjoy the -

* New Temple Decor * Mind Blowing Lighting

* Elevated Seating * Stereo Sound System

The **TEMPLE** 33/37 Wardour St., London W.1.

FARX

THE NORTHEAST ARMS, NORTHCOTE AVENUE
OFF SOUTHALL BRIDGEWAY (UNDERBROOK ROAD)
SOUTHALL, MIDDLESEX
SOUTHALL EAST, SOUTHALL
BUSES: 22, 130, 997, 102 OR 103

SUNDAY, SEPTEMBER 6th, 7.30 p.m.

ARGENT

Sunday, September 13th: RENAISSANCE

FISHMONGERS ARMS
HIGH ROAD, WOOD GREEN, N.22
EVERY TUESDAY

Tube: Wood Green Stn
(Piccadilly Line)
Buses: 123, 243, 29
141, 221, 268 and W4

Tues., Sept. 8th
ARGENT plus **ALBERT MONK**

Tues., Sept. 15th: L.A. (Love Affair) plus **BRAM STOKER**

MUSIC EVERY NIGHT and Sunday Lunchtime, 12-2 p.m.

THE KENSINGTON
RUSSELL GARDENS, HOLLAND ROAD
KENSINGTON, W.14
Buses: 27, 73, 31, 9 (Olympic)

THE TALLY HOI
PORTERS ROAD, SENSISH TOWN
N.W.3
Buses: 62, 134, 137, 214 or
Kensish Town Tube Station

TOP RANK SUITE

HANLEY WEDNESDAY, 16th SEPT.

**THE HEAD ROCK CIRCUS TOUR
ALEXIS KORNER
AND HIS BAND
NOIR
PINK FAIRIES
NATIONAL HEAD BAND
PURE WINGS**

A MIGHTY MOLE & APB INTERNATIONAL PRESENTATION

SUNDAY LYCEUM

LYCEUM STRAND W.C.2.

SUNDAY SEPTEMBER 6th

CACTUS

FEATURING CARMINE APPICE AND TIM BOGERT FROM VANILLA FUDGE

**HAWKWIND
AMAZING BLONDEL**
ANDY DUNKLEY adm. 7/6 **PROTEUS LIGHTS**

NEXT WEEK: PRETTY THINGS-JODY GRIND-TRAPEZE

T2

Agency representation: **ASGARD**, 01-599 8205/3966

TOP RANK SUITE

READING MONDAY, 21st SEPT.

**THE HEAD ROCK CIRCUS TOUR
ALEXIS KORNER
AND HIS BAND
NOIR
PINK FAIRIES
NATIONAL HEAD BAND
PURE WINGS**

A MIGHTY MOLE & APB INTERNATIONAL PRESENTATION

TOP RANK SUITE

BIRMINGHAM WEDNESDAY, 23rd SEPT.

**THE HEAD ROCK CIRCUS TOUR
ALEXIS KORNER
AND HIS BAND
NOIR
PINK FAIRIES
NATIONAL HEAD BAND
PURE WINGS**

A MIGHTY MOLE & APB INTERNATIONAL PRESENTATION

TOP RANK SUITE

SHEFFIELD FRIDAY, 25th SEPT.

**THE HEAD ROCK CIRCUS TOUR
ALEXIS KORNER
AND HIS BAND
NOIR
PINK FAIRIES
NATIONAL HEAD BAND
PURE WINGS**

A MIGHTY MOLE & APB INTERNATIONAL PRESENTATION

BEYER DYNAMIC

FAMOUS FOR MICROPHONES AND HEADSETS
FOR 40 YEARS

To: BEYER DYNAMIC (GB) LTD., 1 Clair Road, Haywards Heath, Sussex
Telephone: Haywards Heath 31000

Please send me full particulars and illustrated brochure of the Beyer Dynamic products.

Name

Company

Address

FARX POTTERS BAR

BLA COURT YOUTH CENTRE, MUTTON LANE
POTTERS BAR, HERTS.

RE-OPENING THIS SATURDAY SEPT 5th, 7.30 p.m.

with
**MOTT
THE
HOOPLE**

plus **SPIRO GYRA**

Saturday, September 12th: RENAISSANCE
Saturday, September 19th: INCREDIBLE STRING BAND

RESURRECTION CLUB

of the SALESBURY
126 High Street, Barnet, Herts.
Buses: 134, 84, 104, 263, 107, 718 & 250, Harpenden Line, High Barnet

Wednesday, September 9th, 8 p.m.

L.A. (LOVE AFFAIR)

LIGHTS • SONIC SOUNDS • HEADS • VIBES • BOOZE

ZAPP

FISHMONGERS ARMS

HIGH ROAD, WOOD GREEN, N.22
Tube: Wood Green Stn. (Piccadilly Line)
Buses: 123, 243, 29, 141, 221, 290
& W4

EVERY THURSDAY

OPENING TONIGHT, 3rd SEPTEMBER, 7.30 p.m.
Turn on to lights, stereo sounds and effects.
IT'S FREE TO GET IN, but you must bring a wrapped present. It doesn't matter what it is, BUT IT MUST BE WRAPPED.

THE GOLDEN STAR CLUB

44 Westbourne Road
(off Macclesfield Road), N.J., London

Sat., Sept. 5th

**DERRICK MORGAN
& THE HAMMERS**

Sun., Sept. 6th

THE VARIATIONS

Spectacular Show next week
Fri., Sept. 11th, featuring
SIR WASHINGTON filming
by London Weekend Television

FRIDAY, 4th SEPT.

**CHANCERY
LANE**

App. at THE KING'S HEAD
HARROW

WOLFRILLA

from

KEN COX
0780 3736

MUSIC & CO. UNLIMITED

at THE KIWI
HIGH STREET, WALTON
TUESDAY, 8.30 p.m.

ADVERTISEMENT DEPARTMENTS

MELODY MAKER

161 Fleet Street
London, E.C.4
(01) 353 5011
Exts. 171 & 176

EVERY FRIDAY

JOHN PEEL
HAG'S HEAD
WOLLASTON, NORTHANTS.

Live booked by First-Class Agency

TRAPEZE

8 p.m. Start. 3 Bars
Next Friday, Sept. 11th 1970

THE WORLD
INCL. PINES OF DENNIS COMAN
IAN WALLACE OF ROGER MCKEIV
IRON ARTISTES MANAGEMENT
29 21 OXFORD ST. W1 GER 6003

TOP RANK SUITE

SWANSEA FRIDAY, 18th SEPT.

**THE HEAD ROCK CIRCUS TOUR
ALEXIS KORNER
AND HIS BAND
NOIR
PINK FAIRIES
NATIONAL HEAD BAND
PURE WINGS**

A MIGHTY MOLE & APB INTERNATIONAL PRESENTATION

VINTAGE 27

MERYN THOMAS ASSOCIATES

01-965 2826/2991

DAGON

(Full Book)

Enquiries to **CHAPTER ONE**

368 8271

WOLFRILLA

at **KINGS HEAD**

ROMFORD

September 7th

0780 3736

NAG'S HEAD

WOOLLASTON

THURSDAY, 3rd SEPT.

JOHN PEEL

INVITES

TRAPEZE

CLOUD'S BALLROOM

78 LONDON ROAD, DEBAY

FRIDAY, 4th SEPTEMBER

TRAPEZE

TRAPEZE

in brief
Mothers to close?

MOTHERS, the Birmingham progressive club, will have to close in a fortnight — unless the club's plea for a reprieve till Christmas is granted.

Our lease — expires on September 19, said Gary Surman, a director of Mothers. We are hoping our landlords will give us a three-month extension so that we can carry on till the end of the year.

If Mothers is forced to close on September 19 — the premises are required for storage space for the furniture showrooms below — it will not be possible to re-open the club elsewhere immediately.

We have not yet managed to find alternative accommodation," said Surman. "We were hoping at one time to acquire the former Penguin Club in Birmingham but negotiations have fallen through."

SOFTS AT BBC

THE SOFT MACHINE spent part of last week working in the BBC studios with the BBC Radiophonic Workshop.

They were recording music for an extra part of Radio Three's Top Scene series, under the supervision of producer David Ipp.

"We were very impressed with the range of possibilities that the Radiophonic Workshop offered us," said drummer Robert Wyatt. "They've got some lovely toys."

MOODIES TOURS

THE MOODY BLUES will make a "split" tour of America — their fourth to date — this month and in December.

On September 15, the Moodies play dates on America's East Coast until the 28th. Then, following TV and live appearances in Milan and Rome for four days from October 14, play dates in Holland and Germany, they will spend the month of November in the recording studios.

Because of their heavy commitments, no dates for a British tour have been set. But the Moody Blues will be playing one solitary ballroom date at Sutton Coldfield's Bel-frey Hotel on Monday (7).

AZNAVOUR COMING

FRENCH song star Charles Aznavour is returning to Britain for a London concert at the Royal Albert Hall on Monday, September 28.

CONN FOR US

MERVYN CONN, impresario behind the mammoth Country Music Festivals at Wembley and known as "Britain's Country Music" man, flies to America on October 9 to line up the artists for next year's mammoth Third International Country Music Festival at Wembley.

Mervyn told the MM on Tuesday: "It will be a two-day event — on April 10 and 11. I'm getting Merle Haggard, Charley Pride, Hank Williams Jr. and Tommy Cash — younger brother of Johnny Cash."

"And, apart from negotiating other big names for the Festival, I am also hoping to arrange a tour of Britain by Johnny Cash."

TRIO RETURNS

THE Jacques Loussier Trio return for their seventh British tour in October and will play 14 dates all over the country.

The tour opens at London's Hornsey Town Hall on October 8, followed by dates at the Royal Festival Hall, London (9), Festival Theatre, Chichester (10), Civic Hall, Guildford (12), Winter Gardens, Bournemouth (14), Arts Centre, Reading (15), City Hall, Birmingham (16), Adelphi, Slough (17), Colston Hall, Bristol (18), The Dome, Brighton (19), City Hall, Sheffield (20), Free Trade Hall, Manchester (21), Philharmonic Hall, Liverpool (22) and Fairfield Hall, Croydon (23).

LA AND SKID ROW

AT THE MARQUEE
MONDAY SEPTEMBER 7TH 7.30-11.00



CRESSIDA

VERTIGO

Sept 4 Revolution	Sept 21/24 Switzerland
Sept 8 Speakasy	Sept 25/27: Holland
Sept 9: Mothers	Sept 28: Belgium TV
Sept 11/16 Recording	Sept 29: Holland TV
Sept 18/20: France	Sept 30: Belgium Concert

For more detailed information, watch this space

THE ORIGINAL **BARN CLUB** at RHODES CENTRE BISHOP'S STORTFORD

Saturday, Sept. 5th, 8 p.m.

ROY HARPER
plus AUDIENCE

Booked by Orange Agency 01-836 1467, 6905/6

PANTILES CLUB & RESTAURANT BAGSHOT, SURREY

MANFRED MANN CHAPTER III

Pantiles Club open 6 nights a week
All reservations and enquiries Bagshot 3194

L.M. CANTERBURY GLASS L.M.

ARE NOW SOLELY REPRESENTED BY
LYNTON MAITLAND ASSOCIATES
15 EXETER STREET, STRAND, LONDON, W.C.2
Tel. 01-240 3768/9

ARCADIUM

Thurs., Sept. 3: Pheasantry, London
Fri., Sept. 4: Alsagar College of Education
Sat., Sept. 5: Caister Town Hall, Lincoln
JOHN SHERRY ENTS. — 01-734 3984

NEW NIGHT ANGEL
21 Honeywell Place, W1 (Opp. Tottenham Court Tube)
Every Monday, Friday and Saturday
International Radio and TV DJ —
TONY MERCER IS BOSS!

Tuesday-Friday
AMBER ARCADE
Saturday
CANTERBURY GLASS
Open 7 p.m.-4 a.m. Licensed till 1 a.m. Please apply for membership

TEARGAS NORTHWIND HATE

management/agency
music and cabaret entertainment Ltd
150 HOPE STREET GLASGOW C2 PHONE 041-332 0041 & 0042

IMPLOSION
ROUNDHOUSE, CHALK FARM
SUNDAY, SEPTEMBER 6th. 3.30-11.30 p.m. 8/-

TYRANNOSAURUS REX
STEAMHAMMER
CURVED AIR
QUIVER
MANESHANDRA
JEFF DEXTER *

FIRST LIGHT PHUN
STALLS
AMPLIFICATION BY HI-WATT
* Records from MUSICLAND, 44 Berwick St., W.1

THE FACTORY

28 LEICESTER SQUARE, LONDON

(next to Odeon Cinema)

930 4721

Thurs., Sept. 3: **COCHISE**
Fri., Sept. 4: **QUIVER**
Sat., Sept. 5: **NATIONAL HEAD BAND**
Sun., Sept. 6: **RAW MATERIAL**
Mon., Sept. 7: **LINDIS FARNE**
Tues., Sept. 8: **CZAR**
Wed., Sept. 9: **SLADE**

Doors open 7 p.m. No membership required

"London's Home of Heavy Music"

ROMFORD ODEON SOUTH ST., ROMFORD
(next to Romford Station)

ALL-NIGHT CONCERT, Friday, Sept. 25th, 11.30 p.m.

DEEP PURPLE
+ **BLACK WIDOW**

Complete list of attractions to be finalised

Light Show, Sounds, Food, etc.

Tickets: 14/-, 17/-, 20/- from Romford Odeon

(send S.A.E.) or all branches of COMPUTICKET

For further details see next week's Melody Maker

Inferno Promotions present in concert

STEAMHAMMER
Plus **GINHOUSE** and introducing **LEVER**

at **GUILDFORD CIVIC HALL**
This Saturday, September 5th
7.30 p.m.
Tickets 6/-, 8/-, 10/-
at Harveys, High St., Guildford
LICENSED BAR

Long Hair Only Every Saturday at
BURTONS UXBRIDGE

Sat., 5th September 7.30 p.m.
SAM APPLE PIE
PLUS

KILLING FLOOR
(just returned from States)

Sahara Farm Lights Zeta Cepheid Sound
Sat., 12th Sept. Sat., 19th Sept
AQUILA **IF**
Sat., 28th Sept. Sat., 3rd Oct
JUICY LUCY **URIAH HEEP**

MIGHTY MOLE (MANAGEMENT)

Emerges with

NATIONAL HEAD BAND
PINK FAIRIES

And we are proud to announce our representation with

STANLEY BEIDEBECKE and RONNIE WARREN-JONES

of the **AMERICAN PROGRAMME BUREAU**

15 BERKELEY ST., MAYFAIR, LONDON
TEL. 01-629 0938



APPEARING LIVE AT:

STAR HOTEL CROYDON
FRIDAY 4 SEPTEMBER

MARQUEE W.1
MONDAY, 7 SEPTEMBER

RESURRECTION BARNET
WEDNESDAY 9 SEPTEMBER

Record exclusively on CBS

TOP RANK SUITE CROYDON SUNDAY, 11th OCT.

THE HEAD ROCK CIRCUS TOUR
ALEXIS KORNER
AND HIS BAND
NOIR
PINK FAIRIES
NATIONAL HEAD BAND
PURE WINGS

A MIGHTY MOLE & APB INTERNATIONAL PRESENTATION

TOP RANK SUITE LEICESTER WEDNESDAY, 30th SEPT.

THE HEAD ROCK CIRCUS TOUR
ALEXIS KORNER
AND HIS BAND
NOIR
PINK FAIRIES
NATIONAL HEAD BAND
PURE WINGS

A MIGHTY MOLE & APB INTERNATIONAL PRESENTATION

FRIDAY NIGHT RAVE
EALING TOWN HALL, W.5
FRIDAY, SEPTEMBER 4th, 1970

PORCELAIN FROGG
plus **WAX EFFIGY**

Guest Radio 1 D.J.
Discs and Lights Licensed Bar Doors open 7 p.m. - 12 midnight
Booked through Supreme. 01-877 8811

ROLLERS BUBBLES SALVATION

management/agency
music and cabaret entertainment Ltd
150 HOPE STREET GLASGOW C2 PHONE 041-332 0041 & 0042

MUSICIANS WANTED

1/2 per word
BASS GUITARIST/PER.
Wanted for funk rock...

MUSICIANS WANTED

(continued)
MISTER JELLY required for classic style jazz band...

ENGAGEMENTS WANTED

3d. per word
A ABLE accordionist — 476 4547.
A ABLE pianist — 478 3342.

ALVIN LEE—continued from page 17



'Alvin's not my real name. But it's the only one to answer to.'
Yes, and also in the peripheral interests that are connected with the music...

SCOTS ORGANIST JIM CASSIDY
Jim Mullon has a good gig waiting for you...

SEXY working Germany and Switzerland is looking for a young pianist...

WANTED
Drummer
Hammond Organist
Lead Guitarist
Bass Guitarist

WANTED
Drummer
Hammond Organist
Lead Guitarist
Bass Guitarist

URGENT
Commence immediately West End club. Piano/organ, guitar trumpet, drums, tenor, vocalist (gig), Good readers also bulk State as preference and doubling.

URGENT
Commence immediately West End club. Piano/organ, guitar trumpet, drums, tenor, vocalist (gig), Good readers also bulk State as preference and doubling.

URGENT
Commence immediately West End club. Piano/organ, guitar trumpet, drums, tenor, vocalist (gig), Good readers also bulk State as preference and doubling.

URGENT
Commence immediately West End club. Piano/organ, guitar trumpet, drums, tenor, vocalist (gig), Good readers also bulk State as preference and doubling.

URGENT
Commence immediately West End club. Piano/organ, guitar trumpet, drums, tenor, vocalist (gig), Good readers also bulk State as preference and doubling.

URGENT
Commence immediately West End club. Piano/organ, guitar trumpet, drums, tenor, vocalist (gig), Good readers also bulk State as preference and doubling.

BASS PLAYER
A recently formed group, under independent management, require a sensitive musician to complement a lyrical, dynamic-consort type of material.

BASS PLAYER
A recently formed group, under independent management, require a sensitive musician to complement a lyrical, dynamic-consort type of material.

PIANIST/ORGANIST, preferably doubling VOCALS, to do Cabaret and One-nighters with Top Name Band. Mainly Jazz and Pop Standards.

PIANIST/ORGANIST, preferably doubling VOCALS, to do Cabaret and One-nighters with Top Name Band. Mainly Jazz and Pop Standards.

And split it at the end
A few places thought we were very good, the hip places where the promoter was interested in the music and not just getting the money from the kids.

That's a complete fabrication I mean, I do get superstitious a bit because I'm the singer, the one the light goes on. But there's no pressure in that range at all, it's nice to know that people want to listen to me, but sometimes it gets to the point where it is beyond listening. They just, some audiences in the less hip places, can't experience it. It's a very diluted form of Beatlemania, I suppose.

How old are you?
25 or 26 in December. Sagittarius. I was born in the Aquarius rising, they tell me.

What is your reaction to the success of the single, 'Love Like A Man'?
I don't know. I've always been a bit of a pop pariah, because it's such a fickle little scene. The drag is that the single isn't very relative to what I've done. I cut off the album, the solo was chopped out, and all it was for the States was an advert for the album. I did one record a single for Top Of The Pops, but we scrapped the whole thing because we thought it was too unrelatable to what we were doing. You know, it was nice soul, and I could probably have got into the Top Ten, but it was not what I was about. It's just a conveyor belt. We have been approached, they wanted us on, but we can't represent ourselves as a two-minute number. All we would be doing then would be selling to the States and the States does not exist. We need at least eight minutes to do something that is relative to what we're doing. On television as a music medium I do not like, because it's not a thing you concentrate on. It's just a thing you get into, it's like a noise in a corner.

What do you think, then, about pop films? Woodstock, obviously, comes to mind.
Woodstock is very good the camera techniques and everything are very fine. It's a very artistic film, and being a documentary it's very valid. Well, technique is better, musicians as such are getting better. It's bound to happen when I was learning to play when the popular things to kind of learn from were very basic pop. You had to search around for anything more interesting. Now everybody from Miles Davis to Roland Kirk is heard of by anybody interested in music at all. So you have got a much larger scene to pick things off from. It's not as hard to get into rock to get beyond a certain limit, because then it does not become rock anymore, does it?

If you call it what it basically is, beat music, then it has never died at all. Right, because it was the people who wanted to listen rather than anything else. That really inspired us. Like, after the first few gigs we thought, well, they really do want to listen to us, so we started trying acoustic things, different things, this and that, a lot of experimentation. There have been reports from the States that people are trying to isolate you from the rest of the group, turn you into a superstar, and make you a solo act. It's a bit of a limousine separately from the others. True?

Why I won't buy the Stones' LP

HAVE THE STONES forgotten how to write songs? This seems apparent on the release of new album "Get Your Ya Yas Out" Decca. Surely even the biggest of your Stones'

fans have got just a bit fed up with this same old crap being released again and again. I only hope people don't buy it. I know I certainly won't. — K. BARNES, 36 Sullivan Road, Broadfields, Exeter, Devon.

MOST OF MM's readers would agree, I feel sure, that pop music is now a valid art form — that it has grown up and become sophisticated and unfortunately, sophistication does not necessarily exclude intolerance, egotism or pretentiousness. If R. J. Kirkpatrick (Mailbag 22-8-70) were to burrow his way out of his underground retreat and re-read his words in daylight, he would realise that honesty is more important than artificial labels. I am not the world's greatest fan of Free, but I admire Paul Rogers for speaking his mind and saying he likes the Jackson 5. Mr Kirkpatrick's hysterical reaction ("Is he really a teenybopper in disguise?") is typical of both (i) the ridiculous "Free have sold out to the masses" campaign, and (ii) the petty-minded intolerance which makes "Underground" the symbol of all that is musically valid, to the exclusion of everything else. "Do your own thing" is an expression which has been flogged to death by a combination of pretentiousness and hypocrisy, but I still feel it contains a basic truth — that people

should speak their mind, and not simply say what they feel they ought to say because of an artificial musical barrier they have erected around themselves.

To any of Paul Rogers' fans who may be deserting him and burrowing even deeper into the "Underground," I would like to put this question: do you respect a person because he is what you want him to be, or because he is what he himself wants to be? — PHIL WALKER, "Sodberg", Norman Road, Matley, Manningtree, Essex.

● LP WINNER

IN REPLY to the "Too much flute in Tull" article in the August 22 edition of Melody Maker, I would like to point out that Ian Anderson's flute is wholly necessary if Jethro Tull are to continue to produce such excellent music as they have done on their previous three albums and four singles. — B. P. ROCHARD, 40 St James Road, Shirley, Southampton.

MOODY BLUES should have called their new LP "A Question of Taste". — RICHARD WALTON, 75 Norman Crescent, Pinner, Middlesex.

MAILBAG

Write to Melody Maker, 161 Fleet Street, E.C4. You could win your favourite album.



Thanks for leaving Traffic

THANK YOU, Davo Mason for leaving Traffic.

Not only do we have your superb LP "Alone Together," but, within the "confines" of a trio (Traffic), Stevie Nicks' wood has finally emerged with the recognition he unquestionably deserves as an all-round musician, so perfectly displayed on Traffic's current album "John Barleycorn Must Die" — CONRAD SINFIELD, 203 Fitzworth Avenue, Turfin Moor, Poole, Dorset.

FOR THE last few months there have been heated arguments between your correspondents over the greatest guitarist, Lee. Page, Beck, Green, the list goes on. This seems to me to be the most pathetic and childish argument. I don't see how one can compare Jeff Beck who is a heavy rock guitarist with Peter Green who is a blues exponent or with Rory Gallagher who is a jazz/blues guitarist. Each has his different merits etc, but why argue over them, as they only emulate the early rural blues musicians like Elmore James and Robert Johnson — B. PINEY, 23 Rectory Lane Sidcup, Kent.

AT LEAST the knockers will be able to give Blowdown Pig a rest now that they have unfortunately split up. I hope from the two groups that will appear from their ashes there will be groups that are as exciting and excellent as Blowdown Pig. But whatever we get I'm sure there will be knockers. — GORDON STROOD, 02 Lethbridge Gardens, Streatham, S.W.16.

CHARLIE WATTS and MICK JAGGER: have they forgotten?

THIS WEEK'S "Radio Times" boasts that Tony Blackburn and Jimmy Young command an audience of between five and six million people — OK so there are between five and six million idiots in this country! — REV ALAN A. DEVINE, Oscott College, Sutton Coldfield, Warwickshire.

REGARDING PHILIP KRAMER'S letter in MM, "Deep Purple" performed "Child in Time" publicly at their concert at the Albert Hall on September 24, 1969, and had played it at their gigs for several months before that. It is not within the bounds of possibility that Philip Kramer is putting the cart before the horse? Quite without malice, of course. — MRS. M. LORD (mother of Jon Lord), 120 Averil Road, Leicester.

PERHAPS IT'S about time someone at Radio One thought of dedicating a weekly half-hour programme to the Beatnik playing requests from listeners for their favourites.

This would be some sort of tribute to seven or eight years of great music which now seems to be ended. I'm sure this would be a hit with all listeners. — T. DAVIES, 34 Roseland Avenue, Heavitree, Exeter, Devon. ● LP WINNER

ISN'T IT great to see musicians playing live on TV, as we saw Soft Machine on Sunday's Omnibus, without having to suffer editing or psychedelic lighting and camera treatment, which has ruined so many acts, including the Omnibus on Cream's farewell concert. Let's hope we see more straightforward film of today's musicians, whatever they play. — LAWRENCE RANSOM, 57 Murray Road, Wimbledon, London, SW19. ● LP WINNER.

GOOD LUCK MICK Abrahams in whatever you do next and may you continue to put entertainment and your music before huge fees and confounding fellow guitarists who alter "making it" — J. RODGERS, 40 Maynard Avenue, London, N.W.6.

DO MY ears deceive me or are the words "East Extra Reality" really uttered on the background of Black Sabbath's "Paranoid"? — R. SEALS, 81 Sealsbrick New Road, Southport, Lancashire.

The truth about pop

"POP" IS an abbreviation of the world popular, it does not automatically mean that the music is good or bad.

Similarly the words "Classical" or "Jazz" do not mean that the music is good (or bad). Continuum plays music that we believe is good, and at the same time we try to make it popular (thus the use of the term "pop").

It does not mean that we sell out to commercial interests. Otherwise we thank Jean Miller for her most kind letter in last week's issue. — YOEL SCHWARZ (Continuum), 23 Haymarket, London, S.W.1.

REGARDING JEREMY Townsend's claim (MM 29.8.70) that the Moody Blues music lacks feeling and spontaneity because of the amount of preparation involved, let me say that the Moodies manage to satisfy on both an intellectual and an entertainment level while Taste's music is patently superficial. Perhaps he would condemn Beethoven for the same reason? The Moodies have done more to get Rock accepted as a serious art-form than Taste ever have. Surely it is a tribute to their sincerity that their music retains such a soulful feel even after such preparation. Let Mr Townsend remove his musical blinkers. — S. GELFER, 13 Barwash House, Western Street, Long Lane, London, S.E.1.



YOEL SCHWARZ: good and popular

PAUL CABBY enquired last week about the similarity between "Black Water Side" by Bert Jansch and "Black Mountain" by Jimmy Page. The melody is taken from a traditional folk song about a girl who falls for a Irish bloke and loses her virginity. The riffs played are very similar to Bert Jansch's version and some Davy Graham stuff. Jimmy Page may be good but the masters of acoustic guitar are Jansch, Renburn and Graham. — JEAN NICHOLSON, 88 College Lane, Hatfield, Herts.

I WAS surprised at Michael Loseby's letter (Mailbag 22-8-70) in which he complains

of excessive flute from Ian Anderson. In their first two albums, this is debatable, but he goes on to say "Benefit", although he admits "It was not so evident" by flute. This seems strange as "Benefit" contains no less than four tracks which have no flute at all. The improvisation is minimal, and he mainly sticks to riffs, so one could hardly describe "Benefit" as being "dominated" by flute. If Ian Anderson's flute playing reads any further into the hopes, it will become nonexistent. — LESTER COWELL, 37 Parsonage Gardens, Enfield, Middlesex.

CAROL GRIMES AND DELIVERY

The Robert Stigwood Organisation. Tel. 01-629 8121

HAROLD DAVISON PRESENTS THE FIRST-EVER CONCERT APPEARANCE IN THIS COUNTRY BY

HARRY JAMES

AND HIS SWINGIN' BIG BAND ROYAL FESTIVAL HALL, LONDON SAT., 26 SEPT., 6.15 & 9.0 p.m.

TICKETS: 10/-, 14/-, 17/-, 21/-, 25/-, 30/- Now available from Royal Festival Hall Box Office (Wat. 3191) and all usual ticket agents. Also from Harold Davison Ltd., Regent House, 235-241 Regent St., London, W.1.

TRIGRAD-01-997-2364

WE HEARA YOUR INA DA RECORDING GAMA

WHEEL DA LITTLA DISCA CANVA MELT ANA GO BACKWAZ!

ANA LUIGI HERE HE DONA LIKE WHIMEN, SO

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

GUY'S. Our staff are flamboyant and reserved in styling, cutting, perming and colouring. DOLLS. Our Ladies' section has everything.

TOP POP STARS smarten themselves up with success, that's why many come to Pountney's for their Hairdo!

BAR LOUNGE Wait in comfort in our Bar Lounge. Lunches, Teas, etc.

WORRIED ABOUT THINNING HAIR Do something about it now. You know it makes sense. Time lost is hair lost. Harley Street Specialist in attendance Thursday and Saturdays. Guaranteed results.

Pountney 20-24 STAINES ROAD HOUNSLOW

Telephone: 370 9650/7