

'Not good enough'—BBC

DYLAN—CASH

TV SHOW SNUBBED

Janis death rocks scene

JANIS JOPLIN, voted World's Top Female Singer by the readers of Melody Maker in 1969, was found dead in her Hollywood apartment on Sunday night.

She had spent the previous month recording in Los Angeles with Full Tilt, the latest in a long line of bands formed to back her after she left Big Brother and the Holding Company, the group with which she first came to fame, in 1968.

Born in Port Arthur, Texas, 27 years ago, Janis' trademark was Southern Comfort whiskey, a bottle of which was never far from her side on stage.

In her early teens, so her biography goes, she heard a Leadbelly record and started singing. At Austin University she lived with a gang of musicians in a house called The Ghetto, gaining a considerable reputation as a blues singer.

She drifted for five years through New York and San Francisco, singing in bars and working at odd jobs, until in 1965 she returned to Texas and settled down to study at Lamar State College of Technology.

It didn't last long, though, and she returned to San Francisco in the early days of Haight-Ashbury, meeting Big Brother and the Holding Company through Chet Helms, head of the Family Dog organisation which ran rock nights at the Avalon Ballroom, the Fillmore's competitor at the time.

She made her debut with the band in June 1966, and really broke through at the Monterey Pop Festival the following year. The band cut two records, one which appeared here on Fontana, and a second, "Cheap Thrills," for CBS.

Inevitably, she got billed above the band, and a split followed in 1968. She got a band together, premiered it at the Stax-Volt Christmas Show in Memphis, and flopped disastrously.

The band's personnel changed, and when it reopened in New York in February 1969, she was triumphant. Her only British appearance, at the Royal Albert Hall, London, in April of last year, was a similar success, with the audience on its feet demanding encore after encore, while she toasted the audience in champagne passed to her from the audience.

Another album for CBS — "Kozmic Blues" — followed, but for the last year her career had been rather quiet, apparently through her own choice.

Here, some of her contemporaries pay tributes to Janis: **DUSTER BENNETT:** "So much of life was in her voice — the pain, despair, and ecstasy. She could say it all for you. The blues has just lost a great singer."

MAGGIE BELL, singer with Stone the Crows: "I'm absolutely choked. She had so much to say, and opened up the way for the likes of me — you know the first girl who really started into hard rock. She's going to be sadly missed."

STEFAN GROSSMAN: "She was a brilliant artist who loved her music."

"Janis was a gentle girl, and one of her last acts was to help finance the tombstone for the great classic blues singer, Bessie Smith. In her own time, Janis Joplin was the 'blues empress'."

● TURN TO PAGE 25 for a special appreciation of Janis.



JANIS JOPLIN: "So much of life was in her voice"

THE BBC has turned down the chance to show an edition of the Johnny Cash Show with features Bob Dylan.

This would have been Dylan's first British TV appearance since 1965.

Senior BBC executives are believed to have seen the show, and to have recommended that it should not be shown because they consider Dylan's performance, in particular, is inferior.

Bill Cotton, head of BBC Light Entertainment, commented: "People will say that any Dylan is better than no Dylan at all, but I'm not hysterical about that as a premise for putting it on TV if it's bad."

"I'm quite prepared to employ Bob Dylan and to do a good show with him, which is what we did in 1965."

BBC-2 has, in fact, bought four of the Cash shows to be shown during October and November. The first, on October 15, features the Everly Brothers, Dusty Springfield, and Rod McKuen. The following programmes have guests Glen Campbell, Jeannie C. Riley, and Joe Tex (October 22), Ray Charles and Neil Diamond (29), and O. C. Smith and Melsie (November 5).

On his Cash programme, Dylan sang "Living The Blues" and duetted with Cash on "One Too Many Mornings". Both have been taped and are available on bootleg albums, and both sound fine, the duet closely resembling the treatment Cash and Dylan gave "Girl From The North Country" on the "Nashville Skyline" album.

"Living The Blues", which Dylan later recorded for his "Self Portrait" album, is a joyful, humorous performance, very loose and enjoyable.

THE MELODY MAKER believes the BBC has acted wrongly in this matter. Thousands of people in Britain want to see this particular near-legendary performance — all questions of the BBC's conception of "quality" aside.

They have the chance to reconsider their verdict, and we think the MM's readers should have their say. Send your opinions to: DYLAN/TV, Melody Maker, 161 Fleet Street, London, EC4.

SUN RA COMING!

SUN RA and his Intergalactic Research Arkestra will play a concert at London's Queen Elizabeth Hall on November 9.

This is the first British concert ever for Sun Ra, the semi-legendary pianist who has led big bands in Chicago and New York for almost 20 years.

The concert is being organised by the Music Now organisation, and Sun Ra may play another date, at Liverpool University.

Sun Ra will be playing organ, Moog synthesiser, Roksichord, Spacemaster, and clavinet, and the 21-piece band includes John Gilmore, Fat Patrick, Danny Davis, and Robert Cummings on reeds, brassmen Ahk Tal Ebah and Kwame Hadi, percussionists Lex Humphries, Nimrod Hunt, and Raschid Salim, singer June Tyson, dancer He Tayo, violinist Alan Silva, bassist Alejandro Blake Fearon, and Richard Wilkinson on lights.

Zeppelin LP
a knockout!
SEE PAGE 7

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POP 30

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SINGLES

- 1 (1) BAND OF GOLD Freda Payne, Invictus
- 2 (3) YOU CAN GET IT IF YOU REALLY WANT Desmond Dekker, Trojan
- 3 (5) BLACK NIGHT Deep Purple, Harvest
- 4 (6) MONTEGO BAY Bobby Bloom, Polydor
- 5 (11) PARANOID Black Sabbath, Vertigo
- 6 (14) AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Tamla Motown
- 7 (7) WHICH WAY YOU GOING BILLY? Poppy Family, Decca
- 8 (4) GIVE ME JUST A LITTLE MORE TIME Chairmen of the Board, Invictus
- 9 (2) TEARS OF A CLOWN Smokey Robinson and the Miracles, Tamla Motown
- 10 (15) CLOSE TO YOU Carpenters, A & M
- 11 (18) ME AND MY LIFE Tremeloes, CBS
- 12 (13) STRANGE BAND Family, Reprise
- 13 (10) LOVE IS LIFE Hot Chocolate, RAK
- 14 (9) MAKE IT WITH YOU Bread, Elektra
- 15 (17) DON'T PLAY THAT SONG Aretha Franklin, Atlantic
- 16 (23) BLACK PEARL Horace Faith, Trojan
- 17 (12) THE WONDER OF YOU Elvis Presley, RCA
- 18 (8) MAMA TOLD ME NOT TO COME Three Dog Night, Stateside
- 19 (16) WILD WORLD Jimmy Cliff, Island
- 20 (25) BALL OF CONFUSION Temptations, Tamla Motown
- 21 (20) LONG AS I CAN SEE THE LIGHT Creedence Clearwater Revival, Liberty
- 22 (26) OUR WORLD Blue Mink, Philips
- 23 (22) JIMMY MACK Martha Reeves and the Vandellas, Tamla Motown
- 24 (21) IT'S SO EASY Andy Williams, CBS
- 25 (—) GASOLINE ALLEY BRED Hollies, Parlophone
- 26 (30) RUBY TUESDAY Melanie, Buddah
- 27 (—) STILL WATER (LOVE) Four Tops, Tamla Motown
- 28 (19) 25 OR 6 TO 4 Chicago, CBS
- 29 (—) PATCHES Clarence Carter, Atlantic
- 30 (—) WOODSTOCK Matthews Southern Comfort, MCA

ALBUMS

- 1 (5) GET YER YA YA'S OUT Rolling Stones, Decca
 - 2 (1) QUESTION OF BALANCE Moody Blues, Threshold
 - 3 (2) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
 - 4 (3) COSMO'S FACTORY Creedence Clearwater Revival, Liberty
 - 5 (4) DEEP PURPLE IN ROCK Harvest
 - 6 (9) LED ZEPPELIN II Atlantic
 - 7 (—) PARANOID Black Sabbath, Vertigo
 - 8 (11) PAINT YOUR WAGON Soundtrack, Paramount
 - 9 (8) LET IT BE Beatles, Apple
 - 10 (7) FIRE AND WATER Frege, Island
 - 11 (10) SOMETHING Shirley Bassey, United Artists
 - 12 (6) ON STAGE Elvis Presley, RCA Victor
 - 13 (—) STAGEFRIGHT Band, Capitol
 - 14 (12) EASY RIDER Various Artists, Stateside
 - 15 (24) EVERLY BROTHERS ORIGINAL GREATEST HITS CBS
 - 16 (—) CANDLES IN THE RAIN Melanie, Buddah
 - 17 (18) FIVE BRIDGES SUITE Nice, Charisma
 - 18 (—) BEACH BOYS GREATEST HITS Capitol
 - 19 (13) ERIC CLAPTON Polydor
 - 20 (16) SELF PORTRAIT Bob Dylan, CBS
 - 21 (22) WORLD OF JOHNNY CASH Reprise
 - 22 (30) WEASELS RIPPED MY FLESH Mothers of Invention, Reprise
 - 23 (26) IF I COULD DO IT ALL OVER AGAIN I'D DO IT ALL OVER YOU Caravan, Decca
 - 24 (20) BUMPERS Various Artists, Island
 - 25 (—) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown
 - 26 (—) MAD DOGS AND ENGLISHMEN Joe Cocker, A & M
 - 27 (—) CAN'T HELP FALLING IN LOVE Andy Williams, CBS
 - 28 (16) MCCARTNEY Paul McCartney, Apple
 - 29 (23) DEJA VU Crosby, Stills, Nash and Young, Atlantic
 - 30 (27) ABSOLUTELY LIVE Doors, Elektra
 - OVER AND OVER Nana Mouskouri, Fontana
- Two titles tied for 21st, 28th and 30th positions.

America's Top 30 LPs

- 1 (1) COSMO'S FACTORY Creedence Clearwater Revival, Fantasy
- 2 (2) MAD DOGS AND ENGLISHMEN Joe Cocker, A & M
- 3 (3) WOODSTOCK Original Soundtrack, Cotillion
- 4 (4) CHICAGO Columbia
- 5 (7) NEIL DIAMOND GOLD UNI
- 6 (12) QUESTION OF BALANCE Moody Blues, Threshold
- 7 (8) STAGEFRIGHT Band, Capitol
- 8 (11) SWEET BABY JAMES James Taylor, Warner Bros.
- 9 (6) CLOSER TO HOME Grand Funk, Capitol
- 10 (14) AFTER THE GOLD RUSH Neil Young, Reprise
- 11 (15) DIANA ROSS Tamla Motown
- 12 (5) BLOOD SWEAT AND TEARS 3 Columbia
- 13 (9) TOMMY Who, Decca
- 14 (10) DEJA VU Crosby, Stills, Nash and Young, Atlantic
- 15 (21) THIRD ALBUM Jackson 5, Tamla Motown
- 16 (13) LIVE AT LEEDS Who, Decca
- 17 (23) CLOSE TO YOU Carpenters, A & M
- 18 (18) JAMES GANG RIDES AGAIN ABC
- 19 (20) ON THE WATERS Bread, Elektra
- 20 (16) JOHN BARLEYCORN MUST DIE Traffic, United Artists
- 21 (17) ECOLOGY Doors, Elektra
- 22 (19) ABSOLUTELY LIVE Rare Earth, Rare Earth
- 23 (28) SPIRIT IN THE DARK Aretha Franklin, Atlantic
- 24 (26) THE SESAME STREET BOOK AND RECORD Original TV Cast, Columbia
- 25 (33) HISTORICAL PERFORMANCES RECORDED AT THE MONTEREY INTERNATIONAL POP FESTIVAL Otis Redding and the Jimi Hendrix Experience, Reprise
- 26 (32) WAR AND PEACE Edwin Star, Gordy
- 27 (36) LEFTOVER WINE Melanie, Buddah
- 28 (68) ABRAXAS Santana, Columbia
- 29 (22) SIGNED SEALED DELIVERED Stevie Wonder, Tamla Motown
- 30 (38) FIRE AND WATER Free, A & M

PUBLISHERS

- 1 Gold: Forever Music; 2 Island; 3 Jobete/Carlin; 4 United Artists; 5 Essex International; 6 Jobete/Carlin; 7 Burlington; 8 Gold: Forever Music; 9 Jobete/Carlin; 10 Carlin; 11 Gale; 12 Dukessodge; 13 RAK; 14 Screen Gems; 15 Carlin; 16 Rondor; 17 Leeds; 18 January Music; 19 Freshwater; 20 Jobete/Carlin; 21 Burlington; 22 In Music; 23 Carlin; 24 Valley; 25 Cook-away; 26 Mirage; 27 Carlin; 28 Franklin Boyd; 29 Gold: Forever Music; 30 MCPS.

AMERICA'S TOP 10

- 1 (3) CANDIDA Dawn, Bell
 - 2 (4) CRACKLIN' ROSIE Neil Diamond, UNI
 - 3 (8) I'LL BE THERE Jackson 5, Tamla Motown
 - 4 (1) LOOKIN' OUT MY BACK DOOR Creedence Clearwater Revival, Fantasy
 - 5 (7) (I KNOW) I'M LOSING YOU Rare Earth, Rare Earth
 - 6 (6) SNOWBIRD Ann Murray, Capitol
 - 7 (2) AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Tamla Motown
 - 8 (10) ALL RIGHT NOW Free, A&M
 - 9 (14) INDIANA WANTS ME R. Dean Taylor, Rare Earth
 - 10 (28) WE'VE ONLY JUST BEGUN Carpenters, A&M
- "FROM 'CASHBOX'"

Ray's first TV role



RAY DAVIES: piano marathon

KINKS' leader Ray Davies stars in his first acting role in a new television play called *The Long Distance Piano Player*, which is the first of the BBC's new autumn series "Play For Today".

The play will be screened—in colour—on October 15 at 9.20 p.m. on BBC 1.

In the play Ray takes the part of a young man setting a new world record for piano playing. A struggle develops between his wife, who wants him to stop, and his manager, who wants Ray to carry on despite his exhaustion.

Ray has composed two new songs called "Marathon" and "Got To Be Free," and will also be heard playing Kinks tunes during the piano playing marathon.

DUSTER ALBUM

THE NEW Duster Bennett album "12 DBS" will be released on Blue Horizon, on October 16. Nine of the tracks have been penned by Duster, and he is joined on the album by several session musicians.

A new Duster single will be released on the same date, and will be "Act Nice and Gentle," a Ray Davies composition.

SOFTS AT SCOTT'S

THE Soft Machine will be making two surprise appearances at the Ronnie Scott Club, London this weekend—on Friday and Saturday, opposite singer Esther Marrow and tenorist opposite singer Esther Marrow and tenorist Ben Webster.

The group is currently working in the studios on its second album for CBS, and the first solo album by their drummer, Robert Wyatt, will be out on the same label shortly.

CAT SINGLE

"FATHER AND SON" is the title of Cat Stevens' new single which will be released on October 16.

Backed with "Moon Shadows," it tells of a discussion between a father and son just before the Russian Revolution in 1917, and is taken from Cat's new album which is scheduled for release on November 6.

Cat will be touring the States with Traffic during the second half of November, and his tour includes four days at the Los Angeles Troubadour Club.

Traffic have given up their search for a fifth member, of the group and will be touring America as a quartet with new addition Rick Grech.

SHACK BACK

CHICKEN Shack returned from their two-month debut tour of America last week and appear at the Roundhouse, Dagenham on Saturday.

The group turned down an offer of an extension to their American tour, but will return to the States in January.

YOUNG LEAVES

COLIN YOUNG, singer with the Foundations, has left the group to pursue a solo career.

Barry Class, manager of the group until Monday, has resigned Colin Young, who is rehearsing with a new backing group called The Development.

Colin told MM this week: "We have been singing the same songs for two years and nothing has changed musically. I was getting more and more frustrated all the time and I just couldn't go on any longer."

With the new group, I will be singing mainly my own songs from now on."

TEMPS COMING

THERE is a possibility that the Temptations will be coming to Britain for a tour early on in the New Year.

A spokesman for EMI, who distribute Tamla Motown records in Britain, said, "There is talk of the Temptations coming over for a tour next year, but there is nothing definite planned yet."

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Little Richard fights cancer

LITTLE Richard is reported to be seriously ill in Hollywood, recovering from treatment for cancer of the stomach.

Now bed-ridden in a hotel, he had just finished a

tour of the Southern states of America when he was told by his doctor to go into hospital for radium treatment.

Despite the illness, Richard hopes to be up and about and working again later this month, and his new single, "Greenwood, Mississippi," scheduled for release shortly in America.

His latest album, "The Rill Thing," came out in Britain on the Reprise label a few weeks ago.

CLIMBING CLARENCE

US soul singer Clarence Carter has jumped into the MM charts this week at number 21 with "Patches", the song which topped the American charts two weeks ago.

Black and blind, Carter has a degree in music at Alabama College and writes his own arrangements in braille.

He was in this country last year on the Soul Gospel tour, but a spokesman for Atlantic records told MM this week that there were no immediate plans for him to return here.

GREATEST SHOW

THE Greatest Show on Earth, whose latest album is being released later this month, are to join the Lifetime tour later this month.

The eight piece band will join the tour on November 2 for concert dates only at Colston Hall, Bristol (Nov 2), Oxford Town Hall, Oxford (3), City Hall, Sheffield (4), City Hall, Newcastle (6), Town Hall, Birmingham (10), Winter Gardens, Bournemouth (15), Fairfield Hall, Croydon (29) and The Dome, Brighton (December 2).

HUMPH AT FEST

THE 1970 Newcastle Festival is presenting jazz in pub and concert hall surroundings. The informal jazz-bar atmosphere is to be created in the Robin Adair, near the Scotswood Bridge, and this pub will be the focal point of jazz for the festival.

Humphrey Lyttelton's band, with Kathy Sibart on tenor, plays there tomorrow (Friday). The next day, Alan Skidmore makes a return appearance to the festival. With him will be Kenny Wheeler, John Taylor, Jeff Clyne and Tony Levin.

On Friday (16), traditional jazz is played by two local groups, the River City Jazzmen and Commodore Jazzmen. Saturday (17) sees the Michael Garrick Sextet in the jazz spot, with singer Norma Winstone. The Albert Mangelsdorf Quintet from Frankfurt plays on Friday (23) and Frank Ricotti's Quartet on Saturday (24).

Return of Burdon

ERIC Burdon and War, who are currently in Los Angeles, will be coming back to Britain on January 15 for a month to six weeks tour which will also take in France, Germany, Scandinavia, Italy, and possibly one Iron Curtain country. Burdon has a new album ready for pressing called "Black Man's Burdon" and War also have an album to be released, which features them without Eric.



Coming



Peter's no Rascal

PETER Green is not joining the Rascals, as rumoured last week, but forming a group of his own.

Peter flew to the States recently, partly for a holiday and partly to see various musician friends. During his spell out of the country various rumours sprung up about him joining one group or another.

Manager Clifford Davis said this week that he had received a call from the Rascals manager ten days ago asking him if Peter would be interested in joining the group. "I told their manager that, without being disrespectful to their music, Peter would not want to join them."

"He is forming his own band, and is definitely not joining any other group. These rumours are wearing a bit thin, and groups seem to be using them to gain publicity for themselves. He has gone to the States for a holiday, and to see some musicians he has been told about, people who would fit in with his own ideas."

MARY SHOW

Mary Hopkin starts her first ever series of solo TV shows on November 6 on BBC 1. The half hour shows, six in all, will be transmitted from 8.30 p.m.

Producer Vernon Lawrence told MM this week: "They are titled Mary Hopkin in the land of... The first is Mary in the land of books and her guests are Noel Harrison and Neil Fitzwilliam."

"Each week Mary will explore different avenues accompanied by eight children. Each show will start in the present day, 1970, but then go into the world of fantasy."

Mary has a new single entitled "Think About Your Children" released on October 16. The "B" side is called "Heritage."

Donovan and his bride Linda Lawrence (23), after their marriage at Windsor Register Office on Friday.

Mungo: new smash single?

MUNGO JERRY, currently playing their first American tour, recorded the follow-up to their smash single "In The Summertime" in Janus Studios, New York last week.

The tapes, produced by Barry Murrain, have been sent to London and a single will be rush-released by the end of this month.

During their tour, which last to October 31, the group will play in Boston, Detroit,

Los Angeles, and San Francisco. They have already played New York's Fillmore East and Philadelphia's Electric Factory.

DINES REJOINS

PETER DINES, organist with the original Keef Hartley Band, has rejoined the group this week.

Dines left about 16 months ago and has been working in New York, with, among others, Pat Arnold.

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Only six shows on Hump tour

SIX VENUES have been announced for Engelbert Humperdinck's short British concert tour in December. The tour has been prompted by a 12,000 signature petition handed to Engelbert's manager, Gordon Mills.

Hawkins singers coming

THE EDWIN Hawkins Singers are to appear in concert at London's Royal Albert Hall on December 4, following a five week British tour during November.

The Singers arrive in London on November 1, and during their first week here they will play various London club dates. These will be followed by club dates throughout the country. Concert dates — including Manchester Free Trade Hall on November 25 and Birmingham Town Hall on November 30 — will take up the latter half on the tour.

Dates are Cardiff Capitol (December 1), Bournemouth Winter Gardens (2), Birmingham Theatre (3), Manchester Odeon (4), Newcastle (5), and Leicester De Montfort (6).

The concert tour follows Engelbert's two-week stint at the London Palladium, which starts on November 16.

Manager Gordon Mills told MM this week: "I wish there was time for more but we have been cut down because of his American itinerary."

FAT TOUR

TOE Fat are to accompany Derrell and the Dominos on their forthcoming tour of the States.

Toe Fat completed their first tour of America six weeks ago and return there on October 16.

The group's second album is being rush released by EMI and should be out by the end of October.



FREE: "Stealer" single

News in brief

HARD MEAT'S current American tour has been extended for a further three weeks to take in added dates. The group appear in a concert with the Jefferson Airplane at Chicago's Cinedrome on October 30, and their latest album "Through A Window," has sold 40,000 copies in the States in ten days.

ANDY ROBERTS' Everyone will have an album released on the B and C label in the first week of December. Entitled simply "Everyone," it will contain seven tracks, three written by Roberts and three by Bob Sargent, the organist. The album will be completed by a Neil Young composition, "Cowgirl In The Sun."

The group is playing at Mother's, Birmingham, tomorrow (Friday) and Queen Elizabeth College, Kensington, on Saturday.

CAUGHT IN THE ACT

Musicians'

Co-op

SUNDAY'S Musicians Co-operative concert at Ronnie Scott's is the first indication that revolutionary musicians are now prepared to take promotional action in order to promote their own interests. Their concern seems justified: The Howard Riley Trio, which opened the fairly well attended proceedings hadn't had a gig since August 25.

With four music degrees under his belt, Riley's music, like Oxy's, is as much influenced by current trends in classical music as it is by "jazz." The group, with Barry Guy (bass) and Paul Lytton (drums) put the accent very much on group music. Whether on a calm pastoral theme or a speeding venture into unknown areas their playing is continually sympathetic to each other's efforts. Overall, Lytton's drumming seemed a little insubstantial in comparison with Riley's incredibly crisp and percussive playing on the faster passages, but for me Barry Guy's bass was the standout.

Derek Bailey then played a solo spot. Hunched over his guitar, feet beating a rapid tattoo on his fuzz box and volume pedal, the sounds he generated sounded more like the saxophonists he usually works with, but I longed for a few clear ringing notes to contrast with the buzzing and scraping.

Bailey and Guy had a strenuous evening as they also performed with Tony Oxley's Sextet, completely by Kenny Wheeler (trumpet and flugel), Evan Parker (tenor and soprano) and Paul Rutherford (trombone). The four basic themes they used owed a lot to the work of contemporary European composers in construction and penetratingly brassy timbre; the set as a whole was a superb example of group improvisation — so much so that I forgot to make any more notes. (Wildman) Rutherford played the most amazing vocalized trombone solo I've ever heard, ending up growling, moaning, singing and gurgling into the mouthpiece like a banshee. — PETE MATTHEWS.

'Wommet' says Mick

MICK ABRAHAMS has confirmed the name of his new band this week. It is to be called Mick Abrahams and Wommet.

The group have been rehearsing for several weeks and begin work this month at the Farx Club, Potters Bar on October 17. Other dates are Boat Club, Nottingham (18), Community Centre, Hereford (23), and Town Hall, Wiltshire (30).

PENTANGLE THEME

PENTANGLE are writing new theme music for a second screening of BBC's "Take Three Girls" series which will be shown in the New Year.

The theme tune "Light Flight" will remain, but the new series will have three new girls in the lead roles — and Pentangle will be writing background music to be used with each individual girl. They will be recording the music in January, following a month's holiday in December. The group play two concerts in Ireland on November 10 and 11. On the 10th, they are in Dublin and on the 11th in Belfast.

The group have a new record producer in Bill Leader, who has taken over from their former producer, Shel Talmy.

OBIVION DEBUT

BRIAN AUGER'S new band Oblivion Express will make their British debut at Hampstead Country Club on October 11.

The band starts work on a new RCA album the following day and hope to complete it by the end of October for mid-November release.

FREE SINGLE OUT SOON

FREE, who start their lengthy European tour at the beginning of November, have a new single released on October 30.

The title is "The Stealer," which the group have featured in their stage act for the last few months. Originally it was thought the group would put out "Riding On A Pony" as their next single, but a last minute decision led to the release of "The Stealer," an Andy Fraser and Paul Rogers composition.

Flipside is "Lying In The Sunshine," a song from the group's second album.

Free's fourth album is expected to be released in December, following their European tour.

SURMAN BACK

JOHN SURMAN arrived in Britain recently to record with Chris McGregor's Brotherhood of Breath, which completed its

first album for the Vertigo label in one marathon 12-hour session at London's Olympic studios.

While in London, Surman recorded a Jazz In Britain broadcast for Radio 3, playing John Warren's tunes with a sextet including Kenny Wheeler (trumpet and flugel), Alan Skidmore (tenor), John Taylor (electric piano), Brian Odges (bass guitar), and Alan Jackson (drums). The session will probably be broadcast in November.

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LIFETIME	EMERSON LAKE AND PALMER
BRETT MARVIN AND THE THUNDERBOLTS	GREATEST SHOW ON EARTH
GEORGE SMITH AND BACON FAT	TOE FAT
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Andy and Dionne picked for Royal Variety

ANDY Williams and Dionne Warwick top the bill at this year's Royal Variety Performance at the London Palladium on November 9.

The only artist included who has appeared on the show before is Max Bygraves who will act as compere and linkman, and who has made more Royal Variety appearances than any other artist.

Also in the line-up are Mary Hopkin, Peter Noone — Herman of the Hermits — Syd Lawrence and his Orchestra, and Caterina Valente.

Proceeds from the show, which are expected to be in

the region of £45,000, will go towards the Variety Artists' Benevolent Fund. As usual, the artists appearing are giving their services free.

This year's show will be broadcast on BBC-1 in colour on November 15 and the BBC are contributing between £25-30,000 for screening the show.

Others in the show are the Black Theatre of Prague, Leslie Crowther, the Dorris Girls, Marty Feldman, Rostal and Schaefer, and Freddie Starr.

MAC LIE LOW

FLEETWOOD Mac have cancelled their proposed European tour next month because of the trouble over fans paying to get in.

Their manager said this week that as far as he could see a lot of people want and do get into pop concerts for nothing. "The situation is getting out of hand, I heard an interview with Mick Jagger on the radio, during which he mentioned trouble with people getting in for nothing, and refusing to pay. The problem is especially bad in Germany as far as I can see."

"We have decided to lie down for a while, and let the tour blow over until January. In the meantime the group will be playing concerts in Britain from October to December, and it will give people the first chance to see them in this country for five months."



Stefan's first single

SINGER-guitarist Stefan Grossman flew into London from Rome last week. He is here to edit recordings by the Reverend Gary Davis, to play a series of concert and club dates, and to promote his latest book and record album.

The book, *Ragtime Blues Guitarists*, is the third in Stefan's Country Blues Guitar volumes, and should be available this week. On Wednesday (9), Grossman's first single — "Pretty Little Missy," on which he is backed by Fotheringay — will be released on Transatlantic.

He appears with Humblebum at London's Queen Elizabeth Hall on Saturday (10), then plays solo at Manchester's Russell Club (11), Swansea College of Education (14), High Wycombe Town Hall (15), London's Les Cousins (17) and University College (21). Stefan will tour Britain until November 1.

Hawkins singers' London date

THE EDWIN HAWKINS singers are to appear in concert at London's Royal Albert Hall on December 4, following a five-week British tour during November.

The singers arrive in London on November 1, and during their first week here they will play various London club dates. These will be followed by club dates throughout the country. Concert dates — including Manchester — Free Trade Hall on November 25 and Birmingham Town Hall on November 30 — will take up the latter half of the tour.

A "Top Of The Pops" appearance has been lined up and other TV appearances are expected.

KORNER GUEST

ALEXIS KORNER is appearing as a guest artist playing acoustic guitar with the Rock Circus show currently on the road, featuring Noir, Pink Fairies and National Head Band.

Alexis will be appearing solo for the Oxford Guitar Society on October 20, before embarking on a concert tour of Germany with his own band, New Church from October 25 to November 1.

OXLEY SPOT

TWO nights of jazz at the London School of Economics — titled "Musicians Play At The LSE" — will be held next Monday (October 12) and Wednesday (14).

Taking part will be Tony Oxley, John Stevens and the SME, and the Keith Tippett Group with guests including Robert Wyatt and Garry Boyle.

Co-op concert a success

THE MUSICIANS Co-operative, well pleased with the success of their inaugural concert at Ronnie Scott's Club last Sunday, are planning another for November 29.

They issued a further statement on Monday: "If there is to be a confrontation of our ideology as opposed to the Jazz Centre Society's, then let it be a genuine one, face to face rather than an endless series of correspondence. Only in that way will our

criticisms and reservations be seen in true context.

"Ever since the special meeting Brian Blain arranged for us, the dissenters, immediately after the inception of the JCS, we have learned to distinguish carefully the society's statements from its actions.

"At the end of a two-year period we feel we have perhaps waited long enough for words to become deeds. Now thanks to the generosity of Ronnie Scott and Pete King we have discovered that there is an audience for our

music in London. From now on we hope to be able to speak in positive rather than negative terms, and our next concert is planned for November 29."

FLY LABEL

A NEW label — Fly — makes its debut in the shops tomorrow (Friday). Owned half by Track Records and half by Essex Music, it has taken over artists who previously recorded on the Regal Zonophone label, and others.

First release will be a triple "A" side by T. Rex featuring "Ride A White Swan," "Is It Love," and "Summertime Blues," and a new Move single "Alice Gets Back To The Farm."

A budget album label called Flyback will be bringing out budget releases consisting of old Joe Cocker and Move material.

Among other artists on the new label are Patti La Belle and the Bells.

Fly will be distributed by EMI, but will be starting its own distribution service soon.

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MELODY MAKER REPORTERS COVER THE WIDE MUSIC WORLD IN THE USA

BY JACOBA ATLAS IN LOS ANGELES

JOAN BAEZ, Arlo Guthrie, Ramblin' Jack Elliott, Odetta, Richie Havens, Peter Fonda, Pete Seeger and Will Greer all stood on the Hollywood Bowl stage and under the stars on a clear LA night, paying tribute to the American poet, Woody Guthrie.

The fact that the audience was almost entirely made up of 16-23-year-olds further paid tribute to the magic of the man and the relevance of his tunes. A troubador for another age that told of dust, and share-croppers, and no work for hard working men, and social injustice, and political wrongs.

Woody's son, Arlo, opened the evening with a harmonica solo that bridged into a free for all on his father's "This Train Is Bound for Glory." Then Fonda and veteran actor Will Greer read Woody's words: "He started out from Oklahoma and he travelled all of the 48 states and most of the seven seas. And whenever he went he made music... nobody knows just how many songs he made up. A collector claims to have counted over 1,000. But that would not be the ones Woody took the time to write down."

It was not Woody's music that moved hearts and lifted spirits — they were usually taken solidly from already accepted folk tunes (a practice many song writers use today), but it was his words that caught the movement of the particular age. Director Arthur Penn (who also directed Arlo in "Alice's Restaurant") says that when he was looking for the style and mood of "Bonnie and Clyde" a listen to Woody's song of "Pretty Boy Floyd" would have given him the needed information. "We came to the same conclusion on our own," Penn says, "but Woody had it all in a song." "Pretty Boy Floyd" talks about how the outlaw became a dust-bowl Robin Hood and how "oh through this world I wander and through this world I roam/I've never seen an outlaw drive a farmer from his home/oh as through this world I... some will rob you with a six-gun some with a fountain pen."

Woody: a tribute to a poet of another age

Bob Dylan freely admits the debt he owes Woody and Arlo still tell of the day a very young and very naive Dylan burst into the Guthrie's Massachusetts home demanding to see Woody. The "legend" of course, by that time was already in the hospital with the terminal disease, Huntington's Chorea.

It was to raise money for the combating of the disease that these singers and actors got together, just as they had done two years before in New York, when Dylan made a surprise appearance. The LA counterpart had no Dylan, and like most benefits, it suffered for lack of proper rehearsal time, but the audience was more than compensated when listening to Odetta sing "Ruben James" or Joan Baez soul with "Go to Sleep My Little Hobo."



NEIL DIAMOND: African trilogy

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 JOHN MORGAN
 SUN-18 (TO BE CONFIRMED)
 MON-19 SPENCER MAC
 TUE-20 ANNO DOMINI
 WED-21 DEEP JOY
 THU-22 LINDISFARNE
 FRI-23 CRESSIDA
 SAT-24 CATAPILLA
 SUN-25 MIRRORS
 MON-26 HEATWAVE
 TUE-27 LEGEND
 WED-28 ANNO DOMINI
 THU-29 KINDOM
 FRI-30 LITTLE BIG HORN
 SAT-31 (TO BE CONFIRMED)



ARLO and WOODY GUTHRIE: place in American hearts

JAZZ

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

LOUIS ARMSTRONG has recorded an album of country and western songs, in a jazz tradition established earlier by Ray Charles. Accompanying him were six leading musicians from Nashville, who worked with Satoh in New York.

A vocal group and horns were over-dubbed in Nashville. The album, which includes such songs as "Miller's Cave," "You Can Have Her" and "Ramblin' Rose," will be released shortly on the Avco-Embassy label.

Erroll Garner has signed an exclusive contract with Mercury Records. This is the company for which he recorded several times before, beginning in the late 1940s. His first release (made by his own production company, Octave Records) will be entitled "Feeling is Believing." Mercury will issue it in late October.

Stan Kenton, who had been at odds with Capitol Records for some time, has now made a formal break after 27 years with the label. He recorded 47 albums for the company, beginning with "Artistry in Rhythm" in 1943 and ending



STAN KENTON

with "Hair" taped last year. On breaking his Capitol ties, Kenton blamed the company's "Lack of interest in and ability to promote my style of music; there are at least a million jazz buffs in this country, but their tastes are by-passed by companies who cater to the rick jobbers who control the industry."

They tell the manufacturers what they want to sell, and what records they want to handle. Capitol succumbed to their control, as did every other record company I can think of."

Kenton has announced the reorganization of his own production company, Creative World of Stan Kenton, with its adjunct, Creative World Records, for which he will produce and distribute his own product. Before leaving Los Angeles for a three month tour of the U.S. and

Europe, he completed his first LP for the Creative World label.

Kenton also made news last week when his third marriage ended in divorce after his 39 year old wife, Jo Ann, agreed to a financial settlement. The couple were married in Las Vegas in July 1967 and separated 22 months later.

Quincy Jones, still expanding his widespread activities, has announced plans to start his own recording studio. It will be built in what is now the garage of his lavish Beverly Hills home.

Under the banner of Symbolic Productions, the firm in which Ray Brown and author Harold Robbins are his partners, Jones will produce LPs starring saxophonist-flutist Tom Scott and singer Valerie Simpson. The latter is featured on Quincy's latest release LP "Gula Matari" on the A & M label.

Jones has also written the music for "Symbolic's first theatrical, 'Yao,' the story about an African youth who grows up to become the village chief.

John Hammond Jr. has landed a motion picture writing assignment. He will score "Little Bigmen" for Cinema Center Films.

Wenk Montgomery flew to Las Vegas to join a newly-organized Red Norvo Trio at a lounge of the Tropicana Hotel. The third man is guitarist Dempsey Wright.

Duke Ellington conducted the Memphis Symphony orchestra last week in an unusual program, the principal element being a tribute to the memory of Billy Strayhorn. The 20 minute suite included "Cholesea Bridge," "Take the A Train," "UMMG" and "Simpson," all Strayhorn compositions.

Lena Horne's 29-year-old son Edwin F. Jones, son of 85 years. Featured on Jones' died in Los Angeles recently after a long kidney ailment. He leaves his wife and twin daughters.

Ernie Watts, who has been fronting a quartet Sundays at Shelly's Manne Hole, will record his new group, the Ernie Watts Encounter, for independent producer Dick Boak. Featured with the quartet is pianist Peter Robinson. They have started a series of appearances at the Citadelle d'Haiti, a soul room in Hollywood operated by Chico Hamilton's actor brother, Berio Hamilton.

A group of veteran musicians billed as The American Jazz Hounds was assembled recently by trombonist Dickie Phillips. The group, operated by the New Amsterdam Musical Association, a club that has been operating in Harlem for 85 years. Featured on Jones' session were saxophonists Happy Caldwell, William Pyatt and Ben Richardson; Al

Kenton—Capitol split after 27 years

Jarvis, organ; Ike Davis, guitar; Harry Holtz, who is President of the club, on bass, and Tommy Benford alternating with Herbie Cowans and Rip Harwood on drums. Vocalists included Joe Carroll and Julia Gardner, with the latter also playing accordion.

Mike Mantler and Larry Coryell headed a group at Slug's, replacing the Roy Haynes Hip Ensemble. The East Village club has also been featuring the groups of Pharoah Sanders and Ornette Coleman.

Pennets Hucko, a top clarinetist of the swing era and co-leader of a quintet with Red Norvo off and on for the past year or two, has concluded a deal to appear regularly as a featured soloist on the weekly Lawrence Welk television show. His role will be comparable to that which launched Pete Fountain to national prominence a decade ago.

Tony Bennett, who received standing ovations during his sell-out concert at N.Y.'s Philharmonic Hall last Saturday, will celebrate his 21st anniversary in show business

BARRY DENNEN is PONTIUS PILATE

JESUS CHRIST-SUPERSTAR

A ROCK OPERA-Released 16 October



when he returns to Caesars Palace in Las Vegas for a two-week engagement.

An "All-Night Soul" concert will celebrate the fifth anniversary of jazz vespers at N.Y.'s St. Peter's Lutheran Church on October 11-12. The Clark Terry Band, Howard McGhee, Joe Newman, Kenny Barrell, Alice Coltrane, Shella Jordan and Arnie Lawrence are among the performers who will keep the church swinging all night long.

Organist Jimmy McGriff, who recently signed a contract with Capitol Records, closed out the successful "Jazz in the Garden" summer concert series in N.Y.'s Museum of Modern Art; then opened his own club Jimmy McGriff's Golden Slipper in Newark, N.J.

Trumpeter Max Kaminsky has left N.Y.'s Jimmy Ryan's after leading the band there for over a year. He's been replaced by Roy Eldridge who is fronting Bobby Pratt, Lombardo, Joe Murray, clarinet, Claude Hopkins, piano and Oliver Jackson, drums.

Irving Grantz, in association with his brother Norman Grantz, will promote a series of East Coast concert dates during October with a package involving Ella Fitzgerald, Oscar Peterson, Cannonball Adderley and Herbie Mann.

Following his appearance at Dick Gibson's private jazz party in Vail, Colorado, Teddy Wilson left the U.S. for a tour of Japan.

Singer Roberta Flack, who caused a sensation during her recent appearance at Shelly's Manne-Hole, will return to the West Coast for a concert at Santa Monica with Cannonball Adderley's Quintet on Sunday, October 4.

Drummer Chico Hamilton has signed with Bob Thiele's Flying Dutchman label. An album Hamilton recorded "live" at the Newport Jazz Festival will be released shortly.

Arnold Shaw is writing a history of West 52nd Street, NYC, when it was known as Swing Street. The title of the book "The Street That Never Sleeps..."

Zeppelin III is pure magic!

Track by track review of
the new album from the

World's Top Group (MM POP POLL 1970)

IT'S OUT! LED ZEPPELIN'S third album has finally exploded over our heads, and it's their best yet, writes Chris Welch.

The excitement mounting before the release of a new Zeppelin album is akin to rumbles and tremors that used to greet each new Beatle album.

What have they done this time? Is it as good? Will they blow our minds?

There are rumours: "Man I heard a rough cut, it ain't as good," says a knowledgeable American spy. "All that heavy stuff is out," says a local know-all.

A programme of moods

With the evidence before our ears we can let Zeppelin speak for themselves.

And the answer is they have produced a beautifully creative programme which spans as many moods as a wide screen epic.

The best way to dig "III" is

to put on headphones, close eyes and light a cigarette. From the opening bars of "Immigrant Song" with its tramping, aggressive "out of my way" riff we know they mean business.

"Friends" featuring acoustic guitars and conga drums has a strangely menacing quality that recalls predictions of catastrophe felt in Gustav Holst's "Mars."

"Celebration Day" is lined by a drone that could be a First War bomber overhead.

John Paul Jones' (?) banjo adds a junic touch behind Robert's vocal build-up.

One of the wilder-blowing tracks it paves a way for one of the greatest recorded performances by Zeppelin — the superb "Since I've Been Loving You." It's the kind of unpretentious but electrically-charged blues they did so well on the first album.

Jimmy Page's guitar solo here and indeed his backing to Bob throughout is mature and convincing in its construction.

John Bonham shows the way out for most drummers in his thunderous solos, but he is often at his best laying down that block-busting simple bass and snare drum off-beat that has become his trademark.

His timing and the unerring placing of beats along side John Paul's bass line kicks along the vocals.



ROBERT PLANT and JIMMY PAGE in action

If they ever decided to become a full-time blues band... well, an all-blues album might not be a bad idea sometime.

Meanwhile, on to side two, fading out one with "Out On The Tiles," which is heavy without being instantly memorable.

Earlier this year Robert and Jimmy spent some time in a Welsh cottage, songwriting. Presumably "Gallows Pole" described as "Trad

arr. Page and Plant" stems from this period. The banjo is used again to good effect and the drums and bass stomp along like

men possessed. Not quite sure who is swinging on the gallows pole, but he sounds as if he is having a good time. "Tangerine" seems to have somebody other than Robert taking the lead vocal, unless he is changing his style.

With the mixing and unusual effects Jimmy can wring from his amplification, pedals and strings, it is sometimes difficult to identify the instruments, but like passing ghosts the sound of harmonicas and mandolins infiltrate. "That's The Way" a singularly beautiful song has this ethereal quality.

A change of emphasis

The cottage is commemorated with "Bron-Y-Aur Stomp" an acoustic guitar outing for Jim, with Bonzo stomping a la Don Partridge on bass drum. There is a cunning change of emphasis from the on to off-beats that will confuse inveterate foot-tappers.

Some kitchen knife guitar from Jimmy on the strange "Hats Off To (Roy) Harper." Funky is the word, and Robert's voice is so buried in echo and reverb it's difficult to pick-up the words. But this does not detract from the power and is possibly symbolic of Roy's currently obscure turn of career.

Production is up to their usual pace setting standard, and there is no evidence here of a "drying-up" of ideas. In many ways this is a much better album than "II" with many varied approaches and they maintain a steady standard of taste and execution.

But the main quality is that indefinable Zeppelin magic. It spells another massive hit album.

John Martin and Derek Block present:

ROYAL FESTIVAL HALL

Monday, October 26th

BLACK SABBATH

6.15 p.m.

EMERSON LAKE & PALMER

9 p.m.

Ticket Prices

26/- 22/- 18/- 14/- 11/- 9/-

from Box Office and usual agents



Mick—you never told us!

NOTHING IS NEW — back in 1932 the Melody Maker, also known as Synopsation and Dance Band News, was raving about The Rolling Stones.

Our delightful picture shows an incredibly camp looking band who must have been a sensation. Al Smith was the drummer, and the Jagger-like lead singer was Jack Lewis — "an accomplished dancer, a noted athlete and once schoolboy boxing champion of Britain," according to the contemporary report. Al used to lead a group called the Broadway

Melody Makers until he formed the Stones, "a bright and popular act."

The review goes on to say of Jack Lewis: "Besides his terpsichorean efforts, which are a fine feature of the act, he gives a clever exhibition of ball-punching to music. Dolly Lewis, his sister sings and dances equally well, and adds most effectively, a dainty touch of femininity. Al Smith gives a terrifically vigorous exhibition of drumming." It would be lovely to see Mick giving an exhibition of ball-punching.

Raver's guide to the week

VOICES OF EAST HARLEM, and Esther Marrow (Tonight, Thursday, Royal Albert Hall). Right on, be free with the Voices. A six-minute time almost certain, and the sizzling singer Esther Marrow will be whipping over between her spots at Ronnie Scott's to sing with them. Esther's a gas—Voices aren't bad either. CMU ("Music of the People", tonight, Thursday, London's Purcell Room). CMU are a promising young band, who are presenting a history of pop music—live. Will the War years be covered? STEVEY SPAN and the Dransfields (Ceel Sharpe House, London, Friday). BALLS (Trent Polytechnic, Nottingham). Yet another

long-awaited debut from Danny Laine and Trevor Burton's lads. Will Balls get it together? WHO, James Gang (Sussex University, Brighton, Saturday). Our travellers journey into the Southern lands of this Isle Who, James Gang stop off at Brighton to deliver goodness. STEFAN (GROSSMAN, Hamburgs (Royal Festival Hall, Saturday). Singer-guitarist Stefan has promised to give a preview of his new album. CLARKE-BOLAND Band, and Richard Boone (Ronnie Scott's London Club, commencing Monday, October 12). Assured gala return for the Band, and all the fun of the fair from ex-Basic singer-extraordinaire Boone.



THE ROLLING STONES Bright Musical Act

LED ZEPPELIN'S new album covers a gas, with unusual revolving effects disc. Pugwash, former Eyes Of Blue drummer, reckons his joining Pete Brown is a "national progression." All bloody Welsh, you see, boy-of-Roger Spear looking for 20 f.p. convertible wardrobe for gear storage. New member of the Faces Rufus the Dog. Yes, he barks and chews bones. A Singing Policeman went down a storm at London's Arsenal on Saturday. At least he was more entertaining than Nottingham Forest, who crashed abysmally. His version of "My

Way" is a fair cop... Janis Joplin's death a shock—so close after Jimi and Al Wilson. Canned Heat have formed Music Mountain, a non-profit organisation dedicated to raising sufficient funds to purchase a massive grove of giant redwoods known as the Skunk Cabbage Creek area. It was Al Wilson's desire to save these beautiful ancient trees from the timber men. They need seven million dollars to make it part of the National Redwood Park. The Nature Conservancy Fund and Ford Foundation match any money raised. Contributions,

please to Skip Taylor, Suite 211, 6331 Hollywood Blvd, Hollywood, California. A Trigrad Entertainments terrified MM's Mick Watts with his unusual driving techniques... Radio Gerónimo on 205 metres broadcasting a tribute to Jimi Hendrix. Al Wilson and Janis Joplin with a programme called "Last of The Three" featuring their records on Sunday night from midnight to 3 am. They also debut Terry Riley's album "A Rainbow In Curved Air." Mike Hugg heard muttering: "What sign are you? Revolution. Right on." in the

pleasure to Skip Taylor, Suite 211, 6331 Hollywood Blvd, Hollywood, California. A Trigrad Entertainments terrified MM's Mick Watts with his unusual driving techniques... Radio Gerónimo on 205 metres broadcasting a tribute to Jimi Hendrix. Al Wilson and Janis Joplin with a programme called "Last of The Three" featuring their records on Sunday night from midnight to 3 am. They also debut Terry Riley's album "A Rainbow In Curved Air." Mike Hugg heard muttering: "What sign are you? Revolution. Right on." in the

Clive Griffiths, bassist with Patti, had to be rushed to hospital with a collapsed lung. MRS Roy Hollingworth had to pretend he was a flower at his drama class on Sunday. It was probably a pansy. And now for something different. Ground control to pilot of Aer Lingus who wants to know the time: "The big hand is on the 12 and the little one is... Pause here for mirth. Did you hear about the skinned who went into Timothy Whites? He didn't want to bover Boots... Ho, ho, ho!

Quatermass held up for nine hours by Belgium customs—they didn't have a permit to import their equipment. The Continent seems to have patented red tape. Surprising—Dusty hinting on the wireless that she might one day re-join a group. In party of the week was a sumptuous affair thrown by Track Records to launch their new label Fly. Run by Kit Lambert and April Ashley, the party attracted members of the Who, Move, and Thunderclap Newman, who was seen blowing a kazoo. The game was to stick on an identity badge belonging to someone else. Thus, Kit Lambert appeared as Doreen Davis of the BBC.

WHICH record company said: "Nobody would want to bootleg any of our artists"... Amazing Grace, weird disc by the Great Awakening, selling like hot records since Isle of Wight exposure, makes life hard for London group Amazing Grace. People expect them to play what they imagine is their hit and signature tune! Forest had Eton college boys raving in their tail suits when they played there last week. There were 750 packed in the school hall. Later the group had tea with the house-masters. League results last Saturday: CBS 5, Coda 1, PRS 7, Melody Maker 0, Strigwood 4, Polydor 4.

JUST as Handel composed "Messaiah" and Bach wrote his "St Matthew Passion," so Andrew Lloyd Webber and Tim Rice have produced "Jesus Christ—Superstar."

An outrageous statement, some will say. How dare they? But the point is that Handel, Bach, Lloyd Webber, and Rice have all created music which tells the same story in the language of their day.

"Jesus Christ—Superstar" is billed by MCA, the company releasing it as a double album in a week's time, as a "rock opera."

Andrew and Tim don't like that overmuch, and say that it's misleading, and they have a point because although many rock techniques are used throughout the work's 87 minutes and 16 seconds, Andrew (who wrote the music) will tell you that the orchestral scoring was influenced by such names as Hindemith, Penderecki, and Ligeti.

The opera deals with the events from Christ's entry into Jerusalem to the crucifixion, and I guess a lot of people will laugh at it. Had it been called "Buddha—Superstar," or "Meher Baba — Freak's Guru," the same people would have taken it very seriously indeed.

Having listened to the whole thing several times now, I'm sure that the pair have undertaken the venture in an honest way, and have come up with a considerable achievement, against all the odds. Their music is now that, because MCA have put a lot of bread into it, people will instantly think of it as an unmitigated hype, which isn't true at all.

For those who don't already know, there are some stellar names in the cast. Deep Purple's Ian Gillan plays Christ, actor Murray Head is really the star of the whole thing as Judas. Victor Bory is Caiaphas the High Priest, Johnny Gustafson is Simon Zealotes, and Mike D'Abu, as King Herod, has one of the best songs of all.

The basic backing band consists of three Grease Band members: drummer Bruce Rowland, bass-guitarist Alan Spenser, and guitarist Honey McCullough, plus Chris Mercer (sounding amazingly like King Curtis on his one tenor solo), Peter Robinson from Quatermass on keyboards, and Neil Hubbard on guitar. The auxiliary musicians include Karl Jenkins, Chris Spedding, Jeff Clyne



IAN GILLAN: son of God

Thou shalt not knock Jesus Christ—Superstar

to make hit records for Cliff Richard and The Scaffold. Before the opera, they wrote a thing called "Joseph and the Amazing Technicolour Dreamcoat," which was supposed to be for kids only but which somehow found its way onto record. The booklet, with words and music, still sells some 30 or 40 thousand copies a year to schools, which is a nice little annuity for them.

As a result of both ventures, people tend to regard them as religious maniacs, a status they are quick to disclaim, calling it "a grim coincidence." Andrew says that he is more interested in contemporary serious music than rock, and that most serious composers have, at some time or another, tried their hand at doing something with the story of Christ's last days. "Not for a religious reason, necessarily, but because it's a challenging thing to write about."

people add their own over or undertones. "The words don't say that Christ was God, or that he wasn't. I think he began like a superprophet, whose movement got out of control, and Judas was the only one who realised just how out of control it was getting."

"Somebody criticised the album by saying that he couldn't take Christ sounding like Little Richard, but to speak to 30,000 people from the top of a mountain without a microphone, the guy must have had fantastic projection and dynamism. In fact, Little

Richard is probably exactly what he did sound like." I don't want anybody to get the impression that "Jesus Christ—Superstar" is to be compared in terms of aesthetic success to Handel and Bach. Even if it were, it would take decades to realise it. What I do think is that it's an honest attempt as a very hard job, and the amount of artistic success which is already definitely apparent is surprising and pleasing. The work demands more serious listening than it'll probably get.

RICHARD WILLIAMS

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NEW POP SINGLES

BY CHRIS WELCH

T. REX: "Ride A White Swan," "Is It Love," "Summer Blues" (Fly). Possibly the greatest advance in singles production since the Austrian Gustav von Pickup first demonstrated the possibilities of the triangular copper cylinder in 1937!

A new label launched with the magic rock of Marc Bolan and his bongo-beating partner Micky Finn. And they cunningly recapture the drive and simplicity of late fifties pop. "Swan" is their most commercial sound to date. A great tune, with a superb guitar sound from Marc, this must be a hit, or I'll eat my toadstool. On second thoughts — mushroom.

ERIC CLAPTON: "After Midnight" (Polydor). At long last Eric got his own band

together, and it has proved well up to expectations. As a bonus, Eric has emerged as a fine singer with a warm and at times surprisingly intense style. It bounces along with considerable energy and this LP track could find a niche in the chart.

WHO: "See Mr. Feel Me" (Track). Young Tommy pops up again in an excerpt from the now familiar rock opera. Roger leads into that climax of drums and slow, measured phrases that will forever remind me of that incredible moment at the Isle of Wight festival at around 5 am when the Who turned search-lights on to the leaping thousands, as they reached the end of an amazing three-hour set.

PETE BROWN & PIBLOKTO: "Flying Hero Sandwich" (Harvest). An exciting, heavy production, with Pete in heat menacing form. His band has certainly improved from the evidence herein. Lots of violent sounds Good underground hit.

LINDA HOYLE WITH AFFINITY: "E.P., Comin'" (Ver-

tigo). Something is drastically wrong this week — an endless stream of good records! A tremendous production — TREMENDOUS! Linda sings beautifully the Laura Nyro song and the band stomps along with a funky gospel flavour. A mighty hit or I'll eat my snare drum. On second thoughts — mushroom.

JAMES TAYLOR: "Fire And Rain" (Warner Bros). Strange how James has crept up on us. When he was first with Apple I distinctly remember reacting: "No hum, who is this?" on hearing his first album. But on hearing his second — man, I flipped. Let's face it, the underground thing has become like the trade boom. It's all back to pure pop and good productions. At least that's what Mike Hugg was telling me the other night. Jimmy does have a way with him, and this is one of his better songs. A hit.

BOBBIE GENTRY: "Fancy" (Capitol). Tuning in my TV set the other day, I was surprised not to see Robbie singing, or reading the weather forecast. She is usually on more often than Dr. Who or Dixon of Dook Green. By George she really maintains that Funky River Bottom Sewage Barge sound. Nitty gritty, honky grits, hot fat, liver and bacon, black eyed peas, sausage, egg and chips and two slices. Oh, and ten Weights.

DELTONES: "Gimme Some Lovin'" (Columbia). Crazy version of Stevie Winwood's tune. Over to our subsidiary underground rock newspaper Rumbling Stomach for their view. "Hey listen, everything's cool. Say, what sign are you? Revolution. Right on. I guessed you were Gemini. I could tell by the way you lend me a pound? What sign the Speakeasy. Look, I can't relate at the moment, I'm tripping. Right on. Can you lend me a pound? What sign

are you? Everything's free man. I was with Mick last night. He wouldn't lend me a pound. Right on?"

REIGN: "Line Of Resistance" (Regal Zonophone). A song by Keith Reif and Jim McCarthy of Renaissance given a pretty 12-string treatment. All is peace, love and light — and exultance featuring the hook phrase, "I'll take the line of least resistance." Jolly good.

RALPH MCTELL: "Spiral Staircase" (Transatlantic). Sorry, I'll have to play it again. A Jumbo Jet just flew over head. The entire country is going to the cats. First London Transport increase the so-called Flat Rate buses to a clumsy ninerpiece which makes travel on these uncomfortable, inconvenient juggernauts even more unpleasant, not to say impossible. The Post Office are out to confuse millions with idiotic new directories despite a huge weight of adverse public opinion. British Rail are planning to close my railway station entrance making travel by Southern Region even more haphazard and tortuous. The colour TV repairman from the hire company has actually made reception worse after three visits during which he displayed negligible knowledge of TV circuitry, and led me to suspect he would be incapable of constructing a crystal wireless set. Hooliganism rages unchecked while the police spend most of their time making the night hideous with deafening horns. Raw sewage is being pumped into the Thames thus destroying the effects of a thirty-year anti-pollution campaign. Thank goodness for Ralph McTell and his bright, cheerful song in which he says: "There's nothing anybody can do." Stand by for his Royal Festival Hall concert on October 16 and his fourth LP "Ralph McTell Revisited". Smashing country rock sound. But watch out for the sewage.

GRASS ROOTS: "Come On And Saw It" (Probe). Is it wise? Oh all right then — TIDDLERS! Seriously though, here is a message to HM Battleship "Delirious," now steaming at 35 knots up the River Medway. "Make smoke and signal to the fleet. England expects every man to fall over board. Do not shell Maidstone, repeat do not." BARROOM "This is the BBC Home Service. Here is the seven minutes past four news.

Last night HM Battleship "Delirious" heavily shelled the Kentish town of Maidstone, inflicting severe damage. The Mayor has declared war on Britain and latest reports indicate a strong force of Kant Infantry advancing on Greenwich. Church bells will be rung to indicate the invasion and women and children are advised to make for high ground. More news later. Fab sound by the Grass Roots — keep on truckin'.

WINSTON FRANCIS: "Callifornia A Dreaming" (Bambou). Solid reggae beat, smooth strings, punchy brass and above all else, the soul-soaked voice of Winston Francis. They call him "Mr. Fix It" and Winston, a quiet, modest and sensitive man, certainly does fix it with his emotive style. Yes folks, the hand out say says it so much better.

KEYP LARGO: "Voodoo Rhythm" (Blue Horizon). Over to our witch doctor expert Jungle Bert: "Hello men, yes it's true I do possess the powers of darkness. The lights fused last night and I can't find the screwdriver. Try rubbing some gris-gris on your cars and it should relieve the swelling. That will be seven and six please." A superb Mike Vernon production with an excellent drum sound. Whoopee!

NITTY GRITTY DIRT BAND: "Mr. Bojangles" (Liberty). Too much — what sign are you? Over to Jungle Bert making a return appearance by popular demand: "Hello men, what sign are you? Revolution. Right on. Now to switch on my crystal wireless set which the TV repairman just delivered by clumsy flat-rate single decker bus, as the railway line has closed." "This is the BBC Heavy Programme. The Mayor of Maidstone last night began a mopping up operation against navy terrorists. Most of the crew of the HMS Delirious are now incarcerated in a hulk on the Medway awaiting judgment by the Beadle. It is expected that under Ancient Kentish law of Earle Fief" as it is known, they will be hung upside down in hogheads of butter until they cry out three times: "Meadowfritin". This is a rather lovely record, with excellent use of piano accordion and mandolin. A band who should go far. By the way WHAT sign are you? Esso sign?



RALPH MCTELL: smashing country rock sound



BOBBY GENTRY: omnipresent?



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Audio fair attracts 100 exhibitors

THERE will be over 100 exhibitors from a dozen different countries all over the world at the International Audio and Music Fair, which takes place at London's Olympia from October 20 to 24.

It will come from as far afield as USA, Canada, Scandinavia, Germany, and Japan, providing the own specialised contribution to Hi-Fi for the millions of people who have learned to equate good sound reproduction in the home with refrigerators, central heating and a two-car garage.

Occupying an area of almost 100,000 square feet of the National Hall and Gallery at Olympia, the audio fair will be the biggest and most comprehensive staged since the event was first launched in 1955.

It will bring together disc companies, cassette manufacturers, cine-sound specialists and makers of every commodity connected with home entertainment. Special attractions will include a continuous series of unique lectures, presentations and film shows.

Visitors will see an unparalleled display of sophisticated audio equipment, including amplifiers, loudspeakers, styl, pick-up arms, VHF radios, turntables, tuners, tapes, tape-recorders, cassettes and accessories of every kind, plus the latest gramophone records, recorded tapes and video recorders.

Hi-fi means first-class sound reproduction duplicating the original and bringing to the home living room the exact performance of an artist as realistically as it would be in the studio, theatre or concert hall. This enjoyment is not only confined to the classics. Pop and jazz fans are no less enamoured by the lifelike sounds of their own favourites.

The MELODY MAKER will be sponsoring at the exhibition four big musical features designed to appeal to the pop fan.

IBC Sound Recording Studios Ltd will install a fully-equipped four-track recording studio where visitors will be able to record their own performances reciting, singing, playing a musical instrument or sending a message. As a special concession at the fair, IBC is offering a professionally-supervised session and the resultant 7 inch acetate demo discs, for the bargain price of £1.

Anyone with musical talent can try out any musical instrument of their choice in a vast display ranging from kazoo to grand piano arranged by the AMI and presented by Sound City, Western Music Co Ltd, Len Stiles Musical Instruments Ltd and Berry Pianos.

Fretted-instrument maker John Bailey will be showing how he makes instruments for pop and folk stars in a special guitar workshop and will give tips based on his do-it-yourself book, "Making A Folk Guitar," on sale at 10s. Tutors for musical instruments of every kind ranging from a harmonica to electronic organ will be provided by the Metro Music Stores, of Hammersmith.

The exhibition is open daily from 10 am to 5 pm and admission is 5s.

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Turn to Pages 29, 30, 31, 32

Traffic's one big happy family

IT WAS good to see Rick again. We talked in melancholic tones of hazy days when gangster Grech, cigarette hanging from his lips, pumped out bass patterns with Family in Midlands clubs.

"Some of the best days of my life, man, that was a damned fine club wasn't it?" said Rick, cigarette still drooping from his lips, squatting on the floor at Island's Notting Hill offices.

With Traffic the future for Grech looks a darned sight more solid than it has done since he left Family. Now, at last, he feels a full member of a band, that unlike Blind Faith and Airforce, "know where they are going, just want to play music, and can get to each other."

"I've got a lot of admiration for Stevie, we work well together, and when he phoned me from the States and asked me to join Traffic, I just didn't hesitate. I said yes, I wanted to go back to playing."

"I'm feeling sort of okay now. I wasn't too worried after Blind Faith fell through. I mean the whole thing happened too quickly. You couldn't just get to each other in a matter of weeks, and then come out and play brilliantly. Again with Airforce the initial ideas of the band were great, but there were too many complications. The post-

ponement of the American tour left us all in the air, and me especially.

"Must admit, I haven't seen Family live for about a year, but I heard them on the radio the other day. They did a couple of new numbers. They are still together, me leaving didn't affect them one bit. I mean, if things happen, then things are meant to happen." The conversation turned to former Family sax player, Jim King, a player who we both admire. "He was always far ahead of anything I was hearing," said Rick.

The uncertainty of past months has not really been good for Rick — a player who thrives on many live gigs, and gets a bit restless when he's not doing them.

To me the success of a band owes a hell of a lot to personal relationships. I don't want hang-ups, I just want to play and not get involved in

RICK GRECH talks to Roy Hollingworth

too many scenes. Airforce had too many different scenes going on at the same time, we just couldn't get to each other and therefore I couldn't help feeling uneasy. I mean you are bound to be affected if music isn't coming out from musicians."

But as Rick explained, there were no uncomfortable circumstances surrounding his short lives with B.F. and Airforce. "My departures came just at the right time, it wasn't a case of I couldn't take it anymore."

"It was the same with Family. My leaving just came at the right time. I didn't worry about the future, the only thing in my mind was Blind Faith."

"I've still been playing a

fair bit, but I think I would have been better if I'd have been playing more." In fact the last time he played live was three months ago with Mayall, Green and Dunbar at the Bath Festival. Before that were a few dates with Airforce. "I want to get back on the road, and I mean that," he said.

He's looking forward to Traffic's intensive tour of the States, which starts in October. It will be a month of solid small University gigs. "I like the small gig. What I mean by that is a gig in a clubby atmosphere. With Family nearly all our dates were like that, I hate concert halls with lights and masses of people stretching right out into the distance. They are too far away, and you don't feel as though you can get near them with your music. It's sort of a breakdown in communication. If I could play anywhere, I'd play in a smallish, smoky club, where you could see everyone present."

Rick was undoubtedly the first man to use violin to a large extent on stage in Britain. "The first guy I ever heard play violin was Sugar-cane Harris on 'Stretching Out.' I thought, man what a tremendous sound, and I wanted to do it. I put it in gradually with Family, and in the end I was playing a hell of a lot."

"Now I get a real sense of feeling great when I look in the MM Poll and see three or four violinists in the table. It's good to see people accept the instrument, because I think it might be my favourite. I only wish I could make electric violin sound like a real violin, but as yet, it's pretty impossible."

Rick explained that he will be doing plenty of violin work with Traffic. "It's just one of the things I like about the whole Traffic set-up. Stevie really wants us all to get into plenty of instruments. Apart from violin I'll be getting much more into guitar, and that I really want to. Obviously this will give Stevie much more time to get fully into his things."



RICK GRECH: more violin and guitar

IF take off in America



IF: a happy, social band

KEEP an ear on it — they have their eyes on America. And if the response to their recent debut visit is any indication, the new band led by Dick Morrissey and Terry Smith should become a star name of 1971.

They have a lot going for them. As young musicians, they have energy and adaptability as well as a wealth of experience. If they have already proved to be a workable and successful formula at home. Now they expect to work several months of the year in the States where the reaction from press and public has been more than favourable.

Wiles Davis came to see them at work in Ungano's New York each night of their week's engagement, which they regarded as an unexpected honour.

It could just happen that the familiar partnership of Dick and Terry, plus tenorist and writer Dave Quay, might become international names in the not too distant future. Their music is modern, propulsive in the rock sense and funky in a jazz sense. They are not into mixing media, but simply stating music facts — as they hear them.

They had shaky beginnings. A long struggle to find the right musicians and establish finances. Then Dick and Terry had to adjust to the power of modern electrical equipment and the low-level amplification of the jazz scene.

But now they feel the band has truly got together and they are more than happy with the results.

This week they described their recent successes in America and the development of IF into one of the most promising and individual bands in Britain.

"In the States we flew thousands of miles to radio stations just to say 'hello'. But we figured if a guy has got 25 albums to play, he might choose one by people he has just met."

Dick remembered their hectic press campaign as he parked his battered tenor saxophone case in the bar of a London pub.

"The publicity in the States for the album was ridiculous. When they realised the LP was selling, they spent another fifteen grand on promotion. ANOTHER fifteen grand! It sold something like 10,000 copies and went into their LP chart with a 'bullet'."

Said Terry, who wasn't carrying his guitar case for once. "When the band got to New York the head of Capitol Records apologised for not personally coming to see us at our opening — and went into a crate of champagne."

Said Dick: "Unfortunately we had the Band, Sweet & Tears and Chicago thing against us, but you always get that with a new band, and anyway, it was a compliment really."

"We've got some strong soloists in the band, and with the wailing players and tight arrangements, I think we fairly surprised them in such a young player."

"We played to a crowd of 3,000 in Chicago with Richie Havens and we were amazed when they stood up and cheered. We were in the Aragon Ballroom where Glenn Miller used to play."

Terry remembered a comrade who warned the kids who were smoking to come down from the balcony to be among their "brothers and sisters" where they could be protected from being "busted".

"It's a bit frightening all that," said Dick. "Everything is a bit rougher. I was just walking by a police car with a can of orange juice, and he snatched it out of my hand and wanted to see my Identity Card. But when he heard the accent he was all right. It was just so unexpected."

"We haven't got long to record our next album because we have to go back to the States in November. Our manager has the idea of us working there three months of the year. It's a very costly business, going there of course. Seven guys and road manager slopping across the country."

"But it's a happy, social band. On the jazz scene, I've known tension even in a four-piece group."

"It took a year to get the band together," said Dick. "But apart from Dennis the drummer, we know everybody's abilities. And Dennis had proved an incredible drummer, by any standards."

"Yeah," agreed Terry. "We never seem to lose him. He knows where he is going and what he wants to do which is amazing in such a young player."

How different from the first album will their new one be? Dick: "Well now we are much more integrated as a band. It will be more together and more driving. There will be a couple of numbers for us to stretch-out. Dave has written two songs and I've done a couple. When we've done sessions in the past it has always been horrible. Turning up not knowing what was supposed to be played, or jazz LPs which have to be made in one or two sessions."

"Groups can spend so much more time in the studios, although obviously we haven't got to the stage yet where we don't have to watch the clock. In New York it was costing us £5 an hour. Everytime you pause for a drink DING — it's another seven and six."

Now has their playing changed? "I don't think it's changed," said Terry. "But it's more integrated. If Dick makes a sign we all know when to lay back for example. It's taken a while, but we are all more aware of each other's playing. It's worked out — fine. Sometimes we change numbers as we play them. The moods change."

Dick picked up his sax case ready to make the evening's gig. "There's the original Bombay label," he pointed out.

"And there's my cigarette burner from the Bulls Head," said Terry.

Times have changed. Terry's amp might have got bigger and Dick will probably get a new case soon. But the talk of storms and the happy partnership will still be waiting, whether it's in Los Angeles, New York or a suburban London pub.

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CLIFF RICHARD seems rather like that living doll he used to sing about. With his carefully tousled hair and regular features, he has the appearance of a cardboard cut-out model, stepped straight out of the pages of a high-fashion magazine. All instant smile and mechanical charm.

His interviews appear to be fascinating cameos, designed to reveal absolutely nothing about his true personality. Take this one the other night, for instance. There I was, waiting for him in a dressing room at the Talk Of The Town, London, where he's currently appearing.

After a respectful interval, he makes his entrance with a bouncy self-assurance and informs each one of us in turn how nice it is to see us again. He tells me my hair is longer than the last time, and I just hate to say I have never met him before in my entire life.

The interview is conducted at breakneck speed because we can be spared only 20 minutes. In fact, the meeting has to be pared down to 15 jewelled moments in time, so the whole event assumes the character of a shoot-gallery, at which the target has an impenetrability that no shot can really pierce. But then, we don't have long enough to take a really good aim.

The object of our exercise is to get him to say something that he has never disclosed before. The object of his is evidently to repeat all his past interviews, and at this he appears exceedingly adroit. Like when the question of drugs and young people cropped up, he told us with expressive chagrin that he would love to talk about that topic all night, if only we were able to spend longer with him.

His technique is heightened by the fact that he speaks like a speeded-up Patrick Moore. Before the question is barely out of your mouth, a switch has been pulled and an answer streams out with the precision of a ticker-tape machine and the flow of an opened stopcock.

You just have to applaud him. Of late years, of course, he has really got religion. Christianity fits his conversation like clouds of incense in a pulpit. He is aghast that anyone can even criticise his

A high speed chat with the vicar of pop



CLIFF RICHARD: living doll?

by MICHAEL WATTS

last album, "About That Man," which was devoted mainly to readings from the New Testament, and was sewn up with four quasi-religious songs. "I was shattered and amazed that people criticised it," he said. "That they should dare to talk like that about the New Testament. They seemed to see it principally as a musical album and it was not intended as that. The idea was that it should be used in schools as a work only for very young people." It would be nice

if it did influence people in the direction of Christianity, but I don't think a record such as this can. It was just a matter of reading the works of Christ. But sometimes the most incongruous things lead people to God.

How did he think his contemporary artists thought of him and his views? "I don't know. I don't ask them to believe what I believe. I have read what George Harrison thinks on religion and I respect him for what he is doing. What is unfunny is those who do not give a hoot what it is all about and just put it down. But everybody is more blasé nowadays than, say, when I started. Take the kids on Top Of The Pops—that is indicative of what I mean about the scene. They stand around looking a bit bored, always loath to applaud. They are a little bit spoilt, I think."

What had happened to his decision to renounce the entertainment business and become a full-time Christian teacher?

"I changed my mind, because it seemed to me that I would be more useful within the confines of showbiz. I am foremost, I suppose, a singer, and I like to go out there and make people giggle. But Christianity is the most important thing to me. It is a matter of life and death, and I just hope that I can push something as worldly as showbiz towards it."

"I have a feeling that in the last six or seven years showbiz has relinquished its responsibilities to young people from quotes that I have read about well-known contemporary artists. Someone in a position of influence like a pop star should realise that he can make or break someone with what he says, am sympathetic about drugs but I cannot accept that they are total answers to all the problems that one encounters."

"It's a tough world now, you can be led in so many directions, and I know that it is a fault of the church that it is not getting the message across, but if the church does not try, who else is going to?"

How then did he fit into the present musical scene?

"Well, my fan mail goes from the five-year-olds to the 50-year-olds, with a gap between the 14 and 15 year age brackets. It depends what you mean by bigness. I do not set the world on fire but when I go out with Hank, or play places like this, I know that that is now my niche. Eventually, you find your own section of the music scene."

Bread: toast of the U.S.

FOR a group that's been together for more than two years, it seems strange that they have only gigged live about 60 times. But Bread. They are not really proud of that record, and are going to do their best to get fully onto the road.

Bread guitarist, singer and song writer, Jim Griffin looked out across London from his hotel room window, commented that there was no fog — "I was led to believe it was always foggy" — and talked of the group's lack of experience together on stage.

"Performing live is now very important to us, and we've found that it's a tremendously rewarding experience. You get immediate gratification if you play well. This is obviously not so with records. This British tour we are doing is one part of a year's heavy date work we have now decided to do, and we'll be playing everywhere. We realised that we lacked something in stage presenta-



BREAD: canned strings soon?

tion, and that's something we're working on, and something we have got to perfect.

"Maybe after a year on the road, we'll settle back again into doing full studio work, and picking out the important gigs to do."

"You see we've got to do plenty of recording. I can't conceivably see the complete Bread thing getting over to the public in any less time than three years. We've got so much stuff, so many ideas, so many other types of material to get out. Up to now only a fraction of the whole Bread concept has come to light."

"We can't get it all on 12 tracks of an album. We've talked about albums with 24 tracks, and maybe even more. Yep, it's going to take a long

time. The concept is so great because it has all been influenced by so many types of music — but we're not copying. Like I love hard rock and dig listening to it, but I won't write a hard rock song until I really feel like doing it. We don't write any of our material for the sake of being commercial. You've got to play what you dig. I don't think you can succeed otherwise."

"Right up to this moment we are very much into country music. But you are right when you mention the live act, because our stage image is our biggest hang-up of the moment."

Jimmy started playing guitar when he was 12, and until he was 16 he wrote small things — nothing special, just

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things. Later he began singing his own material, and made a few demo discs in Memphis. People were interested in him, and when he graduated from high school he was signed up as a solo artist, and remained such until just over two years ago.

As a solo singer he had only a limited amount of success. "This was I feel because I didn't sing one of my own numbers. I made a few singles and an album.

They sold locally, but never made it on a national scale. I had the feeling I wanted to bring myself out, so did this guy called David Gates — a great guy who I respected. This was the reason for the formation of Bread, we wanted a basis for our own ideas."

How could he describe Bread music? "Well we go for a good harmony, an honest lyric — we're not preaching anything, just sing-

ing about living emotions and feelings. I attach tremendous importance to the lyric, about 50 per cent of the number in fact. But it's the music that comes first. I agree that many American bands have maybe forgotten a little about lyrics, but this is because they have turned on to some other facet of their music."

"We've always tried to keep our sound uncomplicated, but if strings and brass might make it sound better,

then we put them in. We've been talking about having pre-recorded tapes of the strings to use on stage. Cheating? No, I just think the audience might like it, it sort of adds to the thing. What we are really looking forward to is the emergence of audio/visual tapes. We want to be well in on that. That's going to be a wow!"

ROY HOLLINGWORTH



Blind Date with IAN PAICE

● IAN PAICE drummer with Deep Purple was recovering from a heavy night in the discos of London with the aid of a few cooling cans of beer, when he launched into his Blind Date session. He reacted incisively and constructively — like one of his drum solos.

JIMMY RUFFIN: "It's Wonderful (To Be Loved By You)" (Tamla Motown).

I'd say it's Jimmy Ruffin and it's pretty much sticking to the successful formula.

I really used to like Tamla Motown but it's getting even more of a production machine.

I knew the voice because he has a strange, harsh sound. It's a bit ordinary really. It'll probably make a great flower pot. Love the bass players on

Tamla but the drummers always play one of two things. Nice sound, but they never do anything else. They do two basic fill-ins but there are more to be played than that.

DIONNE WARWICK: "Make It Easy On Yourself" (A&M).

Dionne — she's too much. Yeah — I think I've heard this before. That's beautiful. It's weird how Dionne Warwick and Burt Bacharach go together like peaches and cream. They complement each other so well, must write with her in mind. Having said that — is it a Bacharach tune? I'm sure it is.

THE BAND: "Time To Kill" (Capitol).

The Band — I recognized the voice more than anything. They get the most out of the least — I don't know how. I tend to like more extremes in music. They play well, but they get a bit boring. I like a band to try harder and go for something maybe they can't always play. People talk about their "feel." Well a lot of it is worked out — accents before the beat — that's not feeling, it's worked out. They are completely predictable. It's the sort of band you have to listen to and let it happen.

WHITE PLAINS: "Julie Do Ya Love Me" (Derran).

Oh, they were playing this in the States all the time we were there. I don't like it, although Ian, our singer, likes the melody. It's too happy go lucky for me. I do not like chick names in songs. I think this is called "Julie, Julie."

It's sticky, and horrible, turn it off.

MOUNTAIN: "Sittin' On A Rainbow" (Bell).

Yeah, Mountain. (Instant recognition). Clever use of bass drums. I don't know what it is about Felix Pappalardi's production but he always gets that thick sound he used to get on the Cream records. A sort of distorted bass sound. This is "Sittin' On A Rainbow." It's from the Mountain LP. Pappalardi plays bass guitar and that guy sounds so much like Jack Bruce. Nice bass drums. Simple but effective patterns. It's pretty easy to play when you use two bass drums. Otherwise you end up with cramped feet.

JAMES GANG: "Fuak 49" (Probe).

It's quite nice, but I've no idea who it is. It's English I would think. The drum sound isn't altogether enough for an American record. Quite funky though. No — they've blown it now. Oh, what's that? It started off nice. But that percussion bit didn't build. Who is it? Oh, that means they are American. Completely wrong! It was funky, but it didn't go anywhere.

ATOMIC ROOSTER: "Tomorrow Night" (B&C).

The drum sound is boring. No tune. No idea who it is. Argentin? I don't know — it's not really doing anything. Sorry whoever you are, but you're getting boring.

LIVERPOOL SCENE: "Love Is" and "Gunner From Dakar" (from the LP Heirloom (RCA Victor)).

Well, maybe there is more to this than meets the eye. No idea — oh what a terrible sound — beautiful! It's Bob Kerr's Whoopee Band. Oh, no, too much! (More laughter). No regard for time or tempo. I thought it was going to be reggae at first, which I hate. Any more of this and I'll go mad.

STONE THE CROWS: "Sad Mary" (from the LP Ode To John Law (Polydor)).

Ah that's better. Like the drum sound. Stone the Crows. Maggie Bell singing. Colin Allen is a good drummer. He's, ex-John Mayall. That chick's voice is beautiful. I had a jam one night and she was singing. She makes you play your ass off. They're not playing anything new but what they do swings and what more can you ask of music? It's done its job.

TIM RICE & ANDREW LLOYD WEBBER: "Overture" (from the LP Jesus Christ Super Star (MCA)).

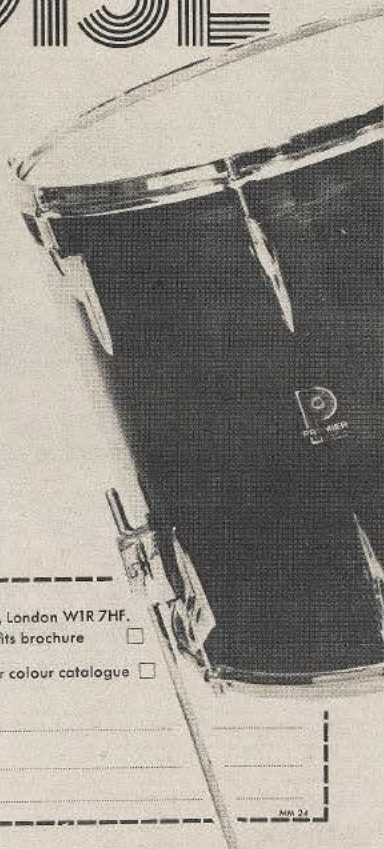
I know those accents were going to come there. I think I've heard this before. That Jesus Christ thing? Ah, I thought I'd heard it before. Great jiff. Yeah, that's nice. I listened to all 'our sides of this. Very demanding music which has some brilliant touches. An album well worth buying. Apparently it was all down to either Planty from Zepplin or our singer Ian Gillan to take the lead, and Planty didn't want to do it. I wish I was on the session. There were some nice things to play. Ian had a Vicar call round and see him about it and he listened to the LP. I think he was interested.

NAT ADDERLEY: "ST.M from the LP Jazz In A Penthouse (A&M).

Not Lifetime is it? I'm not very well up on my jazzmen. I like it though. Nice electric piano. Is it Cannonball Adderley? It must be Joe Zawinul on electric piano (Right). A really funky jazz combo. They're not just blowing their own minds, they are really entertaining. This sounds like a nice LP — can I hear some more tracks? (Is played "The Letter by Herbie Mann). I'll get this one. It reminds me of a jazz blow we had in Germany. Ritchie Blackmore played all his fast runs and blew them all out! Who are these rock and rollers playing jazz!

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HOW ARE Humble Pie cooking in the States? Well, the Piemen are feeling rather humble about it all. In a transatlantic 'phone call this week, Peter Frampton was almost embarrassed to reveal how well they had gone down.

On their last trip, enemies of the group attempted to denigrate their achievements. But the fact is, the band are doing well across the water.

"We have done Detroit and see guitar man Pete," and we are going to Philadelphia. We are in New York at the moment. And we've got to say — it's going great! It's generally much better than we expected. We are charging around doing a short, sharp show that hits them in the stomach. We have changed the act quite a bit and it has been going down well.

Oh, no, it's Jimmy music. Well, maybe there is more to this than meets the eye. No idea — oh what a terrible sound — beautiful! It's Bob Kerr's Whoopee Band. Oh, no, too much! (More laughter). No regard for time or tempo. I thought it was going to be reggae at first, which I hate. Any more of this and I'll go mad.

It all sounds as if we are building ourselves up. But our album is getting a lot of plays on the radio. We have three weeks to go on the tour and well be playing in Memphis and end up with Derek and the Dominoes in New York.

"So far we have played with Mountain, and also Milton, a group from the Deep South with three chick singers who are very good. We have also worked with the James Gang.

Has their single "Big Black Dog" been released there? "No — we are promoting our album at the moment which is doing quite well. American organization is much better than ours. They really go to work on promotion. It's something we have always needed.

"When we came we did our normal act and our manager listened to us and told us what was needed and we changed it completely. We are playing much better spots, as well.

No need to be humble, Pie

will record here but it would be nice. Glyn Johns, our engineer, is coming to the West Coast to do some 'live' and studio recording.

"We're playing opposite Mungo Jerry, soon which should be interesting. We hear they did well at the Fillmore."

The third set of pipes indicated that the telephone bill was now enough to buy several rounds of champagne. Enough to celebrate Humble Pie's U.S. success.

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What happened to the Bonzo Dog Band? The MM catches up with a pop crazy gang

LIFE without the Bonzos. The scene is a small square outside Surlingham Station, dominated by an attractive, playful electric map. We press for Roger Spear, and the town's toilets and sewage works light up. We press again, and Roger arrives in a beaten-up old Mini full of bits of wood and other pieces of nature collected by his small son. "Welcome to suburbia, you are now a commuter," says the cheerful, bearded figure.

toil

For Roger Spear, ex-Bonzo Dog electrical maniac, life without the lads is one of lonesome toil. They don't pay the wages of this world. "I'll sink or swim as the case may be. I just hope I can keep my head above water," he told me as we entered the "lunatic room" of his normal, everyday house.

The room is in fact THE WARDROBE, Roger's jumble of precious moving delights designed to do something, but exactly what, nobody knows, not even Roger. "People think I'm a group now you know. They look at the name Kinetic Wardrobe, and expect to see a band. But there's only me and my robots. Just me."

droned

In one corner of the room lay the Monotonous Hospitality Device. He switched it on. "Good evening, good evening, good evening," it droned in planned Mecca tones. "I had that on all night in a ballroom foyer, and it drove a 'bouncer mad,'" he said.

It was too monotonous, so now he has developed a modified version — The Active Auto Manager, which he has been asked to programme for the Mecca manager's convention at London's Lyceum. "This is better, it only speaks when it's spoken to." He shouts at it, nothing happens. He gives it a bit of a nudge, and the fibre-glass face bursts into action, slinging out standard manager's chat.

But what is Roger doing now, and what is the Kinetic Wardrobe? Well, the wardrobe are actually the condensed insanity of the Bonzos. The difference being that I can do just what I please, without the frustration



ROGER SPEAR: people think I'm a group

WHAT does a Bonzo do when his world crashes around him? Answer: build a new one.

And Neil Innes, one time pianist, writer and singer with the Bonzo Dog Doo Dah Band has taken the plunge and formed his own group.

Nobody mourned the passing of the Bonzos more than the group. But its demise seemed inevitable when they did not get the recognition they felt four years hard work deserved. It left high and dry a bunch of personalities with individual talents who were used to working together, in however loose a fashion. In some cases their present whereabouts and activities are a bit of a mystery.

Saxist Rodney Slater is believed to have given up the music business and has taken to social work. Legs Larry Smith produced a record which was so successful that it loudly hailing taxis in London's Wardour Street.

Roger Spear, the ace explosions and machines man has gone out on the road with his own successful and hilarious one man show The Giant Kinetic Wardrobe.

One of the most positive steps for the future has been taken by Neil and bassist Dennis Cowan. They have formed a group simply called THE WORLD, have released a single called "Angelina" and plan an LP release called "Lucky Planet" on November 6.

All the material has been written by Neil and the music ranged from rock to pure pop. Naturally some of the Bonzo flavour has been retained, and humour has not been entirely abandoned from their "live" act.

The line-up includes Neil (lead vocal, piano and guitar), Dennis Cowan (bass, guitar and vocals), Ian Wallace (drums, vocals), and Roger McKew (lead guitar).

Neil appeared in the MM's ale house, the Red Lion, this week, clutching a packet of Gold Flake "Honey Dew" cigarettes, and wearing an elderly sports jacket and a Volkswagen.

"We've played a few gigs so far," he revealed, "and they went down really well."

Roger: a robot orchestra son?

By Roy Hollingworth

to get something moving, pulsating, living. But that bloody thing just stays dead. Failure I tell you.

"I suppose after Big Grunt, I'm the dying grunt, the big whimper. I'm the free enigmatic wardrobe. Curious things wardrobes, you know. People expect me to drive up in a wardrobe, open the doors and pile everything out."

How seriously does Roger take the "Wardrobe"? "Very seriously, it's all I can do. But as entertainment goes, I'd say it was grossly bad."

"But let's face it, heavy music is a bit of a bore. All this classical/rock/jazz bit is getting a drag. There's much more music to be done, much more. I mean there's other things besides rock and classics, there's the bad music and the ridiculous music."

I want to be able to write concertos for bestsides and trouser presses. Concertos for 12 banjos, but they must be 12 fat banjo players. Or maybe four fat banjo players, and one thin trumpet player, but he must be thin. That's the whole thing about it. This is what I would love to do, it would, of course, be a set, planned concert. I'm sure people would come and listen, but it's just a case of getting musicians who would come along for the sheer love of the thing. One couldn't guarantee success."

we all tended to get during the final days of the band. You see Bonzos was intended to be an emotional release anyway, but as soon as it all knitted together, we could never agree with each other. I can now, I've only got me to agree with. I've decided my

own career — to get more into the anarchic side of entertainment."

Roger pre-records tapes of himself playing sax, piano, or what have you, sticks them into the "group's" body, and turns it on when on stage. The master tape also includes clippings of nonsense music, and he performs on top of it all, well not actually on top, but around it. With this continuous entertainment going on, he can introduce the other robots, and actually leave the stage for a change of costume.

"When people asked me to give exhibitions of my stuff at colleges and suchlike, I didn't think just having an exhibition would be ideal circumstances for it to succeed. I thought I'd better do it all on stage. So I got a ten-minute act together, which became 20 minutes, and is now 40 minutes. I'm beginning to overcome the technical problems that arose with just me doing it. Like when I left the stage, I had to make sure that something was happening while I was gone. It was difficult, but it's working now."

"I'd like to get as many robots as possible on stage, like a robot orchestra. In fact I'd prefer it if there wasn't a human in sight. You know, robot audience, robot press, robot attendants. Then we could televise it. The acts would of course be programmed, but the audience would be separate. Great concept, great."

"I looked towards the obvious living-by-a-machine. 'Bit of a failure that. I wanted



THE WORLD: could have been "Strawberry Armpit"

The World's their oyster

by Chris Welch

What led to the formation of the World?

"When Vic (Vic Stanshall) got ill, I got a bit fed up. Dennis and Ian Wallace and myself were free, so we thought of forming our own group."

"It was all surprisingly easy. We got Roger, McKew and we got together last May and started to rehearse. We're signed to Liberty, but we are also free to record with who we like."

"It's funny, we didn't know how it would turn out, but we are all pleased with the band, and I'm sure it will go from strength to strength, although it's early days yet."

"I haven't really changed in my song-writing style. I write about the same sort of things really. Some of the songs have Bonzo titles like '95 Pollution Blues'. I was always interested in the things Vic did and I backed him up. I will still be dealing with images and outspoken ideas, but now I can get more into the music."

"The Bonzos were really individuals who were accidentally teamed up. It didn't break up through disagreements on policy, because we never had a policy. And it was not through personal reasons because we were closer friends at the end than we had been through the whole history of the band. We were just tired physically and mentally. We hadn't had a holiday in all the time the band was together. And we went through some heavy management scenes."

Did Neil feel personal regret at their passing? "An incredible feeling of nostalgia. When Vic got ill we thought of reforming if it would have helped him in any way."

"He was silly really in that he went on with the Big Grunt right after the Bonzos, without a rest."

What is the significance of the title of Neil's new group — if any? "Nothing in particular except that it means a 'whole' and not being particularly dogmatic about anything. The name could either have been the 'Strawberry Armpit' type or joke names like 'The Thousand Guitars of Vernon Motion'. Vernon Motion was the performing parlor snake of the Thirties you read about in the Sunday colour supplements. It's perfectly true!"

"We hope the band will sound fresh and our stage act isn't a heavy moody thing."

What was the LP called? "Lucky Planet"

Lucky names? "Yes, that'll do! I've always been the quiet spoken member of the group. I got the title from the Evening Standard horoscope. Today — Jupiter is your Lucky Planet!"

"I'd like the group to be Overground rather than Underground. Nothing would please me more than to get into the chart. Not for the money — but to get recognition. I just hope people accept the World as guys who can play their instruments and are trying to get something across."

"WE'RE NOT GOING TO BE A TEENYBOP BAND ANYWAY."

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CAUGHT IN THE ACT

An evening of Brice and nostalgic material that they have been doing for years—we are given no new surprises. In fact, nothing to convince us that Taste are progressing at all. Maybe their fans are progressing in so far as the intensity of their adulation but Taste are certainly not. This perfect balance was all too clear from Sunday's Lyceum gig where in the reception given to the band was just a little in excess of what they warranted. They just churned out old material in the same manner that they were doing the last time I saw them—"What's Going On?," "Sugar Mama," "Morning Sun" and the usual twelve-bar blues in every style. But, nevertheless, they were well received by "Taste fans" and were called back to do three encores.

AN extraordinary nostalgia was generated at the Festival Hall, London, concert, by Alan Price, Georgie Fame, and Maynard Ferguson's orchestra on Monday night. Was it really five years ago when Alan formed the Price Set? When he sang his like "Simon Smith" and "Don't Stop The Carnival," it took us back to the days of '67. In many ways, Pricey was the show-stealer at this rather odd but enjoyable concert. He came on backed by Maynard, whose hand had just blown a hot jazz set, playing Fats Domino hits on the Festival grand.

It was good to hear those blunt Newcastle tones again, which lend themselves so well to Soul. And when Georgie joined in for the succession of encores, it was good to see the two veterans united. They sang "Who's My Friend When All The Friends Are Gone," then duetted an organ (Alan) and piano (Georgie) on "Bring It On Home To Me," a slightly sentimental version of "Great Balls Of Fire," and a jam on "Rat Em Pete." This was taken too fast for comfort in the heat of the moment, but Randy Jones held on to the tempo as the horns built up ad-lib riffs.

Georgie's own set was rather short, and he sang well his old favourites "Point Of No Return" and "Papa's Got A Brand New Bag."

Alan tossed Randy Newman, present in the audience, with the writer's hits and showed how he has developed into a casual and relaxed stage personality. Newman was in good form, blowing some tough valse trombone as well as his bravura trumpet. Stan Roberts contributed some particularly funny tenor passages, as Lew Solent, David Sweet, and Tetsu, made a guest appearance on the trumpet section, playing considerable power. He also stepped up front to trade choruses with Maynard in a horn chase.

New singer Tollyn Jackson made a brief appearance and proved a good singer, but perhaps more suited to cabaret than a jazz and hard pop concert. — CHRIS WELCH.

TASTE

While admiring the obvious talents and vitality of Taste, it seems that the present band, in this stage of its career has exhausted its ideas. They are really only able to provide the same format and

Fotheringay and Elton: a fine blend

MERGING Fotheringay and Elton John on to the same bill sounded dangerous, though both are in the first division, their styles might have been too different to attract an audience sympathetic to both.

But she staged a remarkable show at London's Royal Albert Hall on Friday, her successful fusion proving again that barriers are down. If the music is good enough in its field, it will be applauded.

Both Elton John and Fotheringay's great strength was their involvement with the music: Elton's scorching songs

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writing allied to a delicate touch on the piano: Fotheringay's cold, detached commentaries where the accent is on ice-cool delivery of a wide variety of song.

Elton did the first half. Just back from a triumphant American tour, he was in magnificent form. His voice has the searing quality of a Dylan, with more tangibility and less imagery in his writing. He shows all the signs of becoming a very big force on the contemporary scene.

But exciting though his stage act is, it does not do sufficient justice to his enormous talent as a composer. It seems tragic that his potent words are often obscured beneath a level excelled, Elton is a versatile pianist who really can rock mightily. Still, it is his original songs that will make him, and his own interpretation of "Sixty Years On" plus his latest effort, a beauty called "Indian Sunset," were the highlights of a lively performance.

Fotheringay had a lot to follow. There is a gently persuasive sound with instrumental understatement most of the time. And there is no doubt that Sandy Denny's vocal authority provides the group with its distinctiveness. Here is

JETHRO TULL

THE FRENZIED brilliance of Jethro Tull underlined the mediocrity and depressing lack of originality among so many of their contemporaries. A packed house at Bristol's Colston Hall on Sunday never able to remain detached or uninvolved regarding their music. Jethro Tull offer a tingling repertoire—laced with the outside eccentricities that we have come to expect. If there was ever the faintest hint of boredom, it faded as they came with the length of the instrumental solos.

The right instinctively belonged to Ian Anderson, whose all-embracing tour de force kept an admiring audience mesmerized. It is not simply his reserves of energy and his limitless exuberance that have made his changes of mood: his sensitive faustic moments, his disciplined



MARTHA M'DENGE and ALEXIS KORNER: singers with the Brotherhood of Breath.

singing, his confidential jokes and asides.

Every Jethro Tull concert is an event. Here is a group of skilled musicians and originators. There is nothing hackneyed about their performance.

They may lose you slightly bemused; you may watch Ian Anderson enact his musical rites with something approaching disbelief. But there still remains a rapport with the audience. And of course the five of them have a driving creative rapport amongst themselves.

Bristol ecstatically welcomed them back, noticed the subtle development since the last time, and made it clear that they can return as often as they like.—DAVID FOOT.

BREAD

IT would be totally unfair to deal harsh criticism on Bread's ludicrous first ever Bristol appearance, at the Central London Polytechnic, on Friday night.

Ludicrous, yes certainly, and maybe ultra-ludicrous. The immediate question I asked, and many others must have asked, was why should a seemingly prestigious American band be playing to less than 500 people in an echo-ridden converted cafeteria, hidden somewhere beneath the Post Office Tower. Bread apparently arrived, starved of sleep, to find that stage had not been set-up—therefore giving them no time at all to rehearse with a noisy, atrocious P.A., and a drizzle set of hired equipment. Couple this with the fact that Bread are still fairly new to live work, and the outcome was sadly unentertaining. Bread's music, which followed an amazingly good set from Delicia, seemed first of all tremendously dated in delivery, and continued

ROY HOLLINGWORTH

band up by the scruff of its neck and drag it after him. He even has time to do a few vocals, albeit of a very weird, slurred nature, and making no concession to melody.

Jack Bruce and John McLaughlin sounded very subdued, but provided a good guitar, and Bruce contributing some controlled vocal work. Jack, in fact, is much less to the fore than he was with Cream, where he was the anchor man.

Larry Young on organ, however, was a revelation. He has the most original organ sound I have ever heard—very attacking and jagged, full of sharp, jabbing sounds. He gives nothing to either Jimmy Smith or Wild Bill Davis.

That was Lifetime. Here's hoping they are around for a long time.—MICHAEL WERTS

LIFETIME

IT WILL be intriguing to see how Lifetime progress in popular terms, after watching them at Dagenham's Round-houses on Saturday. Although the playing was of an extremely high calibre, the band drew little more than half-hearted applause and there were no calls for encores, which places an ominous question mark against the commercial future of the band. Like Mark-Almond who are working similar territory—i.e. broadly modern jazz, with splashes of rock—they seemed to have difficulty in getting the audience to understand to what they are doing. The crux of the matter, it simply that they were too good for them.

Essentially, they are not a rock band at all, and not even a hybrid of rock and jazz. Just a four-piece modern jazz band which happens to be playing at rock venues.

The leader is undoubtedly Tony Williams, who dominated the proceedings from first to last. With his incredibly fast and muscular phrasings, he seems to pick the rest of the

BROTHERHOOD

PUNCHY section work, free jamming and some rocky songs from Martha M'Denge and Alexis Korner must have provided something for the taste at the Brotherhood of Breath's concert at the Metu Dame Hall, the second in the Jazz Centre Society's Winter Ceres Programme.

Driving the band along were Louis Mehlo (drums), Harry Miller (bass) and Chris McGregor (piano). But then it was Dudu Pukwana who directed his explosive energy into urging the band on to greater heights. In sections scored for the whole band, the sound was really powerful, but with a slight roughness at the edges which suited the spirit of the music.

Many of the numbers drew their inspiration from South African music, hypnotic slow moving chants and compelling rocking melodies underlaid with intricate rhythms. With such an impressive line-up there were many good solo spots. Some which stood out were an early Pukwana solo on a slow ballad which fiercely contradicted the gentle mood of the composition, and some truly tenor from Alan Skidmore.

It was only at the end that the two singers came on. What was some minor amplification problems and the fact that they sang a little time to settle down it would have been nice to have seen them for a few more. Lakulation "Langa" only served to wet the appetite for some more solo with the band, but unfortunately after a joint effort with Alexis Korner and Martha, the show came to an end.—DAVE HARVEY

RANDY NEWMAN

FOR his performance at London's Revolution Club last Wednesday I'd like to write Randy Newman the best review of any I've ever done.

Let me tell you what happened: at about one o'clock in the morning, Newman shambled on stage, blinking through his glasses, and sat down at the small upright piano. He straightened up with the microphone cord, which came awkwardly over his shoulder, and started to play his wistful "Lover's Prayer," the ballad of a very ordinary man.

I sent me someone with glasses."

It lasted just about the one minute and 55 seconds it takes on his last album, and then he announced his "Yellow Man." Fighting the obtrusive microphone cord again, he asked through the song in a shade over two minutes, ending it with a desperate little downward piano trill.

A short pause for reflection, and he muttered "Bye, folks." What could he mean? He played some quiet piano chords, sang a bit of "I Think It's Going To Rain Today," got up, and stumbled off stage, dodging amps and wires, without something less than grace.

He'd been there for less than five minutes, and what had forced him off were the ringing of cash registers and the conversation of the allegedly hip audience. His last song had given the clues: it has the lines "Scarecrows dressed in the latest styles/frozen smiles chase love away" and that's just how the Revolution was. He sang it so quietly, trying to get the music underneath the hubbub to demonstrate what was going on.

I have the utmost admiration for him. Randy Newman doesn't need people to listen to him, and instead of making a big production out of it he just spilt in the most eloquent way.

What were we left with, after he'd gone? As far as I'm concerned, those two-and-a-quarter songs were unforgettable, the brevity of the set illuminating the quality of the songs, which have the minimalist beauty of Japanese haiku.

Newman sings in a cracked voice, not really a voice at all, and his piano has curious husky-tonk overtones which, with the precisely aged songs like "Yellow Man," make him a throwback to the years between the World Wars.

All I can say is that his performance had the same effect on me as those of Van Morrison and Nico. He's a true original, and we can all use some of that.—RICHARD WILLIAMS.

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jazzscene



DUDU Pukwana's comments about the state of the British jazz scene (MM, September 26) have brought a swift reply from one of his targets, none other than Ronnie Scott. Here we print Ronnie's answer.

I RESPECT Dudu Pukwana as a saxophone player but his views and opinions on the British jazz scene are, to put it mildly, illogical.

Says Dudu "What's killing jazz here is that Ronnie Scott's is the best place to hear American music but it's not promoting anything for Britain."

First of all, I would not agree that jazz is being "killed" in Britain. There are more and better jazz musicians here than there have ever been, and, as us "promoting" American music and not "promoting" anything for Britain, here is a list of some of the British jazz musicians and groups we have presented during the last twelve months at the club:

Nucleus with Ian Carr, Chris Spedding, Karl Jenkins, Brian Smith, Tony Roberts, Jeff Clyne, John Marshall, Keith Tippett's Sextet, The London Jazz Four, John Dankworth, Big Band, Mike Gibbs Big Band, Soft Machine, Henry Low-

Scott replies to Dudu

ther Band; Tony Coe — Kenny Wheeler Sextet; Mike Carr/Tony Crombie Duo; Alan Haven Trio; Tony Oxley Quintet and Trio; Alan Branscombe Trio; Stan Tracey Quartet; John Taylor Trio; Norma Winstone etc.

This represents a ratio of approximately six British musicians presented to every one American. Enough said.

Perhaps what Dudu means is that he feels he and his immediate musical associates do not receive enough exposure here. I would point out that when we first moved to Frith Street we kept the Old Place in Gerrard Street open for

over a year for the sole purpose of presenting experimental music, and Dudu was featured there fairly extensively as were Chris McGregor, John Surman, Mike Westbrook, Mike Osborne, Mike Taylor, and many others. I think it is fair to say that the Old Place was responsible for a great deal of the innovations and experimentation that brought these musicians to notice.

During this period the Old Place lost an average of £100—£125 per week and it closed saddling us with a debt of £3,000.

Undaunted, we tried a similar policy upstairs here at Frith Street for a short period — with similar results.

Consequently, it would appear to be verging on the idiotic to blame Ronnie Scott's Club for any grievances that Dudu may harbour.

It is also incorrect to say that John Surman, John McLaughlin and Dave Holland left this country for economic reasons; they could have and did make a reasonable living as jazz musicians in Britain and Europe.

So, instead of laying the blame for his predicament at someone else's door, I suggest that Dudu takes a long look at the music he's playing, and if he believes in it strongly enough, then do what has been done before by others in his position, myself included.

Get together with some musicians who feel the same way and find a cheap basement and hope enough people turn up to enable you to pay the rent. If they don't, then you can blame the ignorance of the public or perhaps decide you're ahead of your time, or blame the landlord or the British jazz scene, or blame Ronnie Scott's Club. Blame anyone except, of course, yourself.

The only other alternative, I can suggest is to find a philanthropic jazz-crazed millionaire with a penchant for your music. And, incidentally, Dudu, if you find one, I'd be very glad of an introduction. I've been looking for someone like that all my life.

Music Inc—making it alone

YOU DON'T have to be particularly shrewd to realise that few musicians are making any money out of jazz these days. Apart from those people like Miles, Herbie Mann and the MJQ, they've been crying the blues for a long, long time.

And most of them have had to junk some of their ideals and swing on to the rock merry-go-round in order to feed their families. So when you hear of an American group that not only stays together without the benefit of record dates or gigs in the top jazz rooms but has so much faith in itself that its members refuse to accept sideman dates, it's quite an occasion.

Music Incorporated is the name of a co-operative unit whose spiritual leader and driving force is the ex-Max Roach trumpeter, Charles Tolliver. "I imagine that everyone in this band could work with someone else and make enough money to live all the year round," said Tolliver.

"But we're staying together." The other members of the quartet are bassist Cecil McBee, drummer Jimmy Hoops, and Stanley Cowell, whose inventive piano playing won him the Talent Deserving of Wider Recognition slot in the Down Beat "Critics' Poll" this year. Their standards

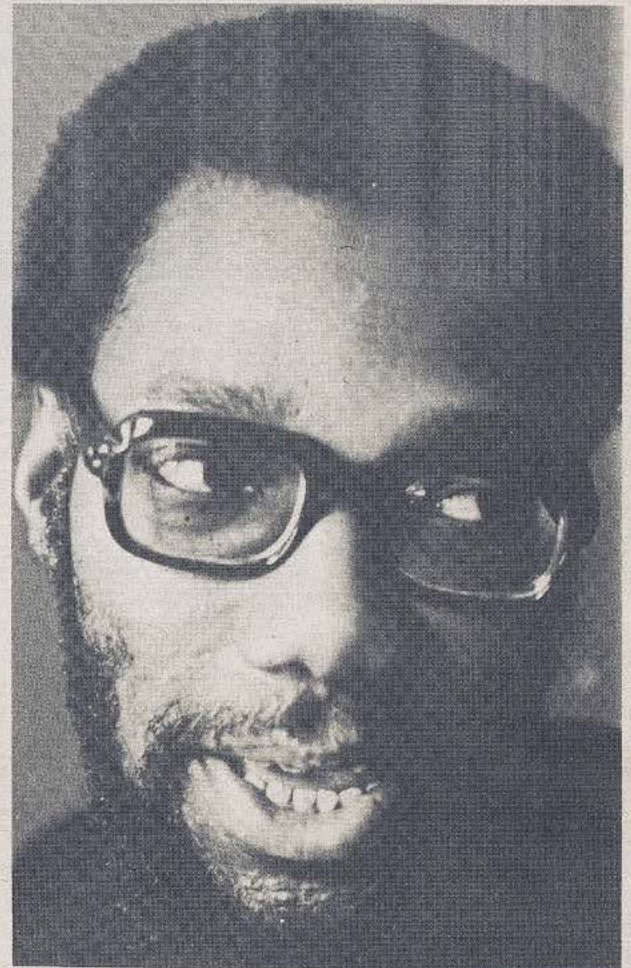
by Valerie Wilmer

are high and stem from a strong belief in playing pretty, meaningful music and keeping alive the standards set by Charles Parker. And they do this without playing a single rock or pop rhythm.

"Other people don't see the necessity of playing like the paragon form of music," declared Tolliver. "They can get out of the habit of playing for survival, if you want, by doing something special you move from the norm which is, in this case, playing music for survival, and most musicians don't see this. New York is the place to be, they figure, and sooner or later the work will come round. And it does, of course, but a lot of credit has to be given to Stan, Cecil and Jimmy for their courage. I certainly couldn't do what I'm doing without them."

Tolliver was passing through London after a three week visit to Berlin, Stockholm, Oslo, Gothenburg and Amsterdam. Ron Matthewson replaced McBee for this trip, but for the other three this was their fifth tour of Europe in a single year. No-one will believe that they set up all their own gigs without the benefit of an agent and, what's more, pay for their own plane tickets. Said the trumpeter, "I know of no other talented musicians in New York who would be willing to sacrifice one tenth of what they have. And the musicians have got to be talented to play this kind of music. It requires a certain kind of insight."

Tolliver pioneered the way for Music Incorporated when he made a brave solo trip across the Atlantic two years ago. He spent many hours on the telephone and at the typewriter, and as a result, the group can now work regularly but only by playing in Europe. Their own home-land cannot provide enough work to sustain them. "To work continuously in the States you have to have a name band," said the trumpeter. "But after you've been around the record companies



CHARLES TOLLIVER: we're staying together

so many times and they tell you we're not doing so much with single artists, get a band, and so you get a band and then they tell you well, we're not so interested about bands because we have so many single artists, you realise that these people are in business to keep the confusion going!"

He smiled sardonically. "To get a record date, you have to know someone like a John Hammond, a George Avakian or a Nesuhi Ertegan who has followed you for years and years. Then if you get a band together he'll record you, but otherwise, it doesn't matter how good you are, you don't stand a chance."

Working in Europe without the benefit of an agent makes no difference to the money the group earns. "The money depends on how many records you have out. I would imagine we would work much more if we were booked through an agency, but no well-known agent would bother with you unless the public were very familiar with you."

Because of the way their corporate economy is geared, Music Incorporated must do as many gigs as possible in the shortest space of time. "We never make enough to rest because all our expenses are shared," said Tolliver. "The longer we stay in Europe the worse it is because we should be able to do a gig every day and it's just not possible. We don't expect to make any money, though, the thing is to stay together as a unit and the only way to do that is to play. And we certainly couldn't play as much together if we didn't come to Europe." The trumpeter was adamant about not accepting sideman

gigs even on record sessions, however lucrative. "The name of the game is 'divide and conquer,'" he smiled, wryly. "If someone sees you and likes you, they'll grab Cecil or Stanley or someone and that's it. I've played with everybody and I love to play with them, but I want to do something with these men, too. And this is the only way."

Although he displays no animosity towards critics,

Tolliver dislikes the group's performances being reviewed. "I would like to be in a position one day to tell critics that I don't want anything critical written about me. I don't want anyone to tell me it's good or bad, I just want people to come and hear it, to enjoy it, go home and if they want to, come back and listen again. I don't want anyone to appraise my music because I am quite capable of criticising it myself."

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HOLLYWOOD. — Hamburgers sizzled in the background, cocktail glasses tinkled merrily, beautiful people waltzed back and forth and Tom Jones swung into his newest TV season — in a Beverly Hills discotheque.

That was the somewhat unusual setting for the special preview opening of the "This Is Tom Jones" show which was filmed in Hollywood. A filmland, showbusiness crowd gathered at the Candy Store — Dean Martin's favourite night time hangout — to view the Jones show on specially installed colour TV sets.

The drinks flowed freely, rock records were silenced, and for one hour the crowded discotheque was turned into the Beverly Hills branch of the Tom Jones fan club. Jones' new show is lively, polished and very well paced, as well as being the best he's done yet. The new series will probably be seen in Britain early next year.

Of course, Jones had a little help from his friends — people like composer Burt Bacharach, who was also around to enjoy a hamburger and pancake dinner, and Anne Bancroft.

The TV show triumph comes on the heels of Jones' fabulously successful 8-month tour of America that makes him a one man earning power like no other in Britain.

Champagne

No single performer has ever done so well and by the time Tom returns to Britain soon he will have raked in close to two million pounds. At most one night stands he has commanded a \$40,000 guarantee — or seventy-five per cent of the receipts, whichever was greater.

So naturally, Tom was a pretty happy fellow when he bounced into the Beverly Hills disco club to take the

**FROM HOLLYWOOD—A
UNIQUE INTERVIEW
WITH A SUPERSTAR...**

**Elvis and
Engelbert's
mistakes,
by Tom
Jones**

bows and pats on the back. He nestled a glass of champagne in his lap in the dimly lit club and talked about the past few months — and what life offers him in the next few months.

"Next year I won't do so much," declared Tom, "After all it'll be difficult to top this tour — and I wouldn't try. Perhaps I'll do a picture.

I've been looking at three or four possibilities, one of them could be a western. But there's nothing definite. I wouldn't mind doing a rugged spy role, not the James Bond suave stuff, but something more down to earth."

And despite the industry-wide raves that have piled up since he set out from Britain earlier this year, Tom was



quite adamant: "I think I've gone as far as I can go with my singing.

"I'm still going to do Vegas, Caesar's Palace next year, but I've played all the nightclubs and stadiums and I've broken most of the records so I'm not about to try and do the whole thing over again.

"I am concerned that I'm not over-exposed and Gordon (Mills) agrees with me on that. Over exposure is a danger many entertainers are faced with. I've got to go forward in my career and not stay still or go over old

ground."

In between the arduous tour Jones took a few breaks, to rest and resuscitate himself for the whistle-stop one night stands.

He spent some time at a cowboy ranch in Mexico, holed up a few days with his travelling musicians at a marble cliff-top palace in Acapulco and rented actor John Wayne's minesweeper for some sailing and fishing.

"So it wasn't really as tough as it sounds," he smiled excusing himself to say a few words to a horde of newcomers who thumped him on

the back and rhapsodised over his TV performance.

"We had the Basie band along, our own sound men, and that helped. It meant we could arrive at a city any time any place and go straight into the show without spending time rehearsing. As far as I'm concerned it's the best way to do it — even better than playing Vegas — twice nightly."

"But I'm not saying it's only the band and the soundmen that count. All the shows were sold and we got the right exposure in Los Angeles we shattered the

record and the only gloomy spot was in Arizona, but the seats may have been over-priced."

(In Phoenix it wasn't quite a sellout — only two-thirds full.)

And as for being Britain's biggest money earner since the Beatles, Jones is very matter of fact about fiscal affairs: "Of course it's nice to hear that you've earned millions but I've never bothered myself too much with the financial end of things. If Gordon says I'm earning a certain amount I say 'fine' — and that's that."

Upset

As the Candy Store began to fill up and the records got louder Tom cupped his hands around his mouth to be heard: "I'm feeling good, very good. There was some talk about my throat but it's okay. I did have a problem after Mexico, a stomach upset, but that was all."

"The secret of doing a tour well I think really is the promotion and exposure. The TV show is terrific. But you can't do it with one hit record. I discovered that a long time ago."

"In England you just need one smash and you're on your way but America's so big that you've got to cover a great deal of ground. When I came the first time I had 'What's New Pussycat' and 'It's Not Unusual' — and still they didn't know me. Now I think they do."

His successful TV show, and the fact that Jones and Engelbert Humperdinck were featured on the cover of the mass circulation Life magazine, indicates that Jones is truly an international singing star. Now he's aiming for the films but he has a few firm opinions about the movie-star route.

"I've seen how Elvis Presley has made out. I think Elvis could have done better. He should have been a top movie star but he's been in too many rotten movies. ... he admits that himself. He may have been managed well as a stage performer but in films he has been badly handled."

And why did the Jones TV show go over big and Engelbert's show disappear? "Difficult to say," said Tom, "I think the way Engel was presented on TV and to the public is not the way he is."

'I'm concerned that I'm not over-exposed'

"HIGH TIDE"

...you know it makes sense"



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STUDENT STATEMENTS

WHEN talk arises of what are the most successful British universities at promoting rock music, the name that inevitably comes to mind is Leeds University. Like its football team in another direction, Leeds sits on top of the pile when it comes to staging the biggest groups at the lowest price and in the best surroundings.

The attractiveness of the university as a venue was recognised earlier this year when The Who cut a live version of their album there, and among the people who have played there in the past two years have been Led Zeppelin and Leonard Cohen, both notoriously difficult acts for any promoter to secure at the right price.

The high standing of the university is a big feather in the cap of its social secretary, Simon Brogan, to whom is attributable no small part of its success. Brogan, a third year student in economics and history, whose ambition is to get into the business as a manager when he leaves, is not being immodest when he says he built up the popularity of the university from nothing.

When he took over as social secretary in January 1968 the entertainment at Leeds was a shambles, he says, and there was huge dissatisfaction at what was happening, both on the part of students and from the bands themselves.

He recalls that four bands were put on in an evening, two in each of the halls they have at Leeds. These did 45-minute spots with just 15 minutes to change over—a period of time within which it was extremely difficult for roadies to set up. The musicians' reluctance to play there was reflected in the indifference of the students to attend the gigs. Attendances were down to 500 out of a possible 3,000 (1,000 in the one hall, and 2,000 in the larger room).

When he assumed control, he changed the situation by putting on a disco in the smaller hall, so that music was on permanently, and he increased the times of the live groups to one hour, sometimes one and a half hours if a band was really getting into it. On occasions even, when groups started a little late, often through equipment trouble, he let them play on longer than 11.30 p.m., although his licence legally ends at this

Why so many play live at Leeds

time. This willingness to bend the rules when the situation demands has endeared him both to audiences and bands alike.

His own ability as a social secretary has obviously been the deciding factor in Leeds' success, but he also has had an initial advantage in that the capacity of the hall is 2,000, and therefore bigger than most other universities and polytechnics. This allows him to book a top name like The Who at £1,000 and still charge less than £1 to see them. Tickets for the Who and Led Zeppelin, in fact, cost 11s., which is ridiculous, you could not get to see them at those prices at any other university.

And when he booked Leonard Cohen, for £1,100, he charged only 15 bob. He reckons, indeed, that that was one of the highlights of his entire career, since no other university got Cohen — "the trouble is, they're frightened of asking, they just don't think that the artists will ever want to go to their uni-

Mick Watts reports

versity."

A third factor, Brogan believes, is the receptive attitude of his audiences to the music. "They are well-behaved, appreciative, and, when it is called for, one of the quietest," he says. "When The Who did their live recording, for instance, they were transfused by the music, when the technicians were changing the tapes they were deadly silent. And the groups like it."

"That Who album did our reputation no harm; it only enhanced it. You could not say that groups go mad when they know they're playing here, but they always enjoy doing the gig. Leeds is almost a prestige venue now. The audiences are good and the groups know that we're prepared to pay the money. People write from all over the



PETE TOWNSHEND: album enhanced Leeds

country — from as far away as Scotland and Southampton — for tickets and programmes. When they find there is something on here, they want to come, even if they have seen it already at their own university or college."

Because of its size, Leeds can afford to splash around big money. Last year Brogan spent £25,000 and ended up with £10 profit. He runs strictly on a break-even basis, both for practical reasons and those of pride. He argues that

if the agencies realised he was making a lot of money, they would up their prices. On the other hand he is loath to work on the basis of making a calculated loss, as happens at some places.

"The Union here does not subsidise me," he is quick to explain. "It has written off debts in the past, but never while I've been there. Last Easter, for instance, we lost £200 on Airforce, and I told the Union that I wouldn't accept any money, but would pay back any debt. Which I did, on the next gig. I arranged I just don't believe in having debts. What upsets me is that so many colleges and universities run at a calculated loss. I don't know why I suspect it's part of the amateurish syndrome."

Much of his personal success, of course, has to do with the fact that he is now entering his third year as a social secretary. Most secret-

aries only hold their jobs for one or two years. Amateurs are more to be replaced by a more professional attitude, he believes, and the obvious answer is to give the social secretary a sabbatical year, like the president of the Union.

One aspect of the business worrying him is the enormous rise in prices of bands over the last few years. "I can remember when the £500 mark was big, now £1,000 is nothing."

"When I paid out £500 for Brian Auger and Julie Driscoll in January last year, I had to consult the Union, whereas now I can just steam ahead. But when the £1,500 mark is reached for a group, then I'm not prepared to pay, because I don't want to charge £1 or 25s. a ticket. I don't think the students could afford it, because a lot of them only live off £4 a week."

THIS WEEK'S DATES

- Thursday, October 8:** Liverpool University: Derek and The Dominos, and Medicine Head. Queen Mary College, London University: Stefan Gossman. University of Kent: The Incredible String Band, and Agony.
- Friday, October 9:** Queen Mary College: Keef Hartley, Daddy Longlegs, Band of Roadies. University of Kent: Blodwyn Pig, Supertramp and House-Shakers. Trent Polytechnic: Nottingham: Balls. Liverpool University: Roy Harper and Hawkwind.
- Saturday, October 10:** Liverpool College: Wild Angels, Clarke-Hutchinson and The National Road Band. Lancaster University: Free, Wishbone Ash. Exeter University: Juicy Lucy and Nine People. Huddersfield Polytechnic: Jan Dukes De-Gray.
- Liverpool College of Technology: Coctus.
- Saturday, October 10:** The James Gang and Roger Ruskin Spear's Giant Kinetic Warehouse. Liverpool University: Nucleus. Mary College: Edgar Broughton, Yes and Mandraka. Shemeld University: Deep Purple, Uriah Heep. Manchester University: Free, Blind Eye. Imperial College, London University: Opal Butterfly, Fabulous Band of Roadies, and Howl.
- Wednesday, October 14:** Liverpool Polytechnic: Hawkwind. Keele University: Kevin Ayer. Northern Polytechnic, Hologay, London: Gerry Lockran.
- Thursday, October 15:** Sussex University: Super-tramp.

Living in Boots

THE WEEKLY ADVENTURES OF A LOSER MUSICIAN

"LET'S face it man, your albums don't sell enough to keep us in book matches." Thus spake Boots' manager Sean Spinwright, one gloomy evening.

"Ulp boss. What to do?"

"Now here's my plan. Take that porridge out of your ears and listen. If you have enough unusable material lying around, the scheme is to unload it upon the unsuspecting public by issuing it in disc form with a white label and plain cover for a mere six guineas, and call it — A BOOTLEG ALBUM."

"A BOOTLEG ALBUM?"

"Yes — A BOOTLEG ALBUM."

Boots was stunned, not to mention stoned. He had been smoking rather a lot of turf and was feeling a trifle dizzy. But he had been living on cheese on toast for long enough to realise that any money making scheme was worth investigating.

"So go out and record one. I can't help as I shall be busy organising the distribution. There are a team of 'revs' with barrows from the East End of London who may help, if we give them enough signed photographs."

Next day Boots contacted engineer friend Mark Earhole at his council flat in Sunbury-on-Thames.

"What a great idea man," said Mark, grinning amiably. Mark was an enthusiastic young man without a lot of experience, but armed with a bedroom full of headphones, jackplugs and elderly tape-decks. He had recorded several demo discs for Salvation Army skiffle groups and once ran a mobile discotheque until a gang of skinheads broke it up.



Drawing by BARRY FANTONI

Bootleg Boots

sell like warm cakes!"

"Never mind that Mark. I've got two days to get this together, before they cut off the gas and electricity."

"Well, what's it all about? Down here in Thames Valley, we've never heard of bootleg albums. What are they?"

"Must admit I don't know. I thought you were clued in on all this wow and flutter scene."

Over a cup of cocoa they pondered and eventually agreed on a plan of attack.

"Well, the first step is to find a boot and a leg. I suppose," said Boots, crossing his legs.

"Vital!" agreed Mark, leaping up and donning a pair of plastic Japanese headphones, and jacking into his deck. Grasping a pair of pliers, a soldering iron and thrashing around with several thousand yards of tape, he set to work.

his boots with all possible noise, striving for folk-rock effects with a touch of psychedelia and vocal harmony.

"Amazing, man," said Mark, muttering under his breath as he struggled with capstans and pinch wheels.

After living had thrashed away for 40 minutes, and had worn out two pairs of slippers, a brace of brogues and a pair of thigh-length riding boots, the album was complete.

Next morning Boots played

it back to the Sean with eager expectancy.

"What's this rubbish?" he stormed. "Have you gone mad? This sounds extraordinarily like a pair of boots, probably of patent leather construction, being rubbed together in rhythmic fashion with the aid of a leg."

He was just about to strike Boots a blow to the stomach, when he stopped in mid-swipe.

"Hold on — this may have possibilities. But of course, why did I not think of this before?"

The two men stood locked in deadly embrace over the orange box that served as a dining table, breathing heavily, sweat pouring over their collective brow.

The squeaking and rubbing noises from the boot leg recording echoed from the loudspeakers with heavy symbolism.

"Of course, the ideal soundtrack for the next Boots The Wonder Boot, television advertisement campaign! They've spent thousands searching for a new gimmick to portray the wonderful qualities of their footwear. Send them this tape and we'll rich men! Callo callay!"

All went well until it was discovered that the boots used in the recording were in fact a pair of Charles Blatworth's Wonder Heel Bouncers, and not bona fide Boots products, which resulted in High Court action and the award of heavy damages.

Sean and Boots received special stick-on rubber soles in compensation by both companies and strolled on with their heads held high.



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NEW POP ALBUMS

Thunderclap Newman: mixing problem

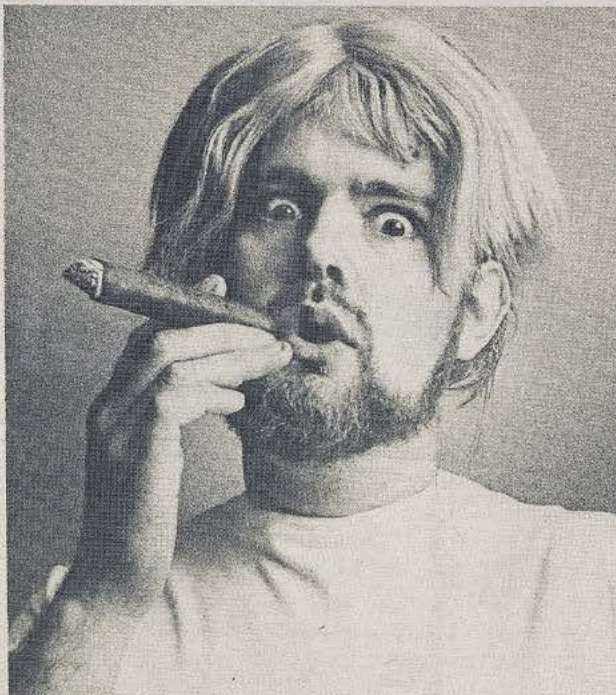
THUNDERCLAP NEWMAN: "Hollywood Dream" (Track). At last — the long-promised Thunderclap album has emerged with a fanfare of kazoo and Japanese Battle Cymbals.

But isn't it a trifle late? More than a year has elapsed since they first took the singles chart by storm and public enthusiasm for all kinds of musical delights waxes and wanes with fearful irregularity.

The main problem with Thunderclap Newman the group, was mixing in the talents of Thunderclap Newman the pianist, Andy Newman is a unique pianist and exponent of kazoo and saxophones, who can be nearest compared to Ron Geesin. The group features the song-writing talents of Speedy Keen and the guitar work of Jimmy McCulloch, but despite the good intentions of producer Pete

Townshend, the twin artists don't quite mix. Perhaps one day the pianist will be able to record a solo album which will fully illustrate the ideas hinted at in "Hollywood Dream" and "Accidents." Speedy's tunes are quite attractive in an old-fashioned style, and one of the best numbers is the driving "Wild Country" with the mysterious Bijou Drains on bass and Andy on Cor Anglais. "Something In The Air" is included in this slightly schizophrenic set. C.W.

KID JENSEN INTRODUCES SOUNDS PROGRESSIVE (Pocket Pleasure). This could almost be another album by the Bonzos—the voice that introduces each track is incredible, but the music is terrible. Kid Jensen, famed Radio Luxembourg DJ sounds almost like an American comic character come to life. And how he manages to become excited about these mediocre versions of last year's hits is also unbelievable. A group of session men work their way through last year's "pro-



THUNDERCLAP NEWMAN: long-awaited album.

gressive" hits such as the Cream's "Badge," Chicago's "I'm a Man," and Jethro Tull's "Living In The Past"—which sounds as though the flautist is using a skill-

whistle—and the whole effect is that of Workers' Playtime. —M.P.

STONE THE CROWS: "Ode To John Law" (Polydor). For

those people who were maybe a little disappointed with the Crows' first album, take heed. This is a monster of goodness, ready to swallow heads whole, bite at ears, and please the

mind. There are few females around who can better the vocal pungency of Maggie Bell. She's raw, deliberate, at times almost uncouth in delivery, and yet, when needs be, subtle, searching. Oh yes! Title track is actually a saga about the coppers of all lands that the band have come to know and love—a little digging, a bit truthful, but that's as far as the messages go, for the rest is sheer music, bluesy and rich in soul and talent. Crows are flying high here, not only in the fearsome voice of Maggie, but with the delightful guitar of Les Harvey, and the precision and delicacy of the rest of the band. It's a varied album of ever changing colours and images, and one gets the feeling that Crows are going to be extremely big in future months. Excellent.—R.H.

TANGERINE PEEL: "Soft Delights" (RCA Victor). What a boring record, I thought, as I listened to the first track. Give it a little more time, I thought, but the next track and the next were the same. "To Judi" is the only song that does anything for me. Slower than the rest, it would make a nice single. Tangerine Peel play heavy

teeny music my friend's little sister would like it, but it's not for me. None of the songs go anywhere interesting either musically or lyrically. Their voices blend well together and the harmonies are well constructed, but Tangerine Peel deserve better songs.—M.P.

FREEDOM: "Freedom" (Probe). Despite the politically orientated cover, Freedom are not about politics. Drummer Bobby Harrison, ex-Procol Harum, formed the group to play heavy music, and so gain his freedom. Heavy the music is, but valid and interesting. The three-piece group are all lead and harmony singers, and good musicians. Guitarist Roger Saunders knows his limitations and stays within them, occasionally branching out into freaky noises. Walt Monaghan is a fine bass guitarist and keeps a pounding bass line going. The group comes from London's East End, and the violence of the area comes out in their playing. Listen to "Dusty Track," simple lyrics, simple tune, but it's a knock-out with three voices soaring on the chorus, and Roger's guitar work coming into its own over a simple framework. —M.P.

Lovely summer

PANAMA LIMITED: "Indian Summer" (Harvest). Indian summers are a pleasure and so is this album. The five-piece group's Indian Summer will find a welcome spot on my turntable for a long time, with their curious mixture of blues and jug band music. Easy to listen to, it is full of guts and soul and musically perfect. The group play 12 instruments between them, and the vocals are strong. Both Denis Parker, who writes most of the material and Anne

Matthews have heavy and characterful voices. Among the instruments featured on the album are guitar, mandolin, banjo, bass guitar, violin and harpsichord, and there is some splendid harmonica playing by Gary Compton, who really knows what he is doing. While most harmonica players just wail away, Gary uses his instrument as a definite feature of the music. If a few heavy bands could hear this maybe they would realise you don't have to be loud to be exciting.—M.P.

James gang rides again



'I haven't enjoyed a new group so much in years.' B. B. King
'The James Gang album — it's a real doodler.' Pete Townshend

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Floyd's best yet



PINK FLOYD'S NICKI MASON: great piece of modern music

PINK FLOYD: "Atom Heart Mother" (Harvest). "Atom Heart Mother" is, I believe, the piece played by the Floyd at Bath and in Hyde Park this summer, to such warm critical response.

I didn't hear it on either occasion, and am consequently unable to make comparisons, but on the one side of this album which it occupies, it comes over as possibly the most mature and finished piece of music the group has yet produced.

The composition is credited to all four members, but it doesn't say who was responsible for the superb, majestic scoring for brass, strings and choir, which combines with the rock instruments in the most satisfying way. The work has plenty of shifts of texture, but maintains a mood of superb relaxation which feels very good—rather similar to the effect of Vaughan Williams' "Fantasia On A Theme Of Thomas Tallis." One passage, in particular, is highly revealing: this is a loose blowing passage for guitar, organ, bass and drums, in which the resemblance to Booker T. Jones' Memphis Group is unmistakable. Dave Gilmour's guitar is a dead ringer for Steve Cropper, and this is something I noticed at their last Albert Hall concert. They're obviously a lot funnier than they're given credit for. The second side seems rather pale after the sweep and general mastery of the title track, but it contains one of Roger Waters' pretty pastoral songs called "If," and lots of curious mumbbling which I haven't figured out yet. But buy it for sure, on the strength of "Atom Heart Mother"—a great piece of modern music.—R.W.

STEVIE WONDER: "Live At The Talk Of The Town" (Tamla Motown). This was presumably recorded when Wonder was over here three months ago—the sleeve notes are nothing if not uninformative—and it depicts him in his role as the all-around entertainer. Son of Sammy Davis Jr., showing off his versatility on piano, harmonica and drums as well as vocals. That is the essential fault of this album—it's as showbiz as a gold lame suit or top hat and tails, and it shows just how far Wonder has degenerated from being a funky, uptight, soul singer to a schmaltzy balladeer and nightclub crooner. He sounds like a distant relative of Stevie Wonder, the Soul Brother, from the tracks on this album. They include most of his recent hits, such as "For Once in My Life," "My Cherie Amour" and "Never Had A Dream Come True," which he sings with reasonable fidelity, and the current popular night club weepie, "Bridge Over Troubled Water." Oh, and I'm forgetting "Ain't," which he plays on harp (can you imagine that?) and an equally boring drum solo, which gets them all rattling their jewelry. The house band sounds

Stevie's not so Wonderful

very thin, and does its best to be unfunky, and for a live recording the atmosphere is about as tense as old knicker elastic. The production (by Norman Smith) is tremendously clear, though, considering the circumstances. That's something to be grateful for, I suppose.—M.W.

WEB: "I Spider" (Polydor). (The Web have, throughout the band's history, attempted and most often succeeded at playing intelligent, thoughtful rock based on sound values. I have the feeling, though, that they haven't been taken too seriously by the cognoscenti, despite their very obvious virtues. This album, their first under a new contract with Polydor, will gain them much attention and vital respect. All the material on the album is the work of their newest member, organist/singer Dave Lawson, and this gives their work the desired unity of conception and direction. Dave's songs vary greatly in texture and tempo, often during the course of a single number, and this is both a strength and a weakness: it maintains interest where a band with less concern for this aspect would lose it, but it can occasionally lead to bititiness. Fortunately this is rare, and Lawson manages to maintain an overall mood with considerable skill. The level of musicianship is high, higher than all but a small handful of British bands, which is just as well because the writing demands performing skill. The album has five tracks, of which the longest at 10:10 is "Concerto For Bedsprings," containing fine improvisations by Lawson on piano and the multi-instrumental Tom Harris on soprano. The title track is a moody thing with a compelling vocal and some finely textured backing which owes a lot to Lennie Wright's chiming vibes, prominent and unfailingly apt throughout. It's obvious that a lot of care has been taken over calculating the niceties of instrumentation and production, and it's paid good dividends, as in the instrumental section of "Love You" (which, like most of the

songs, is slightly hung up by an inconsequential lyric). One must also praise the rhythm section—Tony Edwards (guitar), John Eaton (bass guitar), and Kenny Beberidge (drums)—for playing well up to the highest standards of the day, and after this people should start rating Web as an important band. They also have a highly erotic publicist, which hasn't coloured my judgment in the slightest.—R.W.

ISLEY BROTHERS: "Greatest Hits" (Regal Starline). The Isleys' stint with Tamla produced their most rewarding music, and all of the best tracks are in this 1971 album from EMI. They specialised in taking old Motown classics and revitalizing them, so that the Supremes' "I Hear A Symphony" and the Elgins' "Put Yourself In My Place" take on a new funky strength. The hits, like "This Old Heart Of Mine," "I Guess I'll Always Love You," and "Take Some Time Out For Love," are all included, and there are simply no duds.—R.W.

LIVERPOOL SCENE: "Heirloom" (RCA Victor). Sad the way the Scene petered out. Instead of a bang there was a whimper. But we are left this nostalgic reminder of their past glories—a set of recordings from September '68 to January '70, including some "live" tracks. There is an extended version of "Tramcar To Frankenstein," and their rocking rave "The Woo Woo." Like the Bonzos, they were torn by different directions and warring ideas. Sometimes they were awful and some experiments didn't come off. "Gunner From Dakar," some rather tedious percussion work, reminds me of the Bonzos' non-rhythmic event "Mustached Daughters." But like that other deceased band, they inspired loyalty and affection. They created a lot of humour, poetry, and a lot of good music. Perhaps they were always doomed, but before the dark day dawned they cut a niche for themselves that won't be erased.—C.W.

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AFTER last week's disclosure in the Melody Maker that two Led Zeppelin albums may appear on the bootleg market, pressure has been brought on the distributors by Zeppelin's management — and now the albums will not be imported into Britain.

And as the bootleg scene became one of the hottest topics on the music scene this week, the MM made an investigation on all sides.

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The dealer gave me the "bootleg top ten," printed below, and played a tape of the Beatles recorded live at Shea Stadium, New York, which he hopes to convert to album form and put into the shops for the Christmas market.

Although the set price for a bootleg album appears to be three guineas, the actual price varies from shop to shop. Posing as an ordinary fan, I inquired after a copy of the Rolling Stones' bootleg "LIVER than You'll Ever Be" at a Kensington record stall and was told I would have to pay £5 for a copy.

At other shops where I inquired after the same album, I was told that supply was short at present because the manufacturer in Germany had been arrested. Another shop promised that more copies would be available in a fortnight.

Many shops openly displayed adverts for one, or several, Bob Dylan albums which were selling at three guineas for the singles and six guineas for the doubles.

Some shops, usually the large chain dealers, looked blank when I asked for records they had apparently never heard of.

SANCTIONS

The dealer who claimed to be the largest distributor of bootleg albums told me they were imported legitimately, purchase tax being paid on them. He said all the records were pressed abroad — and further inquiries revealed Germany to be the country of origin of most of the albums.

"It is not illegal to buy these records," he said. "Most of them are taped by semi-professional people at concerts, but others are sold behind the counter by recording engineers."

He claimed that a lot of the tapes had the artists' sanctions. "They know what is going on and don't really mind," he said. "It is a sort of compliment to a group or artist that there are people who want to make bootleg records of them, and that fans will buy their records at inflated prices."

"The small percentage of bootleg records sold compared to the official albums would only make a very small difference to the artist's income, and many artists believe in the freedom of the individual to do what he likes — and that includes making bootleg records."

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"The ideal way to try to prevent it is by warning people not to do it, because they'd be breaking the law. If equipment is still in the hall, managers should tell the police, or confiscate it themselves."

BOOT

Pirate records big business
 Zeppelin wins round in the
 Chris Charles out to report



MICK JAGGER: Stones are bootleg

"Bootlegging is not only dishonest, but a diabolical insult to an artist. The records may sell at £4. It probably cost 2s 6d to press each copy, with 1s at the most for the cover. They are distributed in a van or car. The rest is profit."
 "But people who buy the albums must find they wear out after about 20 plays. The quality is very poor."

THE BOOTLEG TOP TEN

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3. Great White Wonder No. 2 — Bob Dylan
4. The Great White Wonder — Bob Dylan
5. Stoned Again — The Rockers (Rolling Stones)

6. Wooden Nickel — Crosby, Stills, Nash & Young
 7. LIVER Than You'll Ever Be — Rolling Stones
 8. Live At Detroit — Rolling Stones (double album)
 9. Donovan Live In Concert (1970) — Donovan
 10. The Band Live (1970) — The Band
- **BUBBLING UNDER: Stealin' — Bob Dylan**

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BOOTLEGS

Pirate records are now big business. As Led Zeppelin win the first round in their battle, Chris Charlesworth sets out to report the facts



MICK JAGGER: Stones are bootleg best-sellers

"Bootlegging is not only dishonest, but a diabolical insult to an artist. The records may sell at £4. It probably cost 2s 6d to press each copy, with 1s at the most for the cover. They are distributed in a van or car. The rest is profit."

"But people who buy the albums must find they wear out after about 20 plays. The quality is very poor."

"Compare this operation with what a band like Zeppelin does for its real albums. On Zeppelin III, one track was recorded last Christmas, the rest in February, June and July, sandwiched between a tour of Britain, the Continent and the States. The sleeve, very expensive, took three months to prepare. Jimmy Page did some mixing in New York and Memphis."

"I've often been very unpopular with engineers because I always insist that tapes come away from the studio after all our sessions. That cuts down the risk."

"But in spite of all our efforts, there are still people out to illegally present recordings. It makes me angry. We've always tried, despite adverse knocks, to present Zeppelin as a people's band: no single has been issued in England, and we set the pace to do long live shows."

"That's why we'll stamp out the bootleggers: Zeppelin will not allow themselves to be represented by an inferior product — and I feel sure, too, that the public will not buy these records which are patrid in quality."

The body to whom complaints about bootleg recordings should be made is the Mechanical Copyright Protection Society, whose offices are in Streatham.

A spokesman for the MCPS told me: "When somebody makes a bootleg long player they are infringing three copyrights — that of the artist, their record company and the copyright owners of the composition."

He said a private individual is not officially allowed to record from the radio, even though the recording he makes may be for private use only. Obviously it would be impractical to attempt to stop this practice.

There were various ways in which bootleggers could be prosecuted but the easiest way was by the artist because he had a contract with one record company. The presser, recorder and distributor were all liable to be prosecuted — and the spokesman said it was, in fact, illegal to possess a copy of a bootleg record.

The MCPS has been involved in cases involving Bob Dylan and the Rolling Stones, where the bootleg records were stopped at the source before the matters came to court. In each case the bootleggers had agreed to pay the royalties owing to the artist.

A bootleg album by Deep Purple, recorded live at a concert over there, is available in Germany but, as yet, has not reached the British shores.

Purple bass player Roger Glover had this to say about the bootlegging craze: "When we did the 'Gemini Suite' at the Festival Hall recently, some Germans told Jon Lord about the album. Apparently it's a double album, with one side taken up with 'Mandrake Root' and another with 'Ring That Neck'. The remainder is a load of shorter numbers. I don't know where it was recorded but there are always a lot of tape recorders flashing about in Germany."

"In a strange way I am a little flattered about it all. It's flattering to warrant a bootleg album, and there is a market for it. But at the same time we spend hours in the studio getting things right and take top luck on stage."

"And then there is the money angle. If I said I wasn't in music for the money I would be lying, but our reputation is of prime importance. No group plays well every single night and if a bootlegger records us on a bad night, our reputation could go down — and this is more important than the money."

"We are off to Germany at the end of November and I am going to try and buy a copy of the album then."

Record companies were quick to condemn the rising bootleg industry.

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QUALITY

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"With our artists, we don't put out any albums of singles if we don't think the quality is good. With lots of these bootleg albums, the quality is shocking, and it doesn't do the artist any good."

ISLAND records said: "We don't agree morally or financially with bootlegging. We would not be involved with cutting or mastering any tapes which might be offered to us."

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A lighter comment came from TRANS-ATLANTIC Records: "We can't find our tapes ourselves, let alone anyone else getting hold of them to make bootlegs. It doesn't really affect us but we have very tight security over them."

POLYDOR said: "We are against bootleg records. The artists are the people responsible for making their own recordings and when you have performances, you can never guarantee their circumstances. If you have some character on the front row of a concert with a tape recorder, which won't be particularly good equipment, he is going to put something on the market which won't do the group any good at all. If an artist is going to make a live recording, the proper arrangements are made beforehand. Bootleggers don't have the equipment, the facilities or the co-operation of the artists or the recording company."

A spokesman for EMI told MM: "Bootlegging is terrible. EMI will take every measure to protect the copyright owners of the recordings. We will take legal action to protect copyright owners of EMI. It doesn't actually affect any of our artists in the UK and we haven't got any legal actions going against anybody in this country at the moment."

The bootleg situation in Britain may be serious, but in America it's virtually out of hand.

American law allows a company to copy-right only the song, not the recorded performance, so that the most the courts can do is to restrain a "pirate" record man from copying records on the grounds of unfair competition.

Thus when a bootlegger is given this warning, he simply moves across the nearest state line and starts over again.

The American bootleg industry is now, according to the magazine Newsweek, worth about £35 million in tapes alone, and it's estimated that between a half and a third of all tapes sold in cartridge and cassette form are pirated.

Over there, the practice extends not only to unreleased material, but also to cheaper pirated versions of available albums on cartridges, and some dealers will put on tape any combination of songs or performers the customer requires.

It's also estimated that the one that started it all, Dylan's "Great White Wonder" double-album, has sold some 350,000 copies at 12 dollars each — enough to qualify for a Gold Record.

TRACKS

Records are now
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log best-sellers

"Compare this operation with what a band like Zeppelin does for its real albums. On Zeppelin III, one track was recorded last Christmas, the rest in February, June and July, sandwiched between a tour of Britain, the Continent and the States. The sleeve, very expensive, took three months to prepare. Jimmy Page did some mixing in New York and Memphis.

"I've often been very unpopular with engineers because I always insist that tapes come away from the studio after all our sessions. That cuts down the risk.

"But in spite of all our efforts, there are still people out to illegally present recordings. It makes me angry. We've always tried, despite adverse knocks, to present Zeppelin as a people's band: no single has been issued in England, and we set the pace to do long live shows.

"That's why we'll stamp out the bootleggers: Zeppelin will not allow themselves to be represented by an inferior product — and I feel sure, too, that the public will not buy these records which are putrid in quality."

The body to whom complaints about bootleg recordings should be made is the Mechanical Copyright Protection Society, whose offices are in Streatham.

A spokesman for the MCPS told me: "When somebody makes a bootleg long player they are infringing three copyrights — that of the artist, their record company and the copyright owners of the composition."

He said a private individual is not officially allowed to record from the radio, even though the recording he makes may be for private use only. Obviously it would be impractical to attempt to stop this practice.

There were various ways in which bootleggers could be prosecuted but the easiest way was by the artist because he had a contract with one record company. The presser, recorder and distributor were all liable to be prosecuted — and the spokesman said it was, in fact, illegal to possess a copy of a bootleg recording.

The MCPS has been involved in cases involving Bob Dylan and the Rolling Stones, where the bootleg records were stopped at the source before the matters came to court. In each case the bootleggers had agreed to pay the royalties owing to the artist.

A bootleg album by Deep Purple, recorded live at a concert over there, is available in Germany but, as yet, has not reached the British shops.

Purple bass player Roger Glover had this to say about the bootlegging craze. "When we did the 'Gemini Suite' at the Festival Hall recently, some Germans told Jon Lord about the album. Apparently it's a double album, with one side taken up with 'Mandrake Root' and another with 'Ring That Neck'. The remainder is a load of shorter numbers. I don't know where it was recorded but there are always a lot of tape recorders flashing about in Germany.

"In a strange way I am a little flattered about it all. It's flattering to warrant a bootleg album, and there is a market for it. But at the same time we spend hours in the studio getting things right and take top luck on stage.

"And then there is the money angle. If I said I wasn't in music for the money I would be lying, but our reputation is of prime importance. No group plays well every single night and if a bootlegger records us on a bad night, our reputation could go down and this is more important than the money.

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The agony of Janis

WHEN SOMEONE you know dies, all the words you've heard them speak rush up and tumble in your mind and start to echo. It's hard to sit down, a fortnight after trying to say something adequate, quickly, about Jimi Hendrix, and try to catch something of what Janis did. It's so soon.

I think there is a connection between the deaths of Janis Joplin, Jimi Hendrix, and Brian Jones.

It's a question of how much you can give of yourself without losing yourself, without being swallowed by your myth, without being thrown off the great engine which you have helped to make and which may at any point start to ride you.

It's as if a certain kind of star has made a racing car of their own minds and bodies, so that, every night in performance, and out of performance too, they slide round the chicane at 120, in a state of total concentration.

But racing drivers can sometimes climb out of their wrecks alive.

Strain

Those academic men who study people under stress have rock stars as an ideal model.

We used to wonder how people like Jimi and Janis could stand the strain.

Now we know. They couldn't.

Do you remember those articles that papers used to run — maybe some still do — saying pop stars were an example to youth, and that their lives should be well-behaved, so that the kids wouldn't be led astray?

Well, any kids interested in imitating the lives of rock stars know the score now.

Eighteen months ago, Janis' publicist put out a press kit celebrating Janis as the girl who got away with everything. "Janis raps on,"

said the kid, about (for example) "High speed living."

"My doctor said my liver was a little swollen . . . and all that blah. I don't go back to him any more. Man, I'd rather have ten years of superhypermost than live to be seventy sitting in some goddam chair watching TV."

The truth is, there's no way to separate Janis' life from her music. After its beginning, there was no way of telling what was the end of her music, except that she was somewhere beyond it.

In England, her rasping, screaming, raving versions of songs were often disliked.

In America, her audience understood her better. I, too, liked her early singing best, in the days that she was fire to Grace Slick's ice on the first album ("Big Brother and the Holding Company") made and produced in a rush. The music was pre-Monterey, pre-Janis' image.

"Caterpillar," "Down On Me" and "Women Is Losers" are all songs which Janis mastered without feeling the need to wrestle them into submission.

"Cheap Thrills" — that's the album Janis wanted to call "Dope, Sex and Cheap Thrills," but she didn't get her way; the post-image album. It was chic to listen to "Ball and Chain," but I never liked it.

It took Janis' visit to London last year to know her scale. Just before her encores, she sang "I don't think I'm a very special kind of person. But I don't think you'll find another person to try so hard."

And then she brought "Ball and Chain" into life, by forcing us to hear the words for the first time, because she meant them, because she had no magical quality, but was putting herself into agony to gain our response.

"I want to hold you and love you till the day I die," she whispered.

Those are the words I hear tumbling and echoing.

GEOFFREY CANNON

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

ALL ROCK bands, with a very few exceptions (The Beatles are one), assume their corporate identity from the contribution of one individual member, rather than the sum of their separate personalities and musical talents.

What, for instance, would the Doors be like without Jim Morrison, the Stones without Jagger, or Ten Years After without Alvin Lee? It is as if all the energy and expression of these bands takes a definite shape and is personified in the likeness of the one individual.

When the personifier quits his role (i.e. departs from the band) direction is lost and identity blurred, at least until another focal point emerges.

For these reasons, my mental image of Family is dominated by Roger Chapman. Townsend and Whitney, Weider and Palmer may set the broad area of Family's music, but Chapman focuses and sharply defines it, sets his seal on the final product. The music, which is an amalgam of fluid rock rhythms and a superficial jazz feeling, is given impetus by his vocals, and he provides all the visual fun, stalking head down behind the amps, towel slung over his shoulder, during someone's solo, and then pouncing out to snatch at the mike stand and dashing it to the stage with a snarl as the number ends.

In terms of performance, Chapman projects an excitement equal of any white rock vocalist today. He does not have the great vocal acrobacy of Jagger, or the controlled dynamism of Jerry Lee Lewis, but his particular quality is just as valid. He is compelling because an air of caged animality is combined with a feeling of the freak.

He is the crazy man of British rock, both awesome and absurd at the same time. With his scraggy beard and domed forehead, where the longish hair recedes from the temples, he looks incongruously like the popular conception of William Shakespeare, a Shakespeare, moreover, who sings with a savage, beating vibrato.

Ridiculous

But then, as you watch him teetering violently on the brink of the stage, his right arm furiously jabbing the air and his head rocking stiffly and trance-like on his shoulders, a feeling of the slightly ridiculous gives way to a sense of menace, because you realise that for him you simply do not exist, and he is capable of doing anything, like hurling that mike stand at the front row or hurling himself bodily into the audience.

And you would be right to think that, because he has been known to do both of these things. And he never knew about them until he got back to the dressing room.

But is his stage act real, you ask yourself. Well, Chapman says so. He explains that his performances are a mixture of the frustration of his off-stage existence. And not too long ago, he adds, he used to be pretty violent away from the microphone, as well.

But Chapman says he has now turned his back on the days when he was known as a hard case. He saves his anger now for all those people who have tried to manipulate the band and himself on the way up—the fixers. And the trendies. He hates the "King of Road" pooves," as he calls them, probably because he is such a totally unpretentious person himself.

A simple man, then, with ordinary dislikes — one might describe him thus in the nicest possible use of the word. And yet, complicated because of the dichotomy that exists between his character off stage and on.

The MM interview took place at his Chelsea flat, where Chapman spoke against a background of Django Reinhardt music, and then later at Olympic studios, where he and John Whitley supervised the mixing of their fourth album, to be released probably in January.

Let's talk about this tough image you have. It originated in Leicester, where you come from, didn't it?

Yeah, when I left school, at 15, I was a Herbert. I was well into a big Herbert scene—sort of five or six mads, fights every week, battling it out in Leicester. But then I had a very bad car accident, which laid me up for a long time. I broke my neck. That came when I was with the Rocking Rs—they were named that before I joined them, there were no ego scenes! (laugh). But anyway I had this accident, and I was in neck braces and things for a year, so I had to be very very careful for a long time. The accident sort of brought me right down—made me steady down, I suppose. I was 18 at the time.

You had been in bands since you were 15, hadn't you? What sort of music were you playing?

I was into blues, rhythm and blues, and bits and bobs of country blues. I've always been well into the blues thing, particularly Ray Charles. What bands was I in before Family? Well, it started off with me and a couple of mates doing a talent competition at Leicester Palais—Coasters numbers, that was what we were into. It wasn't a band, it was just three guys. We used to call ourselves the Searchers. From there, we used to go on all the talent competitions. We used to do the Cadillac as well—remember the Cadillac? And the Elegants. Apart from them, I was with the Farinas, with Charlie (the group's name for John Whitney), the X-cliters, and Danny Storm and the Strollers.

What sort of jobs did you do, then, between leaving school and the creation of Family?

I left school to be a painter and decorator (laugh), but before the apprenticeship came up I got blown out. I think I was a bit of a nuisance. Then I went through the scene of boots and shoes, and hosiery, and then I got a bit



Roger Chapman: confessions of a family man

older and I wanted to work outside. I did a lot of plastering, bricklaying, roofing, tiling, and brickie's labourer, and



'I broke my neck and had to be careful'

finished up as a steel fixer—hah! I enjoyed it. I can look back at it now and I am glad I did all those things.

Does it make you appreciate all the more the position you are in now?

Not really, because I enjoyed some times then just as much as I enjoy some times now, only then I was on a different wavelength. I never knew what this was—what you never had you never wanted. You get hard times in anything, I just mean I did a lot of good things. Professional gambler, I got into that scene, I just started making the clubs, when chemistry and baccarat were legalised, and I got a few bob and just went in. 'cos I knew a couple of fellers in it, knew a few croupiers.

I really dug that, because I got to meet a different class of people entirely again from what I had ever met before. And that is why I am really glad I've done a lot of really different things. I begin to know that no matter where I go I can still communicate. Especially, I can communicate with Herbets, because I was really well into it. I know the way they think. None of them ever give me any aggro, if there is any going about. Not in the sense that they think I'm going to put one on them;

I think they know that even if I'm not where they are now, they know that I was. See, any chat they give me, I can



'Got into the pro gambler scene'

immediately answer back. — You absolutely shun violence now, then?

Sure, it's not too cool. But I used to.

So now violence is restricted to the stage act?

No, it's not restricted to the stage act. But it comes out on stage? Yeah, yeah. Really, I suppose getting into the scene was the best thing I ever did in my life, because I was bound to end up doing porridge, doing time in the nick, I was bound to. But the accident as well, you see, made me cool down because I was in these neck contraptions—plaster and things—and I just had to cool it. I was a maver of necessity. When I came out of it I still probably felt the same in a lot of ways, more or less—I was into it a bit, but when I joined the Farinas it went out of me completely. I got into a different way of thinking altogether.

Is your stage act absolutely genuine, then, or is it pure showmanship?

No, it's for real. I mean, it's obvious I've gotta be conscious of some time because everybody writes about it, right? But, no matter what band I've been in I've always seen the same. Even when we first moved up to London and we were only playing, like, UFO and the Roundhouse

—we were living in Leicester and coming down to London—I suppose I was pretty freaky, then, it's, like, you change with the music, I mean, people who saw us 12 months ago, I don't know if they realise it but I'm not the same, I'm doing a lot different things, now, to what I was 12 months ago. And I suppose your own publicity changes. You get a lot of write-ups, and you begin to read about yourself a lot more, and you start to realise just what it is you look like up there. There are a lot of times I get on the stage and I'm so into it, and you get these kids who say "smash the mike," and I go "crash!" It brings you right down. And I am, I am, I am very very self-conscious, and maybe just go and walk behind an amp and pull myself together, and think, well—'em.

Do you think they come to see you smash the tambourine and the mike?

Some of 'em must do. It's like the old days of the Who, when people came to see 'em smash the amps. But it just puts me right off, because I don't necessarily do it for that reason, for showmanship.

Rob Townsend once told me that you go into some kind of trance on stage. Is that right?

Well, I don't sort of sit down and think, I'm going to—

No, but do you lose yourself completely?

No, because I always hang onto the music. I lose myself in the sense that I come off stage and maybe just walk around in circles to pull myself together, sit down and realise where I am and what I'm doing. Probably a lot of times I don't really realise I'm on the stage, if you know what I mean. It is as if all those people may as well not be there, for as far as we are concerned I could be sitting in a room stoned and grooving on a record. I'm as far away from the audience a lot of times as ever I could be. The stage is the only place that I am at, and that's because, I suppose we get very deeply involved in our music.

It's said that you started idiot dancing. What do you think about that?

I dunno, I don't really think I did. Actually, Chris Welch started that off, didn't he? I was doing these things on stage, never dreamed for a minute that I looked like those people doing that, so when he said that, I thought wow! I mean, these geezers go (gets up to demonstrate) ... that kind of scene. Then I thought, well, I throw myself around a lot so maybe I do (laugh). It can't be bad.

That's the point about me on stage I lose my inhibitions completely, which is what I can never do on a dance floor. I can never get on a dance floor and dance, and yet as soon as I walk on a stage I think this is it, my—stage.

It's really strange. It's like all the confidence I ever had when I was young, strutting around the town in my suit, I get it back when I go on

the stage—I've got me suit back on.

Would you say you lacked confidence and were shy away from the stage, then?

Yeah, I probably am, really, I get very conscious, because we're a head band, that we can get very hung up about the bad things. We have gone through a lot of mental changes and we are lucky 'cos we have come through on the right end.

What stage acts do you personally admire, then?

The Who, and I like Sly very much. But we've been influenced by so many different things. The Byrds influenced us quite a bit at one time, and my influences come from the Coasters, Chuck Berry, Eddie Cochran and then maybe a couple of years after that going into the first Ray Charles things. Then the deeper city blues, like Muddy Waters, and then getting into country blues. You always get the influences that you don't even realise you're picking up. I think of these guys like Charles, Muddy Waters, Hooker and McDowell because they're standouts, but there are maybe 100 other people I've liked and they've influenced me slightly without me realising it.

Have you always had the vibrato, or have you consciously acquired it?

No, I think I've always had it, I haven't consciously developed it at all. What happened was that when we started writing I'd got nobody to look to for how to sing the songs, because I'd always been doing other people's material and you naturally assumed their phrasings, so what resulted was purely me. I had gotta use my imagination for once, or a lot more, because I had to sing a song I had never heard anybody sing before, so I couldn't really do it like Charles or anybody. The vibrato first became an emphasis then, and it has just come out more.

You've started playing guitar, I hear? Do you intend to play on stage?

That's the thing I really wanna do most. I just wanna get it together and do it on one concert, 'cos I really dig to back myself just on me own, just acoustic. It would probably be bluesy, because I get very funky-minded. I could do phrasings with the band even now, but at times I would really like to follow up exactly what I think, what hits me on the spur of the moment. I would just like to see what kind of things I did if I played the guitar on me own. That's what I want to do more than anything else. If I'd got the bottle, I'd probably have done it before now.

Would you ever leave Family, then?

I don't think I would ever sing with anyone else. Maybe there's a time in the future because I know we have all got something in our own minds we'd like to do. It's not a near possibility. It takes a lot of time and money, and contrary to what all the people think it takes a lot of time in this business for you to really earn any money. We go back to Leicester at times and they think we're millionaires. It's ridiculous.



'Bound to end up doing porridge'

INTERVIEWER: MICHAEL WATTS

NEXT WEEK: EDGAR BROUGHTON

Once in a Lifetime: Drum genius Tony Williams talks to Chris Welch

THE significance of Lifetime is such that it will be superfluous to talk in terms of "barriers" in contemporary group music.

Whether they are being broken, or even exist is for ever more a non-subject. The facts are that Tony Williams, one of the world's greatest drummers, with a pedigree that reads like a jazz Who's Who, has formed a group which includes young British players who could be pop stars in another time continuum.

Jack Bruce, the singing star of Cream, bass player and composer, is today an integral and equal member of a group called Lifetime. As are Johnny McLaughlin, a guitarist born from the heat of R&B bands who achieved a musical summit conference with Miles Davis, and Larry Young, one of those engaged in pushing forward the scope of the electric organ.

The band made their British debut in concert appearances last weekend, and are introducing to audiences a brand of music that is truly modern and creative without resembling anything being produced by the mainstream of rock bands or the so-called "jazz-rock" entente.

Among all drummers, especially the younger ones, Tony Williams is a name that is revered and held in a kind of awe. He came to fame at a young age which caused some problems for both Williams and his audiences. There were those who found it hard to accept a 15-year-old playing regularly with Miles Davis, and he naturally enough sensed the occasional disbelief which greeted his emergence. But his ability and fresh concepts effectively silenced critics and now he is something of a veteran — at the age of 24.

A slight, quiet figure, softly spoken but with a hard edge just beneath the surface, he has the confidence of a man who has experienced and learned a lot in a relatively short time.

But the main impression he gives is of a man who loves drums — the sound and the feel and the meaning. There is a youthful enthusiasm which becomes boyish when he laughs.

He seems to be enjoying his first full visit to Britain, and when he met the MM last week, he was looking forward both to exploring the culture of the country and indulging in a few motor racing lessons at Brands Hatch.

"I've been up 24 hours," he said in greeting. "But I'm not really tired." He said that he was looking forward to the tour and decided to drink Pepsi Cola rather than alcohol.

He talked about his early career, the formation of Lifetime and his attitude towards drumming.

How long had he been a professional drummer? "Fifteen years — since I was nine years old. It's the only thing I have ever done. As a young child, a younger child than I am now, my idols were the sport heroes. But the big influence as a child was my father who was a sort of idol to me. To be with his musician friends was so colourful and romantic. He made a big impression on me."

"I was about 10 years old when Charlie Parker died, and remember the death of Lester Young and Billie Holiday, Booker Little, Clifford Brown, Oscar Pettiford, and I remember Shadow Wilson, Scott LaFaro."

Tony explained how he took to the drums and the jazz life. "My father was a saxophone player. I liked the pop music of the day — I was leading two lives really, meeting older musicians through my father and listening to the hit records with my school friends. As kids we formed a little singing group fashioned after the Coasters and Frankie Lynn and the Teenagers, who had a big hit with 'Why Do Fools Fall In Love.' We didn't do any gigs — we were just amateurs."

"I took to the drums very quickly. The first time I played them was when I asked my father if I could sit in with his band. He said: 'Play what?' And I said 'the drums.' That was the very first time. His band used to play wedding receptions and cabarets, or in a club in Boston."

"Then different things started happening. I sat in



TONY WILLIAMS: The primitiveness of rock appeals

time, and Jack is singing as well."

What led to the formation of Lifetime?

"It was something to keep my interest after playing with all the people I had done. Their level was so high, it had to be an equal challenge. I wanted something that would make me want to work each night and come off after a set feeling I had done something, and I couldn't do it with the traditional line up of acoustic bass, piano and two horns."

Tony explained his attitudes to rock and jazz. "Not all of jazz is great and not all of rock. It is the primitiveness of rock that appeals to me and not the rhythms. I like the basic body sounds. It's not the rock 'feel' — it's the energy I like. I wanted to keep the spirit that was there years ago, and not sit back on my laurels. It's not necessary to play bebop. Bebop was a revolution and rock is a revolution."

Serious

Tony struck me as being a rather serious person in his approach to life and music.

"Certainly. I'm not a 'camp' musician. By that I mean 'camp' in terms of being a happy joker. Sometimes I'm too serious. I've been through a lot of changes. For a whole year I would not play 'time' at all. Now I'm trying to play harder and more pointed and get out that feeling that's always been in me. I'm a more mellow person."

How did he set about assembling Lifetime?

"It was mostly a case of getting people I needed to hear. Most bass players are in a style I want to get away from. I wanted to play with a guitar as well and I'd always loved playing in organ groups. I met Jack and he played and he was a bass player from another life style. His singing really turned me on. It wasn't a bass player — it was like Jack himself. And that's the same for John MacLaughlin and Larry. Each has a separate life to express. It's changed me personally. I'm learning to share more and learning to relax."

Did he think the jazz world was rather cliquey in contrast to rock?

"No. The thing I don't like is that the music scene has become political. I don't mean socially political, but musically political. I don't want to play martial music and hold up the flag. I'm only interested in how the band

goes."

How did he view the differences between rock and jazz drumming? "Drummers are drummers and they all keep on trying to get better no matter what style they are playing."

"There are jazz players who put down rock and say it's not really music, they can't play and it's just for money. On the other hand rock players say jazz is history music and that rock is the revolution." And it was obvious Tony did not approve of either attitude.

The group will be recording here, and plan a 'live' recording. "Maybe it will be a double album," says Tony. "We will have a single out as well called 'One Word' and with it is 'Two Worlds.'"

Looking back at the past again — how did he regard his days with Miles Davis?

"I'm still assimilating it all. Miles was my biggest influence before I met him. Can you imagine being able to work under and learn from him. And the age from 17 to 23 is the most formative years."

Was he happy with his drum technique today?

"No — I still have problems. But I just bought a house in New York and when I get it straight I will be able to do the kind of practice I haven't done since I left Boston, a straight eight hours a day. I usually sit down at the kit and play without stopping and practice anything I can think of. Sitting correctly is important. It's like driving a car. If you are sitting wrong it can begin to tell on your playing. When you are thinking 'oh my back' you may lose something. I've never had problems with independence or execution. But I feel sometimes like I'm playing old things. I FEEL I AM VERY OLD FASHIONED RIGHT NOW."

Did he ever give lessons?

Teaching

"I tried to four years ago. What I wanted to teach and what they wanted to learn were two different things. They wanted me to teach them what I play, and I was teaching them how to go about playing, how to develop naturally. I just wanted to teach things I have learned in 15 years of playing."

"To me a roll on the snare drum is very pretty . . . and just a tap on the bass drum. That's what drumming is . . ."



JACK BRUCE: equal member



MILES DAVIS: hired 15-year-old Tony Williams

being sensitive to the sound of the drums, like a piano player is sensitive to the sound of a chord shape.

"The answer is — if you are going to play drums, anything you do will sound great. People say 'I always wanted to be a jazz drummer.' As long as you sit back with the drums and feel good, what does it matter? All the other stuff is politics. If you want to play the drums — PLAY THE DRUMS! That's enough. If you are just starting, play everything you can."

Learning to share with John, Jack and Larry

with Art Blakey and the Jazz Messengers when Art had Lee Morgan and Wayne Shorter in the band. I was 12 years old then. I practised very hard but I didn't have any lessons until about '58-59 to learn to read and improve my competence."

"I hadn't paid my dues up to that point, but so many things happened to me later. I worked in so many different areas that people don't do today. When I was 14 I worked with a very experimental band, and I also played with groups in gigs where they said: 'Play with brushes or we'll break your arms.'"

Free-style

Did Tony consciously aim at his "free-style" of playing from the outset?

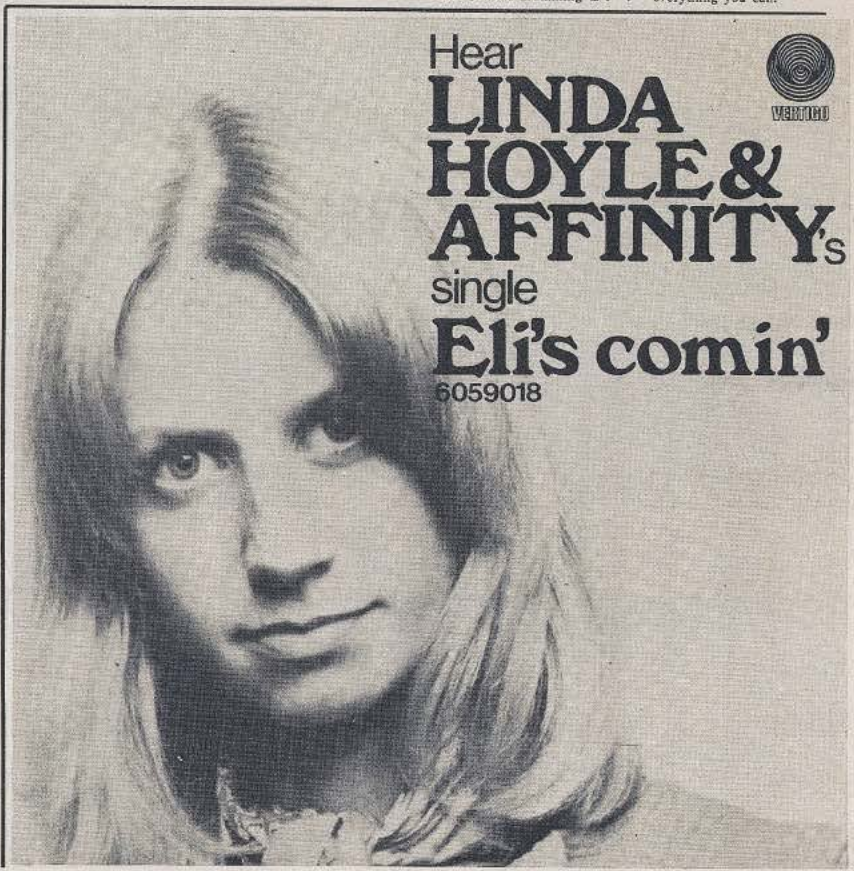
"It was a two-fold thing, get to the point where I could do everything I heard other people do. It was just wanting to do something different. I'd listened to everybody of importance — Art

Blakey, Jimmy Cobb, Frank Dunlop and a drummer in Boston I also liked — Alan Dawson."

How did other musicians and the public react to such a young player working in their midst?

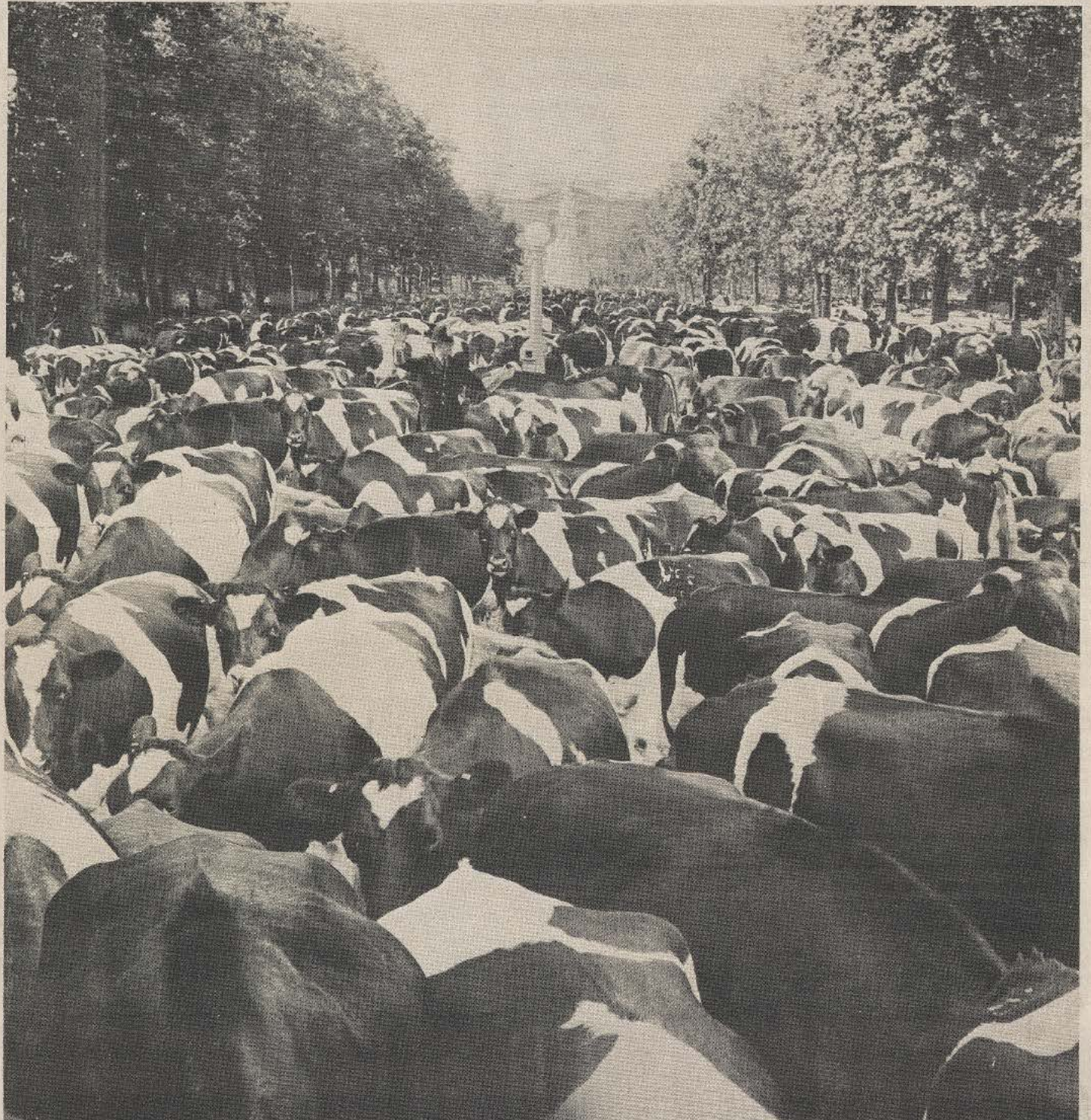
"It was a two-fold thing. With my father's band I was running up against the thing of 'here's a young kid playing — it won't last,' or old ladies would pat me on the head. Musicians might have been resentful. I was playing too well. When I joined Miles people said it was not going to last."

"Because I was too young I wouldn't have the experience. People will tell you what does you have to pay as if you can't be accepted otherwise, and as if there was a certain level of bullshit you have to go through. I'm my biggest critic. I know when not doing it right. I know how well I sing for example. I'm beginning to like singing. It's something I always wanted to do. I AM a drummer, not a singer, but I want to keep trying. I'll be singing with Life-



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stereo

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Listening with both ears is our natural way of locating individual sounds. Now, mono sound production i.e., where the sound comes from a single loudspeaker, is like listening with one ear, whereas stereo is spatial and pinpoints the sounds of orchestral instruments and vocalists, etc., just as they were in the recording studio.

Good stereo does, however necessitate two recording and

reproducing channels which are carried right through via disc, tape or by radio, from the microphones in the studio to the twin channel stereo reproducing system in the home.

The reproduction quality must also be of high standard in order to achieve the best stereo effect and a really natural sound. This is where most so-called stereo record players fail. The loudspeakers are usually far too small to do real justice to the bass and the amplifiers may have insufficient power output and consequently produce a great deal of distortion when the volume is turned up

worthwhile

Now that we have regular stereo radio broadcasts and stereo recordings on tape, which the small record player does not cater for anyway and because all LP records and many singles too are being issued in hi-fi stereo, a high quality combination stereo outfit is a worthwhile proposition.

The very best and most comprehensive stereo hi-fi systems are expensive but for the new combination or "planned" outfits the price range begins at less than £50. A glance at the photographs will give you some idea of what a combination or "planned" stereo audio system consists of. In reality it is an exploded record player with a separate but much better turntable and pick-up, a much more powerful twin-channel amplifier and a pair of large, separately enclosed loudspeakers that can be spaced some six to eight feet apart for full spatial stereo.

tuner

To a combination like this you can add a stereo FM radio tuner — some systems actually incorporate a tuner with the amplifiers—and even tapes can be played by connecting a tape recorder. One new trend is the inclusion of a stereo music cassette tape player as many of the top pops and classics are now being issued on tape cassettes.

Almost all hi-fi shops now stock the new planned audio

THE author of our feature "Go Stereo" F. C. Judd, a well-known technical writer, reviewer and audio equipment designer.

He has been responsible for many original developments in musical instrument amplifiers and has recently designed a new tremulant system for electric guitars and organs and an electronic traps and sound effects generator for electronic organs.

Much of his time has also been devoted to electronic music techniques and to the co-ordination of sound and colour.

He was a member of the BBC team that produced the recent series of "Sound" programme for hi-fi enthusiasts and has produced many special sound effects tracks for films such as the former TV series called "Space Patrol."

F. C. Judd is also the author of several books devoted to sound recording and audio and of over 2,000 articles concerned with electronics and audio published during the last 20 years in the leading technical journals of England, Australia, Canada and numerous other countries.



F. C. Judd

systems and will demonstrate them for you. For as little as £47.050d there is the Philips GF 823 system (bottom) which includes the two loudspeakers and a stereo amplifier combined with a manual or autochange record turntable with four playing speeds. The amplifier delivers 4 watts music power to each channel and features an auto/manual record turntable with a pick-up cueing device.

Generally speaking, the higher the power output the larger the loudspeakers which of course increases the cost. For an output of 10 watts per channel, which is about optimum for realistic reproduction, there is the Metrosound 10-10 compact stereo system. Like all modern audio equipment it is transistorised and includes an auto/manual 4-speed record changer. The performance rates as hi-fi as well.

low cost

Another excellent but low-cost system is the Fantavox SR640 outfit by Laskys Radio. This includes two of their AS-57 hi-fi loudspeakers (not shown in the photo) and the complete system comprising a 5 watts per channel amplifier and 4-speed auto record changer retails at £48. Laskys Radio also include two integrated amplifier/tuners in their Fantavox range and these can be used with any top grade record turntable and matching loudspeakers.

kit set

How about building your own outfit from a kit? Well there are kits for complete hi-fi systems and there are kits for amplifiers only such as those by Sinclair Radionics. The Sinclair Project 60 kit enables you to build a complete hi-fi amplifier which you can house within the limits of a record player unit as shown in the photo. Little or no technical knowledge is needed but you must be able to solder and read the wiring diagrams.

If you would rather buy an amplifier, a record turntable and loudspeaker of your own choice then there are plenty to choose from. Just on the

market however, is a new range of amplifiers which have a built-in playing mechanism for stereo music tape cartridges. These amplifiers, like the Metrosound SS30 in the photograph, are also conventional hi-fi amplifiers for disc records or radio. Extra equipment would be needed for this, i.e. a record turntable and perhaps an FM radio tuner and of course two loudspeakers, but this would be a very complete hi-fi system. The Metrosound SS30 stereo tape cartridge amplifier retails at £61.152d (inc tax).

no limit

Although the price range for natural stereo sound begins at less than £50 the sky is the limit. Do consult your local dealer and do have more than one outfit demonstrated for you. Your final choice is the one you will have to live with so it is worth considering the decor aspect as well as the sound quality.

Make sure that other sound sources such as a stereo FM tuner or a tape recorder can be connected as well as a record turntable. You may want to extend your programme sources at a later date.



THE Moody Blues, a leading group in the use of advanced sound techniques. Tony Clarke, the brilliant recording man sometimes known as the "sixth Moody" was responsible for the ethereal, space-age sound of the Moodies' best seller, "To Our Children's Children's Children." In an article on the page, specially written for MM, Tony talks about the "quad" sound of the future — and the sound that may be featured on the Moodies' next album.

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stereo

MM special on the sound of the seventies

THE inevitability of "Quad Sound" in the immediate future — we hope to make the next Moody Blues album available in this form — and "Audio Visual" techniques are as certain to be a reality as "iron ships will never float" and "you'll never get me up in one of those!"

Two or three years ago we would go into a recording studio with only four track systems available, but in a very short time this has escalated to 16 and in some cases 24-track studios which present infinite possibilities for separation and mixing.

The "spin-off" from the improvements and equipment in the studios is subsequently reflected in the devices made available to the public who are now demanding more sophisticated forms of audio appreciation. The most important aspect for the stereo enthusiast is to avoid buying expensive equipment which might be out-moded the next year by the revolutionary new techniques being evolved.

Quad Sound is only months away from a massive launch by the suppliers who are providing the equipment and lends a new dimension to present stereophonic systems. The dinosaurs of this development are likely to become the radiograms which can never provide the effective width separation with their contained speakers, but Quad Stereo will provide depth, width and, if you think about it, a complete circle of sound.

DEVICE

All this could be quite expensive for the consumer, but there is one development which could be a considerable saving to those contemplating throwing their stereo players or stereo amps out the window. But the simple addition of a small device called a "phase modulator" which you should be able to purchase for just a couple of pounds. It is possible to produce an effective version of the "Quad Sound" system with the addition of two matching speakers and your old system. It is really nothing more than a little black box with a few resistors, but it does the job.

Within a year we should see the development of an audio-visual product which is being developed along four basic lines.

- 1) Sound and picture from a disc.
- 2) Sound and picture video tape cassette.
- 3) Sound and picture from a tape cartridge.
- 4) Sound and picture from a 16 mm film.

The most likely of these would appear to be the cassette or cartridge, although

Giving birth to quads

The sixth Moody-recording expert Tony Clarke—on the next big step in sound: quad stereo



TONY CLARKE

A 12-inch disc, for example, will only play 12 minutes. The amount of information needed to provide both a colour film and quad sound would relate better to a tape cartridge. All of these techniques would involve modification of a TV set, and one company have declared their intention of retailing such a set as their

some companies are experimenting with the disc. But this has proved limited related to playing time so far.

new model next year for approximately £200.

We are continually being informed of the prospect of a "Golden Age" or increased leisure time, which is another not-so-distant reality. The public are going to become more critical and selective over their play machines and ultimately there must be increased activity resulting in even more sophisticated and refined equipment. It is not too outlandish to suggest that in the future I shall have to consider the aspect of sound production coupled with visual aids on both a physical and sensory level.

REACTIONS

It is well known that we don't hear entirely with our ears, and bone conduction in the rib cage, for example, picks up and registers bass levels — is something which is bound to be considered by the record producer. We know that certain sound levels can produce physical reactions in people, and this need not be reduced to 1984 terms. You should be able to induce in people the feeling of relaxation, peace, ecstasy and contentment as opposed to any unpleasant side-effects.

Stereo has done for music what Cinerama did for the small screen, but it is only the beginning; the end is an absolute and total involvement which may not be so far in the future as some people anticipate. In many ways, Britain is the most backward of the forward-looking countries in stereophones and good-quality consumer products. In many European countries, for example, I don't think it's possible to get mono records any more.

POINT

I must repeat that the most important point to remember for the home enthusiast stocking up on new equipment is to be cautious. No one wants to find themselves with £150 of stereo equipment which is completely antiquated a few months later and things are moving that fast.

● Tony Clarke's own equipment consists of a B&O 10600 deck with Sanyo 60 watt stereo amplifier and four Wharfedale 15-inch speakers with mid range and tweeters.



THE WHO, MANFRED MANN, and PENTANGLE: have all benefited from the Talmy touch

We're lagging behind, says Shel Talmy

THE WHO, the Kinks, the Bachelors, Manfred Mann, Chad and Jeremy, Amen Corner, Pentangle — names like these can testify that Shel Talmy knows about quality in sound. Shel has produced a string of hits for each of these acts and is still active in myriad fields concerning sound.

As far as stereo equipment goes, Shel is inclined to feel that the Americans have the edge on us.

"In the commercial amps and pre-amps category, there simply isn't any great choice over here," he explains. "In America, it's easy to choose from several brands offering 150 watts per channel, whereas in Britain, about 50 seems to be the average."

"In America, there is a huge selection of commercial trade speakers, Bozaks and Lansings are terrific speakers, but rare in England."

"I can attribute Britain's slower progress to the non-education of the listening public. This type of thing occurs with a lot of other products as well: the manufacturers do not market the product properly and it is left to fade in."

"I am amazed every time I see an ad that mentions 'Hi-Fi' — and they're still around. It took ages before the public realised there was a substantial difference between stereo and mono — because stereo was marketed so lazily. Appreciation of marketing is the problem here."

"It's probably also true that the economies are different and that Americans have more money to spend on the latest breakthroughs, but the difference isn't that extreme, and there is HP to allow people to discover stereo."

Shel admits that the components in his own personal set change so often, that he couldn't



SHEL TALMY: Americans have the edge

really describe it. "Right now, I'm playing around with Bozak speakers and a Thorne turntable, but I change them fairly often. If I were to recommend a fair-priced combination that would give good sound reproduction, I think it would be a Leak amp, Kef speakers and a Goldring Lenco turntable. I had that set-up and it was pretty good. I'd imagine it could be assembled for around £120."

Where to go for stereo advice

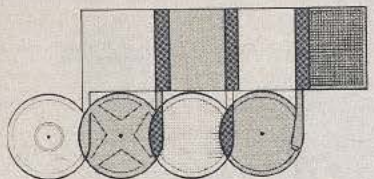
YOUR dealer should be able to provide full listening facilities — and advice — on all types of stereo equipment.

But there are centres in most major towns which specialise in information on stereo systems.

On Monday (October 5), a new Hi-Fi Stereo Sound Centre was opened at 42 Wigmore

Street, London, W.1. The centre has been planned to give personal service and attention to every potential customer — advice on each and every individual need and budget.

And Philip Bolderson, of 27a Albany Street, London, N.W.1, tells the MM that he has established a Hi-Fi Advisory service on the best equipment set-ups and to diagnose trouble in an existing system.



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SONY TAPES

Solo Wilson tapes found

AL WILSON: only one that showed up

LAST week, at the end of their third visit to this country, Bob Hill and the men of Canned Heat set out on a series of concerts in Sweden, Denmark, Germany, Switzerland, Austria and France. The date in Vienna on Sunday (11) will mark the group's first appearance in Austria. They were looking forward to the experience, said Hill when I telephoned him in Stockholm, and also to their return home followed by a few days' rest. "This band doesn't take a month off, we never do that," he announced. "Two weeks is long for us. This time we go home, take a break for eight days, then off to Miami. This band's always working. Some just talk about it."

The pleasures of the Heat's present tour have been marred, understandably, by the death of Alan Wilson. Joel Scott Hill, a friend of the group's who flew in from Los Angeles to help the Heat out, is with them on all these dates. Obviously the future policy of the group, after Wilson's death, is not something that can be decided at once in mid-tour, and Hill was unable to say for sure if Hill would be staying on as guitarist.

"We haven't really had time to sort it out. We've all been affected by this, naturally, and my wife and I more so because he lived at our home. Verlie is pregnant, too, and this has upset her very deeply. "It's hard to say anything yet about Joel. He's been working on an album most of the year so he hadn't got his chops up when he came over. He has jammed with us before, of course, and is well into the studio."

"But we haven't made up our mind and I don't know what's in his mind. When Alan died we decided to go ahead and do the first dates on our own. But something was missing. We asked Joel and he came over. It's a friendship thing. Now it's getting better and better. Joel sings very well, too. "It's interesting but one of the important things Alan had was a heavily country-influenced style of rhythm playing. I don't think I ever saw that mentioned by critics."

"What we have lost, aside from his harmonica, is that country rhythm guitar. He was playing a totally different style from anybody else in the business, and that we missed. But we've gained a lot of drive. "Joel's used to playing with horns and he's added a sound of his own. It's different but it has lots of drive. That's what we've picked up. As for the harp — I'm playing more of that now, and I enjoy it."

Are any more new Heat efforts in the record works yet? And when will the Hooker-Heat collaboration appear? "The earliest release on it now is January. It would be bad business to put out another record sooner, with Future Blues moving so fast in America. Let that one sit up a while. "So the next one will be the Hooker in the New Year, and I think that's going to go. In fact I intend to take a hand personally in the promotion. "Canned Heat are always known as the boogie band, and most of our fans are boogie freaks. As you know, our boogie style comes from Hooker. I don't see how the record can miss. "And what of record material with Alan Wilson? Is there any left?"

"Yes, three things we did with Alan just a week or two before his death. The hospital allowed him out for this, No. 1, I don't know what we're going to do with them. "But we just discovered another thing we didn't realise existed: hours on tape of Alan and his guitar alone. Apparently it was done when one of our sessions had to be cancelled. No one could reach Alan to tell him, so he was the only one that showed up."—MAX JONES

Tapes out with LPs

ONLY a fortnight ago, it pointed out that it is in the cassette release of album releases was a stumbling block yet to be overcome by all the major record companies. This week, Polydor's Bill Caytor tells me that the Polydor group have now arranged their cassette production schedule so that this desirable end is being met. "We feel it's an important step, as we are concentrating on the young markets," he said. "Our album sleeves will now carry the cassette number, so that people may, if they wish, get either the LP or cassette when they are making their choice of material."

The massive EMI concern has been putting out a good deal of cassette material coincidentally with the album releases. But, because of their already extensive repertoires of catalogue albums, they have to be selective in marketing regular cassette releases — balancing current cassette issues with album material from their vast existing library. "We can't put out too many cassettes at any one time," says spokesman Norman Divali. "But they have a new tape plan at Hayes and are working towards the ideal of simultaneous cassette and album releases."

EMI are fully aware of the growing demand for cassettes, and have just put out a cassette sampler featuring pop artists at 29s lid. This provides a representative selection of chart names with hit material. In November, Polydor are launching "two-LP" cassettes — the first of these cassettes with twice the normal playing time. These retail at 75s lid as against two cassettes each costing 47s 6d. The cassettes play for some 40 minutes (instead of the usual 20) and, as Bill Carter observes, make for more convenient listening for users whose cars are fitted with cassette-playing equipment.

Several technical problems had to be overcome before these "double" cassettes were launched. "They're not easy to produce," says Bill Carter. "It wasn't just a question of using a longer and thinner tape



The cassette itself has to be made up differently. "There are also initial releases by Polydor of these "double" cassettes. One, titled "Track Stack", features two of the best mono tracks by the late Jimi Hendrix — "May Joe" and "Purple Haze." Also on this release are items by the Who, Thunderclap Newman, Arthur Brown and Marsha Hunt. "Another "double" is titled "Super Groups" and features the Who, Cream, Stone The Crows, Eric Clapton, Jimi Hendrix — again — plus Ginger Baker and Eric Burdon. "A second, called "Pop Power Includes Items by the Bee Gees, Who, Blind Faith, Pat Matrices and Marsha Hunt. "And on Bush, another "double," titled "The Chosen Ones" features Melanie, Edwin Hawkins, Lovin' Spoonful and Lou Christie. "There are also two "double" on Atlantic, one titled "Allsortzareck", including Delaney and Bonnie, and Led Zepppelin, and the other, "Allsortzareck", featuring Otis Redding, Sam and Dave, Aretha Franklin, Brook Benton, and Wilson Pickett.

Laurie Henshaw

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Fat Harry: musical anarchy

COLLECT one ex-member of Country Joe's Fish, a guitar instructor, a guitar player, and an English drummer and what do you have? Answer: a fine collection of musicians joined collectively under the heading of Formerly Fat Harry.

Formerly Fat Harry, with the exception of the English drummer, are Americans, reversing the tides and coming to Britain to find success and escape from the paranoia of America. Guitarist and guitar teacher Gary Peterson was the first to arrive on this side of the Atlantic. "I came over because I had had enough of American politics, and all that goes with it," he said.

From there Bruce Barthol, bass, took over the story. "We got together by chance. Gary came over, then I came over. Parity to play with Gary, because I knew him in California. When we decided to get a group together we got in touch with Phil Greenberg and asked him to come over too."

Bruce also came to England because he thought he was about to be called up, and like the majority of America's youth he didn't fancy fighting in Vietnam. "I thought my call-up papers were on the way, but it never happened."

Formerly Fat Harry see themselves as a political band without having to resort to politically-worded songs to get the message over. "I would hope our music is political in itself. Some groups are nearing on fascism with one musician sticking out and the rest behind. I hope in this band all of us come out, and not one cat sticking out—we're a sort of musical anarchy," said Bruce.

Formerly Fat Harry have been going for quite a while, but they date the band from January when Laurie Allan, the drummer joined. "It took us a long time to find the right guy. We went through loads of drummers but none of them really suited what we wanted to do. Laurie is a free jazz player, and nice with the battered Ornaments before he joined us," said Bruce.

Bruce spent his early years in



GARY PETERSON of FORMERLY FAT HARRY: holding out for a better deal

music with the Fish, but left because he felt he was losing his own identity behind a powerful force such as Country Joe. "Actually I was partly fired and partly quit, no hard feelings Joe. No don't say that, no seriously I have no hard feelings about that at all. The Fish reached a level, then the personnel changed. My personality was so tied up in the Fish. When I left I found out it was as ridiculous as I thought it was," said Bruce.

"After the Fish I went to the San Francisco Conservatory of Music. Gary and I both went there. We studied music with Bill Mathieu, who used to play trumpet with Stan Kenton," said Bruce.

"He taught us any type of music we wanted to study, free form jazz, rock classics, the lot. He was a great teacher."

Formerly Fat Harry have still to sign a recording contract, and until they do the great British public will be unable to hear their good time, free form, palatable rock on their turntables, which is a shame. But the group are holding out for a reason, and are waiting for a good contract before they sign the dotted line. "If we hold out and not sign we are going to get a better deal from the companies. When we do sign we want a good contract," said Bruce. — MARK PLUMMER.

Randy's no longer just a name on songs

by Vicki Wickham in New York

RANDY NEWMAN'S ever so short-sighted. His right eye is very blurred, and his left is a bit dodgy. He wears large school-boy, National Health glasses, and the day I saw him had a streaming cold.

A bit like his songs, he's introvert and quiet, and talks wistfully of California, which is home . . . at first. Then he loosens up and laughs and giggles and becomes very funny and groovy so that you go away wanting to start where you left off!

He's 26. Was born in New Orleans and the family moved to California when he was very young and he's been there ever since.

He was in a high-school band "but we were really bad. We weren't fooling anyone. By public demand we were asked to quit. We did ourselves a favour!"

He studied music at University and then took some of his songs to a publisher, Metric, who got him a recording contract with Warner-Brothers.

Until the last couple of months Randy Newman was a name on songs. He's only done a few gigs "live" in his life. Why? "I never wanted to perform before. I dug being in L.A., just writing, and spaced out. I didn't think of doing anything else. Then I decided that if I didn't try the 'live-performing' bit I might regret it when I was old. It's fun to

be a little bit famous, but I don't want any of the hang-ups. And because it's all a new experience for me I'm really digging working to an audience.

"The applause is good to hear. I thought it might be boring doing the same numbers night after night, but so far no two shows have been the same."

"Dylan came in the other night, I didn't recognise him until he started talking. It's television, that makes you unrecognisable. I bet Johnny Carson can't walk about without being hassled. I've only been on television twice. I couldn't bear to watch it back, but then I don't like to listen to myself on record either. The groovy thing about TV though is that you really can decide what you want to be, and be it. It's playing a game."

"When I record I always feel I can do 'just one more take' and do better. Often it will start to go downhill, but I'm never satisfied. I've known Lenny Waronker (his



RANDY NEWMAN: magic

producer) since I was one. No, really.

"My father's a doctor, but his brother is in film-music and his and Lenny have been friends that long I'd like to produce someone if I really thought they were terrific. I'd like to produce Ray Charles or Barbra Streisand. She really can sing."

"Yes, I do my own arrangements. The only person I ever did an arrangement for was Peggy Lee. I did 'Is That All There Is?' 'cos the song was written by Leiber and Stoller who I've dug from early Coaster days and they thought my style would suit the song. Seems it did! She's too much. (Someone mentioned that when she played a concert in the park recently she gave a very heavy rap about Randy before she sang 'Love Story')."

"Wow, did she? What did she say? That's really nice.

Alan Price is incredible, too, like that. He must have recorded about ten of my tunes and I'm always reading or hearing that he raps about me too," said Randy.

"Movies? I don't want to act in them, it's too much fun singing, but come back in a couple of years and I'll probably be into all that! But music, yes."

"I sing one of the songs in 'Performance' — 'Good Dead Train'. Russ Tietelman & Jack Nitzsche wrote it — but they'd never play it on the radio! And I just finished the score for a movie 'Gold Turkey' — Dick Van Dyke's in it."

"It was hell having to write to 1 min. 23 point something seconds, but it's finished. I don't mind writing to a dead-line, in fact, it's one way to get me to do it! I've had to do it recently because while I'm workin' in NY I've been recording for a new album. Maybe even a

single! I can write for other people, and, in fact, if I write something and don't think it's right for me, I would rather give it to someone else. Just recently I tried it and sat down and wrote a song for Tom Jones. That's unusual for me to do, I don't know what happened about it, I just gave it to the publishers. I used to care about people doing my songs a different way to how I'd thought of them, but now I see and can dig that different way. People have different ways of interpreting a song."

"A long time ago I wrote a couple of songs with Jackie de Shannon on 'She Don't Understand Him Like I Do' was recorded by The Beau Brummells, but I haven't written with anyone in years."

"Watching him work 'live' is something else, too. Just him, a piano and a huge 'almost obscene' (that's his quote!) microphone. His songs are short and don't build to a climatic finale or fade off, they just stop dead. That's because I haven't worked out the endings," he says logically. He sings and plays his table piano, real Chinese music with "Yellow Man, soft, and schmaltzy" for "Love Story" and honky-tonk on "Simon Smith."

He enjoys himself. Everything anyone asks for he plays. "Harlem Moon" someone yells for.

"Really?" he responds and starts into it. He gets to the bit about "they just love dancing" and starts to crack up. He laughs, ad libs and says "Well, you asked for it." (It's not his song — it was written about 35 years ago, kind of the same era as "That's why Dorkies Were Born") A song starts, you think you know what the next line is going to be and something else, a complete throw-away appears. He's unpredictable like his lyrics and its fascinating and enjoyable to watch and listen to. "It's So Hard Living Without You" fills you with despair, but then you're lifted laughing with "Fat Boy."

Randy Newman's songs are unique and he's a joy to watch — the combination of the two are magic.

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DON RENDELL: delighted with his band

Rendell: bouquets all round

IF "elder statesman" implies that the man concerned is a fossilised remnant, then Don Rendell isn't one. If, however, it means someone who's been around a long while and yet retains the capacity to refresh his playing and renew it with injections of youthful innovation, then he most certainly is.

A few days ago I had the pleasure of hearing Don and his quintet, with guest pianist Michael Garrick, recording the leader's "Odysseus Suite" for a Jazz in Britain broadcast on Radio Three, and I was little less than astonished by the spirit and inventiveness displayed by the whole group, and Rendell in particular.

Don is understandably delighted by the band's standard, and is unrestrained in his praise of its members: Stan Robinson, who plays tenor, clarinet, and flute; Peter Shade, on vibes and flute; Jack Thorncroft on bass,

and drummer Trevor Tomkins, the surviving member of the Don Rendell-Ian Carr Quintet of beloved memory. The band was begun when the quartet broke up almost exactly a year ago, and Don formed a quartet with Stan, Trevor, and New Zealand bassist Neville Whitehead. When the latter was forced to drop out through his commitment to Caparusi, he recommended his friend and fellow New Zealander, Thorncroft.

The most recent addition is Shade, a musician who has been off the scene for some years. In fact he's been travelling around the world, indulging in various adventures, most notably I'm told, in South America. He played vibes in Michael Garrick's quartet at London University, which is where Don met both of them when he was booked into the university as a soloist.

"I say that Peter's had a colourful life is an understatement," says Don. "Musically, as well, he knows his music; he can write and arrange."

"It's also a rare treat to be able to have three flutes in such a small band. That can be an exquisite sound, but we make sure not to overplay it. I'd like to be used with restraint."

Trevor Tomkins, Don's longest-serving partner, also comes in for a good deal of praise. "Trevor is so strong. When he first joined Ian and I in the band with Johnny McLaughlin and Gerry Green, Trevor didn't wholly convince me — he was very young."

But his authority has grown tremendously, and I'm not the only one who thinks so because he also works regularly with Frank Ricotti and Michael Garrick. "As far as I'm concerned, he's the most listening drummer of the lot, and the kind of music that I've always liked demands that quality."

That doesn't mean to say that we've stayed within the same musical area, because I believe in moving and reflecting. But where I separate from so many others is that I've still got to hear the natural sound of the instrument.

"Getting back to Trevor, though, I feel he should have received considerably more acclaim for what he's done. It's to be expected, but in the

reviews of our records the phrase frequently cropped up in the last paragraph: 'Green and Tomkins held their end up well, or 'are much improved, or even just 'provided the backing. That's been a fairly set pattern... you didn't even mention Trevor in your review of the last album, for instance."

"But this is how much Trevor's meant to me: when we started the quintet, with Ian, I was travelling round the country doing solo gigs and putting up with the small-town rhythm sections like I'd been doing for ten years. "After working regularly with Trevor for a while, though, I found there was something missing everywhere, which was that he's such a listening drummer."

About his front-line partner, Don says: "Stan is something very rare these days: a sax player who can improvise and who has great big ears. And his flute and clarinet playing are very good, too."

We work very well together. There's a strong brotherhood between tenor players, and Stan apparently heard me when he was a kid and was in the Johnny Dankworth Seven. We both start from the same influence — Lester Young — and since we've met and talked we've found that many of our influences are similar."

Today Don speaks very highly of Joe Henderson and Joe Farrell, and so do I. Farrell's flute playing is unbelievable."

Although we talked at length about the faults of much of today's music, Don was insistent that his criticism should concern the praise he has for those of his contemporaries whom he admires. "I'd like to mention four writers in this country whose work I feel is particularly worthwhile. Firstly, there's Neil Ardley, with whom I've been associated in the New Jazz Orchestra and the recent 'Greek Variations'. I'm a hundred per cent behind that conception of music."

Secondly there's Herman Wilkin, writing for orchestra, and again I'll go along with that music all the way. Thirdly, there's Barbara Thompson, to whose writing was introduced a couple of weeks ago. I know she's a beautiful flutist, and in fact, I've been taking lessons from her — but her recent Jazz in Britain broadcast was beautiful writing, most satisfying. Fourthly, there's Michael Garrick for whom I have great admiration."

Don is understandably delighted with the musical standard of his band, and he feels that there is definitely an audience for the kind of music they are playing.

My own feeling is that we don't get that break towards or shatter eardrums or get people leaping about, but everywhere we've been the music has gone down very well. I know that there are places where the people want to hear the sound, the natural sound, of instruments."

Richard Williams

SME on tour

THE SPONTANEOUS Music Ensemble, currently touring Britain playing John Stevens' Arts Council-sponsored composition "Source", plays Aberdeen Arts Centre tomorrow night (Friday).

The group's personnel is flexible, including drummer Stevens, altoists Trevor Watts and Ray Warleigh, trombonist Bob Norden, trumpeter Kenny Wheeler, and Bassist Marcial Matos.

Other dates for the tour, which was set up by the Music New organisations, are Northern Open Workshop, Halifax (October 13), Huddersfield Institute of Contemporary Arts (16), Marlboro Theatre, Canterbury (18), Uppingham School (23), Gresham's School, Norfolk (25), Beaufort Centre, Devon (November 11), and Leicester University Arts Week (16).

CHARLES Mingus brings his quintet into Kettlewell, London, on Monday, November 9 for a three-week session. This is bassist Mingus' first public appearance here. The once filmed in this country — and with him at the club will be pianist Jaki Kauranen, tenorist Carlos Garnett, drummer Al Hicks and, on trumpet, Bill Hardman. Another opposite Mingus for the engagement is the Mark Almond group.

During Mingus' run at the club, his group play two college dates — a Liverpool and Leicester on November 29 and 21. On these nights Ronnie Scott's presents special shows by Buddy Rich and his band.

Next Monday (12) marks the return to Scott's of the Charles Keady Quintet. Flaring Boland Big Band. Sharing the bill with CDBB for the two weeks is Richard Boone, the trombonist-vocalist who toured here with Count Basie more than once.

Jazz news

FUTURE bookings at the Bell Jazz Club, Malden, include Kenny Baker (13), Don Rendell (20) and the debut of the Divali-Peace Names Big Band (27). Don Higgins says that 14,000 seats have already been sold for the forthcoming Jazz Expo at the Odeon, London.

The Cawker-Crowdards warmers play a concert at the Blackwell School, Harrow, Middlesex on November 14. Ray Tassell is organising sessions every Sunday evening at the Blackwell School, under the title of Freedom Now. The idea is to give little-known jazz groups a hearing far in excess of what they are given up here.

The Blackbottom Stompers are making their first broadcast on BBC Jazz Club on Sunday, October 18.

DICK Sudhalter, U.S. cornetist and pressman, is back in Yugoslavia. His father, altoist Al Sudhalter, is currently in London on a visit but at the moment there are no recording plans for either.

Alan Eldson's band plays the Osterley Jazz Club tomorrow (Friday), then on to Come Haven Caravan Park, Hastings (10) and the Black Prince, Boxley (12). Sales of Eldson's "Dixieland Favourites" LP on MFP are reported to be excellent. Terrorist Danny Moss and baritone Ron Ross guest with the Fourteen Foot Band at the University of Sussex Jazz Club tonight (Thursday). Mike Osborne's trio is at the University on Monday (12).

Norma Winstone sings with the Michael Garrick Sextet at London's Downbeat Club, Manor House on Sunday (11). Chris Hillman looks into the life and music of the late Duke Ellington at the Kingston Jazz Society's record recital on Tuesday (13) at the Odeon, London.

Thames... John Warren's Big Band rears again at Clouston's Pub Club next Monday, featuring such names as Alan Skidmore, Ray Warleigh, Stan Sulzner, Henry Lowther, Malcolm X, Alan Jackson, Jeff Cline, and John Taylor.

I didn't know that the late Bunny Berigan's real name was Rowland Barnert (yes, with a "t" on account of some European ancestry) Berigan, or that his place of birth was Hilbert, Calumet, Wisconsin. I didn't know that Jimmy O'Bryant, the clarinetist often mistaken for Johnny Dods, died in a Chicago hospital in June, 1928. I didn't know that the great bassist, Jimmy Blanton, was born in Chattanooga, Tennessee in 1918 — most sources give St Louis, 1921 — or that clarinetist Sidney Arodin was born in Westwego Louisiana, with the name Arpodrin.

I did know that the immortal cornettist was christened Leon Bix, though most commentators still call him Leon Bismark Belderbecke and write the Bix in quotes. But hundreds of Bix fans don't know this. And I'm not sure I knew that blues singer Mamie

The ultimate in who's whos

Smith once appeared (in 1944) on the same bill as Billie Holiday at a New York benefit concert. All these facts, and hundreds more like them, I discover in the 450 pages of John Chilton's Who's Who Of Jazz (Storyville To Swing Street) published by Chilton's Bloomsbury Book Shop, 31-35 Great Ormond Street, London, W.C1, at £4 5s plus 5s for packing and postage.

Yes, it's a lot of money. And for it you get an awful lot of book, full as a boot with thoroughly researched material about the lives of more than a thousand jazz musicians — I gave up counting. Many of these careers have not been sorted out in print before. Without putting

money on it, I'd bet that Ovie Alston, Ed Anderson, Mario Bauza, Arthur " Rip " Bassett, Larry Binyon, Ray Blondi, Johnny Blowers, Lester Boone, Floyd Brady and Clarence Clayton are newcomers to this kind of biographical bible. And that's just looking over the A and B sections.

Just as important as the new names is the fresh material about familiar names. Much new detail is given about Jack Purvis, that very mysterious trumpet character, also about Lionel Hampton, Jabu Smith, Jimmy Blanton and many others. Bessie Smith, too, is well sorted out. The legend of her death at the hands of Jim Crow — as repeated by Herb Flemming in last week's MM — is not repeated in Chilton's biography. He supplies what he says are authenticated details of the incident.

Typically, John obtained them from the drummer with Bessie at the time, and he supports his case with evidence from the doctor who was on the scene, and also prints a copy of her death certificate. Chilton, as you may guess, is an ace researcher. He uses what is known about jazzmen, ferrets out what he can for himself, checks, cross-checks, and then commits himself to print.

As the book's subtitle suggests, the author has limited himself so far as period goes. All the singers and players included as individual entries were born before 1920. And only those born or raised in the USA are in this volume, though a subsequent one is promised. I see no fault in this Who's Who, which is well laid out,

printed and produced, well proof-read and, in its total impression, authoritative. There are 280 photographs, many of them rare or previously unpublished, and as I've indicated a host of hitherto unavailable biogs. It will become a standard reference work.

Max Jones



BIX BEIDERBECKE: NOT Bismark

radio jazz

MAX JONES

radio jazz

British Standard Time
FRIDAY (9)
7.15 p.m. V: C and W, 8.0 A2: Get To Know Jazz, 8.5 J: Bobby Troup Show (Fri, Mon, Tues, Thurs), 9.20 A3: R and B, 9.15 U: Jazz Big Bands in Brass (Ealing O'rs), 10.30 Q: Big Bands, 11.30 T: Big Bands (Duke Ellington O'rs), 12.5 a.m. J: Underground Music, 12.15 T: National College JF 1970.
SATURDAY (10)
2.0 p.m. E: Luis Russell (1928-1951), 5.30 B3: Jazz Record Requests (Steve Race), 6.0 B1: Mike Raven's R and B Show with Ian Hunt and records, 8.20 A3: R and B, 9.30 V: Jazz Corner (Art Tatum and his Music), 11.30 A1: Mentraux JF 1970 (Benny Bailey, Alan Skidmore, Junior Nance, etc.), 12.3 a.m. A1: Jazz Scene, 12.15 T: Phil Woods and his European Rhythm Machine (MGM SE-6485) J: Jazz.
SUNDAY (11)
12.15 p.m. J: Finch Bandwagon, 4.45 A3: Big Joe Turner (Hughes Panassié), 11.1 B2 and

2: Peter Clayton's Jazznotes (B3 from 11.35), 12.5 a.m. B1 and 2: Jazz Club 1970 Montreaux with Nucleus, Gerry Mulligan, Dexter Gordon, Yusuf Lateef, Bill Evans, Trio.
MONDAY (12)
8.20 p.m. A3: R and B (Mon-Thurs), 9.30 E: Lalo Schifrin (Ork), 10.20 Q: Jazz for Everyone, 10.30 J: Gidiges, But Goodies, 10.30 U: Julie Lee, 11.0 B3: Jazz in Britain (Don Rendell, introduced by Richard Williams), 11.15 A3: Free Jazz, 11.30 T: Pop and Jazz, 12.15 a.m. T: New Jazz Records.
TUESDAY (13)
8.20 p.m. E: (1) Humphrey Lyttelton Band (2) Gerry Strelisland (3) Gary Burton (4) Rita Reys, Karin Krog, 9.30 E: (5) Dave Pike Set, 10.20 Q: Pop Jazz, 10.30 J: C and W, 10.30 T: Blood, Sweat and Tears with David Clayton-Thomas and 3 Columbia KC 3009), 12.15 a.m. T: National College JF 1970.
WEDNESDAY (14)
5.45 p.m. B3: Jazz Today

(Charles Fox), 7.21 B1 and 2: Best of Jazz on Records (Humphrey), 9.20 E: Jazz, 10.20 E: (1) Ray Anthony (2) Elvis Presley (3) Klaus Doldinger (4) Eartha Kitt (5) Ted Heath Orc, 10.30 Q: Old Time Jazz, 10.30 J: L.A., 11.30 T: Quincy Jones (Humphrey) in space, 12.15 a.m. SP 3023), 12.15 a.m. E: Jazz and Near Jazz, 12.15 T: National College JF 1970.
THURSDAY (15)
7.2 p.m. B1 and 2: The Big Band Sound (Alan Dell), 10.30 Pop Jazz, 11.30 T: Pop and Jazz, 12.15 a.m. T: National College JF 1970.
Programmes subject to change, and wavelengths in metres.
A: RTE France 11829, 2.348, 3.268, B: BBC 1287, 2.550/VHF, 3.44/194/198/VHF, E: OR Hamburg 309/198, F: AFN Frankfurt 647/348/271, G: BR Munich 375/187, Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221, V: Radio Eireann 530.

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FOCUS ON FOLK

The certificate songs of M. Fox

THERE comes a time when all forms of music must lose their insularity, and must be drawn into the wider mainstream.

Such a breakout has its disadvantages, in that the music in question tends to lose its "purity," but the benefits to the mainstream far outweigh that, and anyway there are always those concerned with maintaining the original spirit.

It's obvious that this is what has now happened, for the second time in 10 years, with folk music. It's necessary only to mention the name Fairport to illustrate the relevance which folk now has to the contemporary music scene.

Karl Dallas has recently dealt with this development in his Electric Folk articles, and one band he singled out for particularly high praise was Mr. Fox.

Mr. Fox is fronted by Bob and Carole Pegg, and completed by four other musicians: John Myatt on woodwinds, Andrew Massey (who was at school with Bob) and with me, as a matter of little interest on cello. Barry Lyons on bass guitar, and Alan Eden on drums. Bob sings and plays organ, melodeone, whistle, and clay ocarina, and Carole sings and plays fiddle.

For seven years now the Peggs have been a duo specialising in traditional songs first in Nottinghamshire, then for six years in Leeds (where Bob studied folk music at the university), and more recently in Stevenage, where Bob has taught for a year.

"We were very traditional, which was simply down to Ewan McColl," Bob says.

"We got him and Peggy Seeger to come and talk to us up in Leeds and they brought tapes of traditional music, which was the first we'd heard, really. "We were spellbound — we threw our guitars away immediately and began to play fiddles, accordions, and things. It's a very religious thing, which is just what McColl wants."

"Anyway we were all set to be traditional singers for the rest of our performing days, but when I started the course at Leeds I went out collecting in the Yorkshire Dales, and I discovered that the people who were supposed to be singing the old folk songs were in fact just singing what they liked, and the instrumentalists were very selective about their choice of material."

"The old singers would sing all kinds of things, not just the folk songs which were collected but also light classics and music hall stuff, and the instrumentalists were the same. That was a revelation to us, and we realised we were doing one kind of music to the exclusion of all others, so we decided to be like them and sing just what we felt like singing."

"The traditional thing is still very much with us," says Carole, "and what we're trying to do is preserve the British roots, rather than going back to the American roots."

"Although what the bass and drums play in Mr. Fox is American, basically," says Bob. "I mean, I come from a middle-class background, and it all comes together, I don't see why I should deny any of it. "The fact that Charles Causley has had a big influence on me, because what he writes is based on traditional poetry, he keeps the vital impetus."

Having heard their first album, recorded by Bill Leader and to be released shortly by Transatlantic, I was much impressed by two facets in particular: firstly the unusual manner in which the instruments (particularly the drums) are deployed, and secondly by the "horror story" nature of many of their texts (Dallas commented that it should be given an X certificate, and he's not far wrong).



BOB and CAROLE PEGG of MR FOX: preserving British roots

One song, for instance, called "The Hanged Man," is culled from a tale told to them by a Yorkshireman, about a hitch-hiker who ran down a path in the Dales, went off the path, and was found hanging from a tree months later, his body rotting and held together only by his clothes. Bob has developed this into a kind of interior monologue on semi-voluntary suicide, keeping the context but increasing the psychological interest which results in a fascinatingly macabre yarn.

Dallas described the music as reminding him "more of a village band playing for local barn-dances than a rock group," and the happy, rough spontaneity springs in part from Carole's fiddle, which sways and swings with abandon.

Bob writes parts for the cello and woodwind, but the bass and drum parts are worked out between the players. The drum method is highly unconventional, and springs from a real desire to have the percussionist playing in the music rather than under or around it in the orthodox way.

"I think of the parts contrapuntally," Bob comments. "I don't write harmonies — I write lines because they're more interesting for the writer and the player. It would be easy to give them chords and let them get on with it."

"We had a guitar originally, as an obligatory Folk Rock thing, but we dropped it because it wasn't contributing anything vital and the drummer, Alan, uses a lot of unusual techniques with beaters and so forth."

He's a very intelligent guy, and he concentrates on the texts, to play with or against them. It's certainly very important for the drummer to be completely into the music."

Mr. Fox will be playing a Festival Hall concert soon, with Ralph McTell, and the album comes out shortly. These two events should combine to assure them of the high status their music demands. Those with open ears will hear.

RICHARD WILLIAMS

Here comes the Sun

THE SUN ALSO RISES: (Village Thing). Together with the Pigstys this album makes a fitting introduction to the new Bristol label. Husband and wife line-up, Graham and Anne Hemingway blend together as a successful musical team. Their voices complement each other extremely well, and when combined with Graham's considerable skill as a classically-influenced guitarist, provide a very soothing sound.

Folk albums

The lyrics are romantic and instantly likeable, and the music is unusual. One of few groups it does resemble is Incredible String Band. The vocal intonations and phrases are somewhat similar in part, but this doesn't hinder the attraction of the album.

A.M. PIGSTY HILL LIGHT ORCHESTRA: "Phlop" (Village Thing). The talent of these four Bristol virtuosi will never receive the acclaim it deserves until the orchestra is accepted outside the folk clubs, and receives attention from the elements of visual media. For the group is essentially a visual act, and no matter how good their record is, it can only go so far in capturing their appeal. Their act is somewhat in the Temperance Seven/Bonzos slot, where straight-faced humour and facial expressions play a considerable part. The music itself is centred in the 1920s style with tracks like "Taint No Sin" and "Funny Side Of The Street," played on anything available. — A.M.

THE HUMBLEBUMS and **STEFAN GROSSMAN** will be appearing in concert at the Queen Elizabeth Hall on Saturday, at 7.45. Billy Connolly and Gerry Rafferty, plus Roger Brown (electric and acoustic gtr) will be debuting their new album, "Open Up The Door."

Stefan Grossman will be starting his autumn tour of Britain and will also play material from his new album 'Ragtime Cowboy Jew' a many sided production which will be released later this year.

The **Leaders** play on the bill of the Syke Folk and Blues Festival in North Germany, on October 24 and 25. It will be the climax of a three-week tour, that starts on Friday and ends on November 1. The festival is the first of its kind at Syke, and will include a spot from Alexis Korner. Other artists will come from Holland, Denmark, Poland, Belgium and Ireland. The Leaders will also be doing radio and television work and touring army and air force camps, Canadian and British.

Watt Nicoll and the Whisky Flizz, consisting of Watt's wife Doreen Swan and Eddie Taitfe, are the guests on tomorrow's Folk On Friday. Club singer is Tony Foxworthy. Mr. Fox, who are billed with Ralph McTell at the Festival Hall on October 18, start in Folk On One on Saturday. Bob Pegg, the leader of the group, is lecturing on Rugby Songs at the London Folk Festival, The Country Feast, The Johnstons and Malcolm Price are

Stefan, Humblebums at QEH

featured on Country Meets Folk on Sunday, and Murray Kash introduces The Johnny Young Four with Tom Parker on Country Style on Monday. Next week's Folk on Friday stars Martin Winsor. Club singers will be Peter Coe and Christine Richards.

Watt Nicoll and Whisky Flizz also took part in the Scottish Folk Group Championships which started at the end of last month. On Friday Watt plays at Midlothian County Hall, and on Sunday at Helensburgh, Younger Hall, St. Andrews, October 18, Inter-folk Festival, Osnabruck (21-26), Ballerup Hall, East Kilbride (28), Teite Night, Review, Byre Theatre, St. Andrews (30), and Bellshill Community Centre (31).

On a recent Saturday at the Frigate Hotel, Manchester housed no fewer than 2,790 souls — a record number since the hall was rebuilt after the war.

The attraction? The Spinners — this being the group's fifth successive concert at the FTB to be completely sold out. A seventh Spinners television show, recorded at the Octagon Theatre, Bolton where their recent TV series came from, is to be broadcast this month. Guest for the programme is Esther Ofarim. The group have a BBC World Service series starting on October 31, on Saturdays at 1.30 p.m. GMT and repeated on Mondays 6.30 p.m. GMT and Thursdays at 9.30 p.m. GMT. They play at Warrington Parr Hall on Friday, and Harrogate Royal Hall on Saturday. Stocks of 'The Spinners Are in Town', which sold out, should be back in



HUMBLEBUM BILLY CONNOLLY, in concert

the shops again now. Simon Prager, Steve Rye and Bob Hall play at Enderbridge on Friday, Three Tuns, Beckenham on Sunday, Half Moon Putney on Monday, Mandrake Wednesday, Swansea 17, Merthy Tydhi 18, Mandrake 21, Sheffield University 23, Linchfield 24, Mandrake 28. On that same day they record for Mike Raven's show.

Bill Boazman is guesting at Windsor on Friday, Northolt, Middlesex on October 15, France Hill School, Sanderley, on October 16, Half Moon Putney (19), Eastingstone (20), and Highton Polytechnic (27). Alister Anderson, member of the High Level Ranters and north-eastern concertina player, is making his second appearance in seven months at the London Singers' Club on October 31, and Stratford's Railway Tavern on October 30. These two solo per-

formances are part of a tour Alistair is making of London and south east clubs with Jarroo singer Graham Firt. Together they will be playing and singing traditional music and song from Ireland, Scotland and their native Northumberland. They appear at Colchester Recreation Hotel on October 26, Crofters, Cambridge (27), Croydton (28) and Farnborough (29).

Dispatch from Lea Nicholson explains that he's now working from 321 Dickenson Road, Rusholme, Manchester. Lea did some session work on the forthcoming John Reabourn album, and has nearly finished his own release entitled "Horseman".

Lea recorded a guest spot for the forthcoming Rod McKuen Show recently, and Rod included a Marlan Segal composition, Fiv Me To The North as one of his numbers. The show can be seen on BBC in January. The group play at Guildford University with Ralph McTell on Saturday, and Bishop Lousdale College, Derby.

The Pennines play at Mansfield Arts Festival on Saturday, and Haywood Arts Festival on Thursday next. Tim Greenwood plays at East Ham on Tuesday and Bedford College on Thursday next week. Clay County Travellers core dining room, word has it, and Jeff the bass player has joined a folk/rock group "Down in The Flood". April a contemporary electric folk group from Coventry are to be resident group at a new club opening at the Swan Hotel, Yardley, Birmingham, on October 13. Guests for the opening are Cliff Augier and Gerry Lockran.

Tony Rose and Mervyn Widon guest at the Troubadour (London) on Saturday and Sunday respectively. Tonight Rab Noakes, Paddy Grey and The Romany will be appearing at the National Westminster Bank R.C. at "The Shakespeare's Head" Carnaby Street.

Tonight Hamish Imlach is at the Folk Centre Hamersmith, and Jon Isherwood plays there next Thursday. Dave Ellis and Horizon star at the Bridge House, Elephant and Castle, tomorrow. Resident at the club is Dennis Groves. Rosemary Hardman appears at the Star, William IV, Leyton on Sunday. Keith Christmas is at the Pied Bull, Islington on Monday. The Triangle, from Belfast, are guests at The Cellar, Bromley, on Tuesday.

Jon Renner appears at the Kennet F.C. Aldermaston, this Friday. Next Wednesday the club has a workshop. Roy Harris is at the Star, Guildford tomorrow, and on Saturday there is an Old Time Music Hall. Piers Hayman guests at High Wycombe Folk Chamber, The Nags Head, on Sunday. The Gasworks arrive at Idcombe Farm, Turville on Saturday.

Terry Gould is at Stanford Folk Club on Sunday. Springfield Hotel presents an "Agricultural Evening" on Friday. Shirley Collins is on at the King and Queen tonight. Miles Wootton is the guest at the Pig of Luch, Lewes, on Saturday. Bournemouth College Folk Club has recently opened, and have booked Diz Dsiley to play next Monday. The River Bottom Band play at Salisbury, with September there, on Saturday.

MICHAEL CHAPMAN

with **RICK KEMP PHIL GREENBERG** and **JOHNNY VAN DEREK**

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FOLK FORUM

THURSDAY

AT FOX ISLINGHAM GREEN, N.1.
ANDY ANDREWS
Next week: Terry Masterson, reduced price before 8.15.

BEDFORD COLLEGE Inner Circle, N.W.1. 8 p.m. Bar. RE-OPENS WITH

**ALEX CAMPBELL
JEREMY TAYLOR
SILVO & MOSES**

BLACK BULL, High Road, N.20. **DRAUGHT PORRIDGE**
DENNIS O'BRIEN

COUNTRY CLUB, 210a Haverstock Hill (opp. Bolzise Park (Gden)).

STEELEYE SPAN
MELROY TICKEL

FOLK CENTRE HAMMERSMITH
HAMISH IMLACH
Price of Wales, Dallington Road (2 mins Ravenscourt Park Tube).

KINGSTON POLY Folk Club, Penrhyn Road.

THE HAMMERFOLK
8 pm S.U. extension. Next week: **GWORKS**.

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STEELEYE SPAN CONCERT with Robin and Barry Dransfield. Cecil Sharp House, tomorrow October 9. Tickets 198 from Tony Foxworthy, 119 Crescent Road, N.22.

THE MIDDLESEX FOLK CLUB at **THE TIPPEN FAMILY** guest

MALCOLM PRICE
The Target, Northolt Roundabout. On the Western Avenue, come before 8 and it's cheaper.

WHITE BEAR, Kingsley Road, Hounslow.

PAPER BUBBLE

FRIDAY

AT BRIDGEHOUSE

DAVE ELLIS
HORIZON will play one set, 8 p.m., Borough Road, Elephant & Castle.

AT COUSINS, 48 Greek Street, 7.30-11.

BRIDGET ST JOHN and friends.

CELLAR FOLK CLUB, 8 p.m. 395 THE STRAND.

MIKE PRIOR
M.C. **RON BLACKBEARD**, Come early.

COACH HOUSE, Bull, Farningham, Kent.

JOHN FOREMAN
Residents: Crayfolk.

DANA SCOTT
General Haverlock, Ilford.

ORGAN INN FOLK CLUB, London Road, Kew.

WINDFALL
Residents: MOSAIC.

ROVERS FOLK CLUB, Boar's Head, Bishop's Cleeve, Stratford.

THE EXILES

STEELEYE SPAN CONCERT with **ROBIN & BARRY DRANSFIELD**, At Cecil Sharp House, 2 Regents Park Road, London, N.W.1, at 8 p.m. 19 in advance, 12s 6d on the door. From Tony Foxworthy, 119 Crescent Road, London, N.22.

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JOE STEAD

SATURDAY

ALL JOIN IN. The Wheatsheaf, Railbone Place, W.1, 8 p.m. 3s. 6d. Music and more. Host **TREVOR HYETT**.

ANGLERS, TEDDINGTON
WINKLE

FOLK CELLAR, Cecil Sharp House, 8 p.m. **COME ALL YE**. Resident **ROGER FLEMING & MIKE ROBINSON**. Singers re-tweeted.

AT COUSINS, 48 Greek Street, 7.30-11.

DAVY GRAHAM

MANDRAKE CLUB, Meard Street, Soho (off Wardour Street).

IAN CAMPBELL
FOLK GROUP

TOWNSEND & CLARK
8.15-11.15. **COME EARLY**. BAR (meals available) N/W BRISTONE & SCOTT.

PEANUTS, Kings Arms, 213 Bishopsgate.

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HAMISH IMLACH
Plus guest group **BONDED BOOTS**

TROUBADOUR, 265 Old Brompton Road, 10.30.

TONY ROSE

SUNDAY

BOUNDS GREEN FOLK CLUB, Springfield Park Tavern, Bounds Green, N.11.

GORDON GILTRAP PLUS BONDED BOOTS

DUKES HEAD, Adlestree.

MARK BURTON
JOHNNY SILVO

ROSEMARY HARDMAN, Tower Club, William IV, 516 High Road, Leyton (opposite B&S).

ST. MARTIN-IN-THE-FIELDS, Trafalgar Square, 8 p.m.

CRYPTIC FOLK CLUB, Liquid Light by **RON HENDERSON**. Lates ancient and modern

DIANA POLTON
STEPHEN DELFT
JONATHAN DANIEL

Folk service, 2.30 pm. **JOHNNY SILVO**.

PENTANGLE
Assembly Hall, Tunbridge Wells. October 11. 12s. 22s 5d. 20s. **CRYPTIC FOLK CLUB**, Liquid Light by **RON HENDERSON**. Lates ancient and modern

THE ENTERPRISE, Hampstead. **NIC JONES** with residents. The Folk Enterprise, opposite Chalk Farm Station, 7.30 p.m.

THREE TUNS, Beckenham, 01-698 8319.

PRAGER/RYE/HALL
TROUBADOUR, 8-11.

MERVYN WIDDON

MONDAY

ALLEY WALTON-ON-THAMES, 15b Church Street. **PETE ATKIN**.

AT CATFORD RISING SUN. **ROSEMARY BOB HARDMAN AXFORD**. Dave Cooper Legacy.

CLANFOLK, Marquis of Clarendon, Southwick Street, Paddington. **SHIRLEY COLLINS**, plus George Harrison.

CROWN, TWICKENHAM
MARYA & MIKE

JOHN AND SUE HOLMAN, Herts Royal Oak, Wakestone.

PUTNEY "HALF MOON", Lower Richmond Road.

PRAGER RYE & HALL
DANA SCOTT

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AT THE HANGING LAMP

FIRST LONDON DATE WITH NEW LINE UP: **JOHN JAMES** **JILL JOHNSON** **PETE BURMAN** **HENRY BARTLETT**

The Crypt, St Elizabeth, The Vineyard, Richmond, 8 p.m.

THE HOP POLES, BAKER ST, ENFIELD, MIDD.

COLIN SCOTT
CAMERA

TUESDAY

CHELSEA FOLK Union Tavern, 11 Pimlico Road, S.W.1. (Tube Sloane Square).

FROM THE USA:

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THREE HORSESHOES FOLK CLUB, Heath Street, Nr. Hampstead Tube, presents

SUNFOREST
and your hosts: **THE EXILES**.

TROUBADOUR, Old Brompton Road.

ROGER WILLIAMSON

WEDNESDAY

CROYDON FOLKS CLUB, Waddon Hotel, Stafford Road.

THE EXILES
Pete Twitcheat, Brixton Bert, Tony Powell, Paul Stevens.

DENMARK ARMS: Barking Road, East Ham.

TIM GREENWOOD

NEW HOLY GROUND, Royal Oak, 18 Bishopsgate, Brixton, Bayswater, W.2. **RONNIE CAIRN**. DUFF presents:

COLIN SCOTT
Resident singer.

MIKE STIMPSON

SURBITON ASSEMBLY ROOMS, **DEREK SARJEANT FOLK TRIO**, **DIZ DISLEY**.

TROUBADOUR, 9.30-12.30.

"PISCES"

WEDNESDAY FOLK NIGHT, Pantiles Club & Restaurant, London Road, Bagenal, Surrey.

JILL DARBY
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Billie and Sarah back to back

BILLIE HOLIDAY—SARAH VAUGHAN: "Back To Back." Holiday: My Man; Lover Man; I Cover The Waterfront; Don't Explain; Them There Eyes. Sarah Vaughan: East Of The Sun; Signing Off; No Smokes; What More Can A Woman Do For Me (Ember EMB3408). Holiday (vocal) with various accompaniments, c. 1951. Vaughan (vocal) with Dizzy Gillespie (trumpet), Aaron Sachs (clarinet), Georgie Auld (tenor), Leonard Feather (piano), Chuck Wayne (guitar), Jack Lesberg (bass), Morey Feld (drums). New York, 31/12/44. First three tracks—Gillespie, Charlie Parker (alto), Flip Phillips (tenor), Nat Jaffe (piano), Bill De Arango (guitar), Curley Russell (bass), Max Roach (drums). New York, 25/5/45. Tracks 4 and 5.

TWO great jazz singers on a low-price album; it cannot be a bad buy.

To add to the bargain, the Vaughan titles are rarities only previously available, I believe, on the U.S. Continental label.

I haven't listed personnel details of the Holidays because those on the sleeve are ambiguous. They claim that the first two tracks are Storyville Club recordings, made in Boston in '51 with a trumpet and rhythm quartet.

In fact "My Man," a superlative treatment of one of Lady Day's favourite songs, is indistinguishable from the justly-famed 1948 version with Bobby Tucker and trio released by Decca.

Another Billie favourite, "Lover Man" (some call it her nonpareil), is a witheringly accurate and sings performance exactly like her '44 Decca one. And to complete the confusion, "Don't Explain" is identical with the 1945 version on the Decca (Ace Of Hearts) sets.

Leaving aside the question of duplication, an important note to collectors, these three which reach close to the summit of Billie's art.

The phrasing, enunciation, tone and expressiveness are at the heart of jazz, and Billie's own wry brand of sophistication is further exhibited by the lyrics of "Don't Explain," a song at least part-written by her.

The remaining pair are live takes, with applause and noises off, even a Billie announcement. The voice, of a later vintage, here, sounds more disillusioned.

But "Waterfront" (done with trio support) is a fair sample of Fifties Holiday, desolate in atmosphere and dramatically effective. "Eyes" is a short encore item, taken too fast and rather scrappy when heard on record. But in all this is a recital to treasure if you don't already have the tracks.

Sarah, excitingly original and pure-toned in these earliest of her recordings, makes a complete contrast to Lady: the one with range and technique to spare but sounding aloof and uninvolved, the other displaying all the humanity, emotional maturity and essential jazz musicianship you could envisage in one female frame.

A pity Parker wasn't employed more fully. His intro and eight solo bars help to make "Mean To Me" a minor classic. And he helps out in the background of "What More," a nice Peggy Lee-Dave Barbour ballad; but more space for him and Dizzy would now be welcome.

Never mind. Sarah's out chorus on "Mean" is one of those once-in-a-decade things. On "Smokes" she engages in some detached blues singing.



BILLIE HOLIDAY: a recital to treasure

SARAH VAUGHAN: rarities

HENRY LOWTHER

HENRY LOWTHER BAND: "Child Song." Introduction; Travelling Song; Plaything (Child Song and Anima); Skip (Trip-Up); Between; Puppet Song. (Decca SML 1070).

Henry Lowther (trumpet, flugel, violin, percussion). Tony Roberts (tenor, saxophone, bass, clarinet, percussion). Mike McNaught (electric piano, percussion). Daryl Runswick (bass guitar, bass, percussion). Mike Travis (drums, percussion). Jimmy Jewell (tenor saxophone), added on "Plaything/Child Song." Neil Slaven (percussion) on "Child Song" and "Anima." London, 1970.

ONE can expect nothing less than a musicianly approach from Lowther whether he's playing trumpet or violin or appearing in any context from the John Mayall or Keef

Hartley band to the Dankworth or Westbrook big bands. Now, under his own steam, he has stayed close to his own high standards on this first album.

A lot of thought has gone into this music and the work as a whole reflects the leader's increasing artistic maturity. In Runswick and Travis he has two sterling sidemen with a flair for contemporary interpretation, and Runswick's arco work on "Travelling" is as good as anything I've heard from the recognised titans. Lowther's violin really sings on this cut, incidentally.

"Plaything," in particular, highlights the delicate and delicious nature of Lowther the artist, yet somehow, guitars are missing. It is arguable whether jazz is all about fire, guts, funk and so on — the MJO have never been strong on those qualities, after all — but on the whole I found the definite low-key mood throughout rather depressing. V.W.

CHARLIE BYRD

CHARLIE BYRD: "Which Side Are You On?" Just Squeeze Me; Why Was I Born? (ou Stepped Out Of A Dream; Fancies Of Which Side Are You On? (Riverside 2360 002). Byrd (guitar). Keter Betts (bass). Buddy Deppenschmidt (drums). Village Vanguard, New York, 16/1/61.

IT'S a fact that, although at one period he had a deal of commercial success, Charlie Byrd has never received his due from the critics.

Probably it was the bossa nova era, when he appeared on album, of light, meddich, and essentially inconsequential albums, which was the undoing of his reputation as the only modern mainstreamer attempting to make jazz sense on the Spanish guitar, and his stream of fine albums on Riverside never seemed to redress the balance, somehow.

The programme on this album, recorded live on a winter night at the Village Vanguard in 1961, is chosen with typical care. Three fine standards are on the first side, and the second is taken by a long version of a folk song, to which Alun Morgan refers thus in the sleeve note: "Nowadays marathon performances on record pass all-must without comment, but in 1961 the idea of a trio creating and maintaining such an impressive musical climate was unusual."

"Fantasia," as Byrd calls it, is a typically thoughtful exposition, his long improvisation ranging from hard, ringing chordal sequences to strings of lightly-struck high harmonics. Betts, too, has a fine, deep-toned solo, and the reliable Deppenschmidt has interesting outting with brushes.

Byrd's singular attention to chord voicings is demonstrated on "Just Squeeze Me," where he makes the theme sound very full at low volume. "Why Was I Born?" is a lovely slow ballad, while "You Stepped" is negotiated at high speed, with a typically fleet, deft control and plenty of ideas.

There are probably plenty of young guitarists today who've never heard of Charlie Byrd. They would do well to investigate this fine album. R.W.

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Pete Brown on toast...

PETE BROWN man of our time, takes a symbolic stare at today's popular music scene. A lot of people are compared to baked beans, packed onto small pieces of toast, and sailing on an ocean. The toast gets soggy, the beans on the edge fall into the water, those in the middle dry up in the sun.

"I've most of the time been on the edge of that piece of toast, sometimes I've been near the centre, right now I'm getting nearer the centre again, and look like surviving." Pete told me, as we listened to the new Brown LP in his London flat.

"This is the best thing I've ever done. Some of the numbers on this are really the better me. I'm pleased with my musical progress, I seem to be getting far better musically."

Yet now we have the ironic twist. The new album is a breakthrough. At last the concept was beginning to work for Pete, but he's left the old Piblokto, and six weeks ago he formed another Piblokto shape. Why the split when everything seemed so good?

"For a start, one must appreciate that Pete actually lives two lives. One as a songwriter (Jack Bruce being a good customer), the other as an artist. Somehow a balance has to be reached. If I wrote songs, and forgot the artist bit, I'd kill myself within two weeks. I'm sure of that. You see I also want to be the guy that leads a fearsome rock band. With the old Piblokto it balanced pretty well, but frequently overbalanced when the boys went into howling solos, which was exciting, but was not what I wanted."

His new Piblokto line-up includes two former members of the Welsh band, Eyes of Blue, Phil Ryan (keyboards) and John Pugwash-Weathers (drums). Bassist Steve Glover has stuck with Pete, and Brian Brazee is on lead guitar. The new band are somewhat more sympathetic to my songs. They are more into the words, they are more into the better, suppose it was a shame in a way that the old band broke, yet there was a lot of talk about guitars to take. Most of the band needed a change. The other reason was that three of them had never been on the road

much, certainly not with a name group anyway, and they just weren't used to the hassles. The new band have all paid their dues on the road.

"After two weeks rehearsing they went straight out and played. It all seems more cheerful. There is no sign of conflict. With the old band the boys would take their agro on to the stand and wave it about. In some ways that was good, but in others it was bad, and anyway, I prefer to have no conflict at all."

"We started talking about his writing. When I was just writing poetry, and decided to go into music, people said I shouldn't do that. But I had to do music, it was more important, and playing on stage is even more important. I can't cope with doing other people's material. I've got enough to say for myself. But it's a different thing when I'm writing for Jack Bruce, but it's a good thing, because in a way I can identify myself with Jack. I believe Lifetime will be doing at least three of my numbers, and in certain ways, I feel Lifetime are going to be the best band in the world. Would I like to be with them? Oh no, I find I'm happier with rock musicians."

Simple

"My stuff is basically simple, and my musical knowledge limited. I need musicians with experience of rock. You see it's not far out. The individual may take it as being such, but it's just very basic."

"I mean blues in basic, but not necessarily to an Englishman. But it's basic to me. I mean my stuff is just me — Jewish/Welsh/folk soul."

The conversation lapsed on to the present day scene, and Pete brought out the beans and toast symbol. "That piece of toast just doesn't symbolise the music scene, it could symbolise the population explosion — and as the world becomes overcrowded, so does the music scene. But what I'm doing is completely by itself."

Pete told me the band had been offered their first tour of America, and he was hoping that it could come to fruition. "This might be a way of getting a larger acceptance of



PETE BROWN: "I look like surviving"

by ROY HOLLINGWORTH

our music in Britain. It's a funny thing that, but it works. They know me in the States, and have known me for some time."

"You know I've read American articles discussing my work, and sometimes when they've read certain things into them, I really haven't understood what they are writing about. Like they use incredibly long words, which I just don't understand. When they start reading things into lyrics like that I find it all very funny."

"I feel many people have vaguely understood my songs as not being too deep. Ministry of Bag, well they sussed out that that was describing the government as a corrupt pop agency. In 'Theme for an Imaginary Western' I was meaning it to be a tale of the old R and B pioneers in England. You know, the explorers on the road, I believe Colosseum are going to record this, and when Dick Heckstall-Smith told me he liked it, and told him he ought to — because he was one of the people it was written about."

"I think I finally found my musical concept sometime after Battered Ornaments when I turned up at folk clubs — supposedly to recite poetry, and started singing. For the first time I actually heard my own voice, and for the first time realised that it was okay. I mean with Battered Ornaments I couldn't hear a damned thing. I thought, well, with the right backing it might be good. Now I have the right backing. Graham Bond told me I would get on with the new band, because they followed the bardic tradition." (Laughs all round the room)

Pete played me a tape of the new single to be released later this month, featuring the new band. It's a heaving, nasty thing called "Flying Hero Sandwich". A hero sandwich being a sandwich full of

every food imaginable, sickly to the extent that only a hero would eat it.

"You can see that the whole thing is more funky, dirty, rocking, snarling. Pugwash is a different type drummer, he's heavier, louder. There's a lot of difference really."

What did he feel about the importance of a single? Well, as far as I'm concerned some things are just the right shape for singles. They just last a certain amount of time. The singles I've done in the past, I've been pleased with, but none of them have ever gone on to L.P.s.

"I suppose if it succeeded commercially I would willingly do Top of the Pops. I mean I'd treat it as some sort of endurance test, obstacle race in fact. I remember going to Top of the Pops with Jack Bruce when 'I Feel Free' was out. It was mind-blowing actually. Cameras mowing down people like tanks mowing down refugees."

But then, it confirms a feeling that I had at the Isle of Wight that music now is very much a secondary part of her existence. — MICHAEL WATTS.

Exclusive articles in next week's MELODY MAKER

James Taylor

An off-beat interview by our Hollywood reporter

Miles Davis

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BOOK REVIEW

JOAN BAEZ: "Day-break" (Macgibbon and Kee, 30s.)

There are certain strong similarities between this book and the recent one by Leonard Cohen, "The Favourite Game." Both are autobiographies, of course, though Cohen's story, admittedly, was told in the third person, and this is the first, but they relate closely to each other because they are autobiographies more in spirit than strictly chronological and factual sequence.

Like Cohen, Miss Baez eschews the narrative style and attempts instead to capture the atmosphere and mood of objects, places and personalities.

Her technique is to string together little anecdotes, usually unrelated and outside chronological sequence, to give a sort of patchwork, impressionistic effect, at times a little irritating and

Baez by Baez

naive, because it does not tell us enough about the characters and incidents involved, but is generally successful. Like her stage performances, her writing is an extension of her private personality, and its simple lyricism reveals her as a sort of virginal American Joan of Arc, fighting the good fight against the draft. Though there is no organising, much is made of the efforts of the draft resisters, which is basically all.



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GOTHIC JAZZBAND, Lord Ranelagh, lunchtime.

GROOVESVILLE!

"WAKE ARMS", Epping (A11).

!MOTT!

THE !HOOPLE!

Members 8s, two bars, guests 9s.

AHEM! NOW THE CLUB IS OPEN ON SATURDAYS

See display each week, this page.

KINGS HEAD MERTON, 8 P.M.

WALRUS

KEITH SMITH Band, Madingley Club, Richmond, Sunday night. Free! All welcome.

OSTERLEY HOTEL GREAT WEST ROAD, HOUNSLOW

MR ACKER BILK

CALIFORNIA BALLROOM

WHIPSNADE ROAD, DUNSTABLE 62804

Saturday, 10th October

NICKY THOMAS + THE PYRAMIDS

Thursday, 8th October

CARAVAN + D.J. JERRY FLOYD

Every Friday: DISCO NIGHT

SUNDAY cont.

THE UPTOWN STOMPERS, Every Sunday at the Potters Bar Hotel, opposite Station. Free admission. All welcome.

WHITE BEAR, KINGSLEY ROAD, HOUNSLOW.

BARRY MARTYN JAZZ EVERY SUNDAY. ADMISSION FREE.

Next week: New Iberia Stompers.

MONDAY

AT PLOUGH STOCKWELL S.W.9 ORGANIC CONSTRUCTION

ALEX WELSH, Tudor House, Bearsted, Maidstone, 8 p.m.

BLACK PRINCE Hotel, Bexley, Kent. **ALAN ELSDON.**

BLUES at Union Tavern, 51 Pimlico Road, Chelsea, S.W.1. (Sloane Square/Victoria tubes).

NIGHTHAWKS NIGHTHAWKS.

NIGHTHAWKS

COOKS FERRY INN ANGEL ROAD, EDMONTON.

DADDY LONGLEGS

ELIAS (HULK)

Old Granary, Bristol.

ERIC SILK, Lakers Hotel, Red Hill.

KINGS ARMS, High Road, Wood Green.

ROCK 'N' ROLL ALL STARS

D.J.s: Memphis Paul and Flashy Bar.

GOTHIC JAZZBAND, Lord Ranelagh, S.W.5.

THE GUTBUCKET

Jazz at the Three Horseshoes, Heath Street, N.W.3.

TUESDAY

BLITZKREIG 1832 WINDSOR

"GEORGE," MORDEN. KEN COLYER, Bar to 11.30.

KINGS HEAD MERTON, 8 P.M.

GUFF

SUNFLOWER JAZZBAND, White Hart, Drury Lane.

1832 WINDSOR 1832

WILLIAM ST, WINDSOR, BERKS.

ROOM

BLITZKREIG SAHARA FARM LIGHTS

WEDNESDAY

BLACKBOTTOM STOMPERS, Green Man, Blackheath.

CRYPT, 242 Lancaster Road, W.11 (tube Labrooke Grove).

KRIPPLE VISION

8 p.m. admission 2s 6d.

DISC JOCKEY and light entertainments, every Wed. Thurs. Friday, at the City Pride, 94 Bishopsgate, EC2.

ERIC SILK, 106 Club, Oxford Street.

GENERAL HAVELOCK ILFORD FAR CRY

GROMIT LIGHTSHOWS OXSOUND next week COMUS

GUN TAVERN GUN TAVERN CHURCH STREET, CROYDON, 8 P.M.

COMUS

MISS GRUTZ' Synopators, Metropolitan, Farringdon Road

NEW ORLEANS plus band, William IV, Leyton.

100! CLUB
100 OXFORD ST. W.1
7.30 till late

Thursday, Oct. 8th. CLOSED, PRIVATE FUNCTION

Friday, Oct. 9th.
MR. ACKER BILK & THE PARAMOUNT JAZZBAND THE SWING COMPANY

Saturday, Oct. 10th, 7.30 to 1 a.m.

ALEX WELSH & HIS BAND DAUPHIN STREET SIX

Sunday, Oct. 11th.
KEN COLYER'S JAZZMEN

Monday, Oct. 12th.
JOHN WARREN BIG BAND ARMAN RATIP TRIO

Tuesday, Oct. 13th.
CLARK-HUTCHINSON

Wednesday, Oct. 14th.
ERIC SILK'S SOUTHERN JAZZBAND

A benefit for Pete Davison, badly injured in road accident, will be held Wed. 4th November. Key musicians: Friends of Pete's house who would like to donate their services please contact: Roger Houghton or look us up.

FULLY LICENSED BAR & CHINESE RESTAURANT REDUCED RATES FOR STUDENT MEMBERS. Full details of the Club from the Secretary 100 Club, 100 Oxford Street, W.1. Club Telephone No.: 01-426 0933

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BILL LE SAGE TRIO Resident Fri., Sat., Sun., lunch and evening. Also Sat. lunch TONY LEE, piano

Thurs., Oct. 8th. **PHIL SEAMAN TRIO** featuring PETE KING

Fri., Oct. 9th. **RONNIE ROSS + KEITH CHRISTIE** Sat., Oct. 10th. Morning TONY LEE on Piano

Evening JIMMY HASTING
Sun., Oct. 11th. Morning and Evening PETE KING

Mon., Oct. 12th. **BARNEY DAY SEXTET**

Tue., Oct. 13th. **A QUEST** with PHIL SEAMAN TRIO *****
Wed., Oct. 14th. 7.30 p.m.

KENNY BAKER with TONY LEE TRIO *****
Thurs., Oct. 15th. **GUEST** with PHIL SEAMAN TRIO

RAINBOW ROOM CLUB & DISCOTHEQUE Manor House, N.4 (opp. Tube). Tel. 802 4941/345 6840

Fr., Oct. 9th. **OSIBISA**

Sat., Oct. 10th. **PENDULUM**

Open Nightly—DISCOTHEQUE & G.O.—8, 12 Bar and Restaurant Licensed until 2 a.m. Fri.—Sat. Next Fri., AFFINITY, Sat., FLARE BOOKED THROUGH RONNIE SCOTT'S

COUNTRY CLUB

210a Haverstock Hill NW3 Telephone 01794 3643 opposite Balazee Park, Osdon

Thurs., Oct. 8th. First London appearance of STEELEY SPAN MELLODY TICKET

Fr., Oct. 9th. Louis Moholo, Dudu Pukwana **SPEAR**

Sat., Oct. 10th. **JUICY LUCY**

D.J. BOB HARRIS CONVENTION

COUNTRY CLUB
210a Haverstock Hill, N.W.3 (opp. Balazee Park Osdon)
Friday, October 9th, 8 p.m.
Louis Moholo, Dudu Pukwana
SPEAR + SME
Sunday, October 11th
BRIAN AUGER'S OBLIVION EXPRESS featuring Alan Skidmore
Sat., 17th: Brotherhood of Breath

JAZZ CENTRE SOCIETY
5 Gilmont House
116 Shaftesbury Ave., W.1 734 2664
Monday, October 12th
JOHN WARREN Big Band
ARMAN RATIP TRIO
Sunday, October 11th
Little Theatre Club, Rochester
FRANK TOMS BAND

PHOENIX (Caversham Square, W.1)
Wed. Oct. 14th
TONY OXLEY SEXTET
MODERN JAZZ PRODUCTIONS 01-437 7100

HOPBINE (Next N. Wembley Stn.)
Tuesday, October 13th
ROY WILLOX with TONY LEE TRIO

STUDIO 51
KEN COLYER CLUB
10/11 St. Newport Street near Leicester Square
Sunday, October 11th afternoon, 3.6 p.m.
SAM MITCHELL DAVE ELLIS

GROOVESVILLE!
Sun., Oct. 11th
MOTT THE HOOPLE
MEMBERS 8/- GUESTS 9/-
Next Sun., JODY GRIND
OPENING 11!
SATURDAYS!
From next Sat., Oct. 17th
HARDIN & YORK!
2 BARS MEMBERSHIP FREE
"WAKE ARMS" EPPING (HORN)

marquee

90 Wardour St., W.1 01-437 2375

Thursday, 8th Oct. (7.30-11.0)
***SLADE**
***GRIZELDA**

Friday, 9th Oct. (7.30-11.0)

***ATOMIC ROOSTER** BLITZKREIG
Saturday, 10th Oct. (7.30-11.0) DISCO / DANCE NIGHT
CUSTERS TRACK
***D.J. Bob Harris**

Monday, 12th Oct. (7.30-11.0)

Verigo present
JIMMY CAMPBELL CLEAR BLUE SKY

Wednesday, 14th Oct. (7.30-11.0)
Brian Davison's
***EVERY WHICH WAY**

***LINDISFARNE** Wednesday, 14th Oct. (7.30-11.0)
***CLIMAX CHICAGO** BLUES BAND
***MIRRORS**

MARQUEE ARTISTS AGENCY & MANAGEMENT
18 Carlisle Street, London, W.1. 01-437 6601/2/3

MARQUEE SUNDAY SPECIALS by STRATTON SMITH
Sunday 11th October **MAY BLITZ + COMUS**
Sunday, 18th October **VAN DER GRAAF GENERATOR**

STAR HOTEL Broad Green, CROYDON Station
Friday, October 9th
PETE BROWN and PIBLOKTO
Next Friday, **MIGHTY BABY**
D.J. Keith Pemberton. Doors open 8 till 11. Enquiries Redhill 62270

THE CASTLE TOOTING BROADWAY Tooting Tube
Wednesday, October 14th
DUSTER BENNETT plus AARDVARK
Next Wed. THE GROUNDOGS
D.J. Keith Pemberton. Doors open 8 till 11. Enquiries Redhill 62270

VILLAGE Rounhouse, Lodge Ave., Dagenham
Saturday, October 10th
SAVOY BROWN + TEAR GAS
Licensed Bars. Enquiries 01-599 3906. Doors open 7.30 p.m.

KING'S HEAD Market Place, Romford
Special Sunday, October 11th
ME DISPLAY, A.S. PAGE 40
Monday, October 12th
SAM APPLE PIE + SURLY BIRD
Licensed Bars. Enquiries 01-599 3906. Doors open 7.30 p.m.

TORRINGTON
4 Lodge Lane, North Finchley, N.12. Tel. 01-443 4710 (Tube to Woodside Park)

THURSDAY, OCT. 8th
MIKE OSBORNE ALAN SKIDMORE
Night week: HJUMP & RAY WARLEIGH

SUNDAY, OCT. 11th
AFFINITY
Next week: IF, featuring Dick Morrissey and Terry Smith

CHEZ RED LION LEYTONSTONE HIGH ROAD
FRIDAY OCT. 9th
HARDIN & YORK
MEMBERS 8/- NICK PICKETT
Enquiries: Phone 521 1369

BARN CLUB at RHODES CENTRE BISHOP'S STORTFORD
Saturday, October 10th, 8 p.m.
MIGHTY BABY BOOKED BY ORANGE

FOX at GREYHOUND Park Lane CROYDON
Sunday, October 11th:
SAVOY BROWN
Next Sunday: **MOTT THE HOOPLE**
D.J. BOB STEVENS

ronnie scott's
3 floors of entertainment
47 Frithst London W.1 437-4752/4239
Open at 8.30 p.m. Licensed until 3.00 a.m.
Now appearing—**BEN WEBSTER**
MISS ESTHER MARROW
In addition on Friday, 9th, and Saturday, 10th.
Commencing October 12
CLARKE-BOLAND BIG BAND RICHARD BOONE

upstairs AT FINNIES
Thurs. 8 DELIVERY with Carol Grimes
Fri., 9 MIRRORS
Sat., 10 AFFINITY with Linda Hoyle
Mon., 12 SIMPLICITY
Tues., 13 SWEET THUNDER
Wed., 14 OSIBISA
Lady members free right every Wednesday

UNIVERSITY COLLEGE, LONDON
 S.U. Cards please
 Friday, October 9th, 7.30 p.m.
MATTHEWS SOUTHERN COMFORT
VAN DER GRAAF GENERATOR AQUILA
 GOWER STREET, W.C.1
 Phone: 387 3611, ext. 30
The only place you can see Soft Machine this term... University College, London

DON'T FORGET THE ROCK & BLUES FESTIVAL
 at the Three C's Coffee Bar, Norwich
 Saturday, 10th October
 11 a.m.-11 p.m.

N.E.L.P.
 Barking College
 Longbridge Road
COLOSSEUM
AUDIENCE BALLOONS
 Saturday, Oct. 10th
 TICKETS 12/- IN ADVANCE
 LIC. — BAR — FOOD

THE FACTORY
 28 LEICESTER SQUARE, LONDON
 (next to Odeon Cinema)
 930 4721
 Oct. 8th: **PETE BROWN'S PIBLOKTO**
 Oct. 9th: **MERLIN**
 Oct. 10th: **MATALAYA**
 Oct. 11th: **GUFF**
 Oct. 12th: **WILD WALLY'S ROCK 'N' ROLL SHOW**
 Oct. 13th: **PROUD**
 Oct. 14th: **JACKLIN**
 Oct. 15th: **STATUS QUO**
 Doors open 7 p.m. No membership required
 "London's Home of Heavy Music"

THE TEMPLE
 33-37 WARDOUR STREET W1
 FRIDAY, OCT. 9th
 All-nighter 12/-members
GENTLE GIANT
 KISS
 TEAR GAS
 SATURDAY, OCT. 10th
 All-nighter 15/-members
CARAVAN
 MIRRORS
 ORANG UTANG
 BOTH NIGHTS MYSTIC SOUNDS JERRY FLOYD
 MYSTIC LIGHTS CATHODE ELYSIUM
 Elevated Seating Mind Blowing Lighting Mad Movies
 New Temple Decor Stereo Sound System Snack Bar

FARX THE NORTHCOTE ARMS, NORTHCOTE AVENUE
 OFF SOUTHALL BROADWAY (UXBRIDGE ROAD)
 SOUTHALL, MIDDLESEX
 BRITISH RAIL, SOUTHALL
 BUSES: 233, 130, 307, 105 OR 195
STEEL EYE SPAN
 plus **IVORY**
 Sunday, Oct. 11th, 7.30 p.m.
 Sun., Oct. 18th: **GROUNDHOGS** plus **BRAM STOKER**

FISHMONGERS ARMS Tube: Wood Green Stn
 HIGH ROAD, WOOD GREEN, N.22 Buses: 123, 243, 29, 141, 721, 298 and W4
 Friday, October 9th, 8 p.m. **STRAY** plus **HEAVEN**
 Tuesday, October 13th, 7.30 p.m. **GENESIS** plus **TRAPEZE**
 All enquiries: 01-445 4228
JOHN'S SCENE LIGHTS PLUS **SONIC SOUNDS**

THEATRE ROYAL
 ANGEL LANE, STRATFORD, E.15
 (Central Line Underground)
 SUNDAY, OCTOBER 11th, 3.30-5.30, 6/-
DAVE GOLD BIG BAND
 Featuring: John Garfield, Kathy Stobbert
 Eddie Harvey
 Bar open all day
 6-11.30 p.m., 10/-
HARDIN & YORK
TITUS GROAN
HAWKWIND
 & GUEST **TIR NA NOG**
 SOUNDS BY ELECTRIC PERFORMANCE
 Next Sunday: **STRAWBS**, **WISHBONE ASH**, **EGYPT**
 Information: Ring Roundhouse, 01-267 0244

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 834 SEVEN SISTERS RD., N.15
 (Opp. Seven Sisters Tube)

 FRIDAY, OCT. 16th:
 London debut of new
COLOSSEUM
 + **PATTO** + **SIMON STABLE**
 Exclusive from Paris: **MANDALA LIGHT SHOW**
 Tickets 12/6 in advance, plus also free membership
 Send s.a.e.
 Transport: Victoria Line Tube to Seven Sisters; Liverpool
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 67, 76.

BOROUGH ROAD COLLEGE, ISLEWORTH
 SATURDAY, 10th OCTOBER
 12/6
TERRY REID
 + **KANSAS HOOK**
 01-560 0322
 Tube to Osterley, S.R. (Waterloo), N.U.S. S.U. Cards

LIVERPOOL UNIVERSITY STUDENTS UNION MOUNT PLEASANT LIVERPOOL opp. R.C. Cathedral
 FRIDAY, OCT. 9 **ROY HARPER** + **HAWKWIND** SATURDAY, OCT. 10 **NUCLEUS**
 7.30 15/-, 12/-, 9/-, 8/-, 10/-, 12/- 8 p.m.
 p.m. 051-709 4744, Ext. 46

FARX POTTERS BAR YOUTH CENTRE, ELM COURT
 MUTTON LANE, POTTERS BAR, HERTS.
 BUSES 298, 303, 303A, 308, 313, 350, 350A, 134, 243
 284, British Rail Potters Bar.
BLACK WIDOW
 GUN HILL • MYTHICA
 All enquiries 01-445 4228 John's Scene Lights
 SATURDAY, OCTOBER 10th, 7.30 p.m.

RESURRECTION CLUB of the SALISBURY 126 High Street, Somerset, Herts.
 Buses: 132, 64, 104, 261, 107, 216 & 306, Northern Line: High Road
 Tuesday, October 13th, 8 p.m.
RARE BIRD + **SPIROGYRA**
 MEDICINE LIGHT SHOW • SONIC SOUNDS

PHEASANTRY KING'S ROAD CHELSEA
 Wed., Oct. 7th **CUSTERS TRACK** Thurs. Oct. 8th **ALMOND MARZIPAN** Fri., Oct. 9th **CALUM BRYCE** Sat., Oct. 10th **GROWTH** Mon. Oct. 12th **JOHN McFLARE BAND** Tues. Oct. 13th **JUSTIN TYME**
 Booked by ORANGE AGENCY, 01-836 1467, 6905-6

SCHOOL OF ORIENTAL AND AFRICAN STUDIES
 MALET ST., W.C.1
 FRIDAY, OCTOBER 9th, 1970
 7.30 - 11.30 p.m.
FOTHERINGAY SPENCER DAVIS
PROTEUS LIGHT SHOW
BAR & DISCO
 Union Members 7/6
 Non Members 10/-
 Nearest Tube: Goodle St., Russell Sq.

CITYPOLYENTS
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TREES
 and **URIAH HEEP**
 on **FRIDAY, OCT. 9th**
 at **ELECTRA HOUSE, MOORGATE, E.C.2**
IN LONDON WALL 01-628 7301
 PRICE: **8/- and 10/-** at door
 + LIGHT SHOW
 CITY OF LONDON POLY UNION

UNIT ONE vs. **Aslans**
 Vine St. with Uxbridge
ROY HARPER
 Sat. 10th Oct. Bridget St John Ferguson 3-1130 105
 5 mins Uxb. Met. & Picc. Lines

This month watch out for:
SOAPBOX
 Nov 7th 7 pm Free Trade Hall, Manchester
 Nov 14th 4 pm & 7 pm Civic Hall, Motherwell
 Tickets 8/6 from MCO 10 Seaforth Ave New Malden Surrey

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 THE BEST CLUB IN LONDON FOR ENTERTAINMENT
 5A PRAD STREET,Paddington, W.2
 TEL. PAD 5374
 Tuesday **DISCOTHEQUE WITH FUNKY RECORDS**
 LADIES' FREE NIGHT
 Wednesday **DISCOTHEQUE WITH FUNKY RECORDS**
 Thursday **DISCOTHEQUE WITH FUNKY RECORDS**
 Friday **DISCOTHEQUE WITH FUNKY RECORDS**
 Saturday **THE PYRAMIDS BAND**
 Sunday **COUNT SUCKLE SOUND SYSTEM**
 records from U.S.A. & J.A.
 Ladies' Free Night
 Club open 8 nights a week
 Licensed Bar
 PLEASE APPLY FOR MEMBERSHIP

CMU
 at PURCELL ROOM
 THURS., OCT. 8, 7.30 p.m.
'Music of the People'

THE GOLDEN STAR CLUB
 46 Westbourne Road
 off Mackenzie Rd., London, N.7
 THIS WEEKEND Proudly present
 A FANTASTIC D.J. & GO GO SHOW
 featuring
COUNT OWEN plus
THE BIG STAR SOUND
 SAT., OCT. 10th
NICKY THOMAS
 SAT., OCT. 24th
THE FANTASTIC MILLIE

HAVE
GOOD HABIT
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EEL PIE ISLAND TYCKENHAM
 International Group Promotions
 Fri., Oct. 9th
FOREST Plus **WOLFRILLA**
 Sat., Oct. 10th
PATTO Plus **NICK PICKETT**
 Plus **BLITZKRIEG**
 Light Show by Aural Plasma
UNDER NEW MANAGEMENT

SPA LOUNGE
 High St., Cheltenham
 Tues., 13th October
SKID ROW

KINGHAM HALL WATFORD
Bram Stoker
 lights and sounds
 SATURDAY OCTOBER 10th 8pm

BILL LEWINGTON LIMITED. 144 Shaftesbury Ave., London WC2H 8HN. Tel: 01-240 0868. Hours: 9.30-5.30 all day SATURDAY.

CLARINET BY LEBLANC. First quality workmanship. Full range available from stock. Illustrated catalogue on request.

CLARINETS. BUFFET CHAMPION, new, £134. MARTIN, excellent, £70. BESSON NEW CREATION, perfect, £45. MODELS 21, new complete, £37.

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Marshall THE FABULOUS MARSHALL MICROPHONE. We have a limited number of these microphones available with a slightly faulty finish, reduced from £33.12.0 to £29.7.0. Complete with carrying case, lead and microphone holder. SAME DAY AMP REPAIR SERVICE. Please Note: Closed all day Wednesday. Also at 146/148 Queensway, Bletchley, Bucks. Tel: Bletchley 5487.

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HOWARD CONDER'S Music Centre. 8 Eden St., Kingston-Upon-Thames, Surrey. Tel: 01-549 2231. If you live in the home counties, and purchase goods over £100, you should wish to give you home in the company's 80% Buy-Now - Buy-Back Scheme. Opening hours 9.30 a.m. to 6 p.m., Mon. to Sat.

ORGANS. A BEAUTIFUL Farfisa Duo £220. Phillip Philoedon, new G.M. 700. £190. Below 110. £1-275. 0696. ALL GOOD quality organs purchased for cash. Will call - Orange, 01-886 7811. EKOSONIC ORGAN, as new, only £126. 01-685 8450. FARFISA PROFESSIONAL, new, £285 only. - 01-622 2622. HAMMOND, LOWREY, Leslie, Sonnyne Vox, etc. New and re-conditioned from the leading professional organ specialists CITY ELECTRONICS LTD, Broadwater, Finchley, North Harrow, Middlesex, 01-863 1841. HP PX P.E.S. High Speed after sales service. Send for free catalogues now. HAMMOND L122 Leslie 145, £750. - Cobham (Surrey) 4681. HAMMOND M109 in mahogany and absolutely perfect. 600w cash. Part ex. considered. - Phone 09-545 3212. HAMMOND M101, perfect working condition. £725. 020. 21 Caddick Close, off Pound Road, Kingswood, Bristol. VOX BIRD, Watkins, Farfisa or similar organs wanted for cash. - REG 7684. VOX CONTINENTAL, S/M. £90. - 225 8885. VOX JAGUAR as new, perfect condition, £100. Ask for Martin (day) 437. 6.6.60. evening after 7.30. 455 8287.

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London's Percussion Centre. 114 Shaftesbury Ave., London, W.1. 437 9353. JOE HOODSON, DAVE GOLDING (MANAGER), IAN MOSLEY. LOOKING FOR GENUINE SALE BARGAINS? IT PAYS TO PAY US A VISIT. SALE DRUMS GALORE SALE. S/HAND DRUMS. GRETSCH Mardi Gro, small sizes £400 1170. GRETSCH D/D Diamond, S/Clastic £450 1750. QUAYMATIC Bass, 3 drums only, £350 1223. PEARL SLI, 4 drums, comp. £440 550. PREMIER grey ghm, 4 drum, 4.4. £430 1115. AJAX red, 5 drums, 3 cabs. £460 575. LUDWIG 400 S/D. £460 67. PREMIER black pearl 5/8. £460 610. VARIOUS S/D. £460 64. SINGERLAND chrome S/D. £460 330. LUDWIG 22" S/D. £460 290. TRIXON green ghm, 5 drums. £460 560. PREMIER black pearl, 7/8. £430 617. LUDWIG vintage 7/8. £460 624. LUDWIG black S/Clastic. £400 2360. TRIXON red pearl 8/10 24". £460 320. NEW DRUMS. HAYMAN Big Sound. £204.

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Keef Hartley men's plea to Keith Emerson

In the MM's Blind Date, Keith Emerson made a thorough job of slugging the brass section on "Morning Rain" from the new Keef Hartley album.

We feel that as no personnel were mentioned in the review, it's only fair to ourselves as the current brass section to point out that this track was recorded before we joined Keef, and is not indicative of our playing and writing. It does not even show Henry Lowther and Jim at their best.

To Keith Emerson for whom we have the greatest respect as a musician, please listen to the rest of the album.—DAVE CASWELL, and LYLE JENKINS (Keef Hartley Band), 4 Wheatfields, Enfield, Middlesex.

TO N. STAFFORD, Mailbag, September 26:

Led Zeppelin fans are not slaves, they just have faith

that "Led Zeppelin III" will be as good, if not better, than the first two albums. Even if the record did contain Led Zeppelin doing old Equals' hits they would probably do them better than anyone else.—JO O'HANLON, 64 Claremont Road, Seaforth, Liverpool 21.

SO D. MACHAM finds it stupid and distressing that Deep Purple can wreck hundreds of pounds' worth of equipment while he is still struggling to buy his own gear.

Bands like Purple have had to go through all the same hassles with equipment that he is now experiencing, but now after working solidly for at least two years they have obtained a degree of success which surely entitles them to do what they please with their own equipment without lesser



KEITH EMERSON: thorough slugging job

MAILBAG

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



NEIL YOUNG: beats even the great "Deja Vu" . . .

known and obviously envious groups knocking them for it.—P. R. JOHN (Road Manager, Argent), 43 Clarendon Road, Cheshunt, Herts.

DEAR MR. N. STAFFORD (Mailbag, September 26): We are not fools and we are certainly not slaves. We simply love great music and Led Zeppelin give us just that.

I suggest you—and anyone who agrees with your views—

Give Neil Young his dues

IS BRILLIANCE and polish too weak to describe the Neil Young new album?

Just listen to the solid thump of "Southern Man", the moving "After the Goldrush" and the whole of the second side filled with sounds which could please surely every taste. This beats not only all other Neil Young albums but also the great "Deja Vu". For God's sake people, buy it. Let's give Neil Young the reward he deserves, here in England.—H. SMITH, 10 Queensmead, St. John Wood Park, London, N.W.8. LP WINNER

I WAS delighted to see in the MM a letter praising "It's A Beautiful Day." Unfortunately, in the rutted world of Radio One and "progressive music" (of good American music is limited to Geronimo, the station for insomniacs. There are many fine groups in the States who are virtually unknown on this apparently nationalistic island. While people rant and rave about Taste and Ten Years After and Free, nothing is said of fine acts like Spirit, and even Airplane and Doors are rarely heard on the Beeb. When Neil Young's beautiful "Ohio" threatens to become popular, it is promptly banned, for reasons known only to the authorities.—JOHN KATES-MARK, Flat 10 17 Craven Hill Gardens, Bayswater, W.2.

buy any of Zeppelin's albums, and find out for yourselves what it is to dig great music.—GORDON MATHEWSON, Tornvagen 3, 181 - 60 Lidingsö, Sweden.

I HAVE been an admirer of Duane Allman since buying the LP "Allman Brothers Band" some weeks ago. Thus, the news that Duane is to join Eric Clapton's Dominos has left me with mixed feelings. It would be sad to see a good band like the "Brothers" suffer. But I'm looking forward to some great music from the combined forces of Clapton and Allman.—A. J. PURVES, Flat 2, 2 Beaufort Road, Southbourne, Bournemouth.

WHY DID Deep Purple smash their amplifiers and drums? To cause controversy, commentary and publicity. Have they accomplished their aim? Most certainly. The people who hate the smashing make it worthwhile.—D. S. E. DA COSTA, 54 Mount Street, London, W.1.



BOB DYLAN: giant in decline

Needed: a giant

POP SEEMS to have reached the usual point at the beginning of a decade when the giants of previous years are in decline and the future superstars have not yet revealed themselves. Sadly, the heroes of the sixties seem to have passed their peak—the Beatles are no more, Dylan is reduced to recording mediocre Country and Western material. Even Eric Clapton has lost his old fire and excitement.

However, just as the Fifties produced Presley and the Sixties produced the Beatles, no doubt in the next few years a comparable artist or group will evolve who will mirror the mood and feeling of the times, just as they did. Two things are certain—they haven't appeared yet, and by thunder, we certainly need them! JOHN GREEN, "Wilnecote", Fuzellish Road, Torquay. LP WINNER

AS A result of Chris Welch's ravings, his review, and Aina Freeman's playing of two tracks from Yes's LP "Time And A Word," I risked buying it.

Any prospective LP-buyers with any musical sense should listen to "Everydays," "The Prophet," or the title track, buy it, and make a note in his diary that, for once, Chris Welch was right.—DAVID HOARE, 22 Fletcher Street, Warrington, Lancs.

THANKS, JETHRO TULL, Procol Harum and Tir na nÓg for two brilliant performances at Birmingham on September 26. How Procol Harum have progressed since "A Winter Shade of Pale" their first single, and their new LP "Home" is outstanding.—LINDA YATES, 14 Flods Lane, Daw End, Rushall, nr. Walsall, Staffs.

IF RITCHIE Blackmore sometimes destroys his guitars and equipment and if Chris Welch has deep-rooted obsessions about trolleys and if some people prefer to make love with the lights on, then it's OK with me. But it is certainly no concern of readers like those who of late have cluttered up a once-interesting Mailbag with their petty, outraged egos. As Bob Dylan said to an unsympathetic audience in 1966, "If you don't like it you can go and read a book"—CHRIS JENKINS, 94 Hydean Way, Shephall, Stevenage, Herts.

AT A recent Derek and the Dominos concert, Eric Clapton played a tribute to Jimi Hendrix. He said a few simple words, "This is for my departed friend," and featured a number of the Axis Bold as Love LP, "Little Wing." He played it with so much thought and meaning, it made everybody in the hall empty at the thought of the loss of a great musician.—D. C. NICHOLAS, 55 The Oval, Gloucester.

HOW CAN a human being be put on a level with God? G. Berridge (MM Tribute to Hendrix, September 26) seems to think that Jimi Hendrix was such a person.

He was a superb guitarist, on the world music scene for only four years, yet his music will probably be remembered forever.

But, for G. Berridge to compare him with God is ridiculous.

Please read Exodus 20 v3 and 4-G. I. HUMPHREYS, 29 Coniston Road, Redbridge, Southampton.

WE JUST saw Emerson, Lake and Palmer at Portsmouth and I've never seen anything so fantastic. I would like a live or studio version of Nut Rocker released on a single.—BRYAN

SANDFORD, 38a Elphinstone Road, Southsea, Hants.

I OBJECT to N. Stafford's suggestion that the new Led Zeppelin album may contain re-buses of old Equals' hits. Not even Led Zeppelin can be accused of repeating themselves for a third time.—MICHAEL W. DOLAN, 110 Park Road, Rossyth, Fife.

WHY ARE so many people trying to knock Free off the pedestal they have worked so hard to arrive at?

As an ex-social secretary I have used Free twice at dances, and both times they played superbly, putting everything into the gigs, as they have done on each of the eight occasions I have seen them, be it a large crowd or small.

One has only to (and should) hear "All Right

Now" in the context of the new album as a whole (for which it was really meant) to realise that talk of their "selling-out" is quite unfounded.

Considering their still relatively tender ages, Free are a very mature group, friendly, co-operative people, and a credit to the business.—JOHN PARKIN (ex-social secretary, Leeds—Carnegie College of Education), 2 Rowan Road, Martin Moor, Chesterfield, Derbyshire.

ISN'T IT a shame that so many good groups ruin their act by using too much volume? Groundhogs, by using bigger amps and volume control are not balanced correctly and Tony McPhee's guitar sounds anything but tasteful now.—I. MILLAR, Grafton House, Hartley, near Darford, Kent.

Pop TV needs Peel

BE FAIR, BBC John Peel is top DJ according to the Melody Maker Poll so he should introduce Top of the Pops.—D. PATERSON, 9 Zetland Place, Bothkennar, Falkirk, Strathgusky.

RADIO ONE's policy is catering for the majority. Well come on then, get catering. Surely the Melody Maker Poll indicates what the majority want. Less Motown, more "Underground." The only sections in which commercial artists did well were British Female Singer and TV Programme. And an obvious indication that Motown and Co. are slipping and the majority want heavier sounds is the Radio Section, John Peel taking 1st and 2nd places and Sounds of the 70s coming 3rd. Come on Radio One, Tony Blackburn came last.—S. BLAINEY, 15 Park Road, Monton, Eccles, Manchester.

LIKE MILLIONS of others, I listened to the sad slowdown of Radio Northsea International. Half an hour later I tuned to BBC Radio One, and heard a medley of pre-war hits played on a piano. The need for stations like Radio Northsea then became painfully obvious.—RUSSELL CAREY, Alanside, 13 Elizabeth Road, Windrose, Dorset.

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