

Melody Maker

FEBRUARY 13, 1971

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Santana coming

SEE PAGE THREE

STONES QUIT U.K.?



IT'S RINGO — wearing a wig to look like Frank Zappa/picture by Barrie Wentzell

THE ROLLING STONES' British tour next month may be a farewell — before the group leaves England to live on the Continent.

It seems likely that the Stones will leave Britain around the summer because of tax problems. But before they go the short tour, reported in last week's MM, will take place.

A close friend of the group told the MM this week: "They are all moving to new homes in the South of France where they plan to live because of tax problems in England."

The Stones' financial advisers live in Paris. Leslie Parrin, the group's publicity agent in London, told the MM that the Stones may well go to live in France by the end of this year. "There is nothing definite yet, but it may well happen sooner or later," he said.

"They have been talking about it for some time now and will be reaching a decision soon. I spoke to Keith about it and he said he'd wait until Mick was back from holiday before saying anything."

Two new dates have been added to those already set for the tour — Newcastle City Hall on March 4 and Coventry Theatre on March 6. As previously reported, the group play Colston Hall, Bristol (9), Big Apple, Brighton (10), Manchester University (12) and Leeds University (13).

Other dates will be fixed, including a major concert in London and one in Glasgow.

ALBUM

This week Mick Jagger was holidaying in Marrakesh. In London Keith Richard told the MM that the group hoped to record the concerts for a possible live album.

"It's been a long time since we last toured," he said. "We want to take in everywhere possible and that is why we are still looking for a date in Glasgow."

"We are hoping to record certain concerts live for a record when we have signed a new deal. We are going to try something new, although we realise fans will want to hear some of the old stuff as well."

Jazz aid for Buck

MANY British and American artists are playing free at a Buck Clayton benefit concert at London's Queen Elizabeth Hall this Saturday. The U.S. trumpet star says he will never play again.

Zoot Sims and Annie Ross, who end a season at Ronnie Scott's London club on Saturday, will be appearing at the concert. Scott, too, has promised to play. Others on the bill are pianist-singer Blossom Dearie, American singer Jon Hendricks, British singer Beryl Bryden, saxists Bob Burns and Jimmy Skidmore, guitarist Diz Dingley, and Humphrey Lyttelton's Band.

John Picard may be added.

Lyttelton, who is organising this charity concert with Jack Higgins of the Harold Davidson Agency, will compare.

KNOW THAT FACE? You should — it's Richard Starkey alias Ringo Starr alias Frank Zappa. Ringo is playing the part of Zappa in the film "200 Motels," shooting of which ended on Friday at Pinewood Studios.

Ringo has quite a big part in the film. So does Keith Moon, who wears a nun's habit throughout.

For a report of the final day's filming see page 24.



Inside Marc Bolan

SEE PAGE 16



Tom hits at heavy music

SEE PAGE 15



Tony Ashton's joke hit

SEE PAGE 9

**Melody
Maker**

POP 30

**Melody
Maker**

SINGLES

- 1 (1) MY SWEET LORD George Harrison, Apple
- 2 (2) THE PUSHBIKE SONG Mixtures, Polydor
- 3 (3) STONED LOVE Supremes, Tamla Motown
- 4 (4) RESURRECTION SHUFFLE Ashton, Gardner and Dyke, Capitol
- 5 (5) AMAZING GRACE Judy Collins, Elektra
- 6 (13) NO MATTER WHAT Badfinger, Apple
- 7 (6) APEMAN Kinks, Pye
- 8 (11) CANDIDA Dawn, Bell
- 9 (12) YOUR SONG Elton John, DJM
- 10 (7) GRANDAD Clive Dunn, Columbia
- 11 (9) RIDE A WHITE SWAN T. Rex, Fly
- 12 (10) BLACK SKIN BLUE EYED BOYS Equals, President
- 13 (8) I'LL BE THERE Jackson 5, Tamla Motown
- 14 (15) YOU'RE READY NOW Frankie Valli, Philips
- 15 (16) SHE'S A LADY Tom Jones, Decca
- 16 (14) YOU DON'T HAVE TO SAY YOU LOVE ME Elvis Presley, RCA
- 17 (22) IT'S THE SAME OLD SONG Weathermen, B&C
- 18 (29) IT'S IMPOSSIBLE Perry Como, RCA
- 19 (18) BLAME IT ON THE PONY EXPRESS Johnny Johnson, Bell
- 20 (24) LAS VEGAS Tony Christie, MCA
- 21 (19) CRACKLIN' ROSE Neil Diamond, UNI
- 22 (17) WHEN I'M DEAD AND GONE McGuinness Flint, Capitol
- 23 (26) COME ROUND, I'M THE ONE YOU NEED Smokey Robinson & the Miracles, Tamla Motown
- 24 (23) WE'VE ONLY JUST BEGUN Carpenters, A&M
- 25 (—) RUPERT Jackie Lee, Pye
- 26 (—) SUNNY HONEY GIRL Cliff Richard, Columbia
- 27 (21) IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol
- 28 (—) BABY JUMP Mungo Jerry, Dawn
- 29 (20) I HEAR YOU KNOCKING Dave Edmunds, MAM
- 30 (—) FORGET ME NOT Martha Reeves and the Vandellas, Tamla Motown

The MELODY MAKER chart service is used by the Daily Mirror, Daily Telegraph, The Sun, The People, News of the World, scores of provincial newspapers, and Radio Monte Carlo (205 metres).

The MELODY MAKER acknowledges the valuable co-operation of record dealers this week in making available their returns for the Pop 30 despite the disruption of postal services.

PUBLISHERS

1 Apple; 2 Carlin; 3 Jobete/Carlin; 4 Carlin; 5 Sunbury; 19 Mustard; 20 Edwards/Coletta; 5 Harmony; 6 Apple; 7 Carlin; 8 Carlin; 9 DJM; 10 In Music; Dolwyn Music; 11 Essex International; 12 Grant/Kassner; 13 Jobete/Carlin; 14 Jobete/Carlin; 15 MAM; 16 Feldman; 17 Jobete/Carlin; 18 Sunbury; 19 Mustard; 20 In Tune; 21 KPM; 22 Feldman; 23 Jobete/Carlin; 24 Bendor; 25 ATV; 26 Kirschner; 26 Cookaway; 27 F. D. & H.; 28 Our Music; 29 F. D. & H.; 30 KPM; 15 MAM; 16 Feldman; 17 Jobete/Carlin.

AMERICA'S TOP 10

- 1 (7) ONE BAD APPLE Osmonds, MGM
 - 2 (1) ROSE GARDEN Lyn Anderson, Columbia
 - 3 (2) KNOCK THREE TIMES Dawn, Bell
 - 4 (6) I HEAR YOU KNOCKING Dave Edmunds, MAM
 - 5 (3) LONELY DAYS Bee Gees, Bell
 - 6 (5) IF I WERE YOUR WOMAN Gladys Knight and the Pips, Soul
 - 7 (17) MAM'S PEARL Jackson 5, Tamla Motown
 - 8 (11) REMEMBER ME Diana Ross, Tamla Motown
 - 9 (11) WATCHING SCOTTY GROW Bobby Goldsboro, United Artists
 - 10 (4) GROOVE ME King Floyd, Chimneyville
- From "Cashbox"

ALBUMS

- 1 (1) ALL THINGS MUST PASS George Harrison, Apple
 - 2 (2) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
 - 3 (3) ANDY WILLIAMS GREATEST HITS CBS
 - 4 (6) TUMBLEWEED CONNECTION Elton John, DJM
 - 5 (5) TAMLA MOTOWN CHARTBUSTERS Vol 4 Various Artists, Tamla Motown
 - 6 (4) LED ZEPPELIN III Atlantic
 - 7 (10) T. REX Fly
 - 8 (7) SWEET BABY JAMES James Taylor, Warner Bros
 - 9 (10) EMERSON, LAKE AND PALMER Island
 - 10 (13) PENDULUM Creedence Clearwater Revival, Liberty
 - 11 (12) AFTER THE GOLD RUSH Neil Young, Reprise
 - 12 (15) WATT Ten Years After, Deram
 - 13 (8) JOHN LENNON/PLASTIC ONO BAND Apple
 - 14 (9) DEEP PURPLE IN ROCK Reprise
 - 15 (18) FRANK SINATRA'S GREATEST HITS Vol 2 Atlantic
 - 16 (21) STEPHEN STILLS Curved Air, Warner Bros
 - 17 (15) DEJA VU Crosby, Stills, Nash and Young, Atlantic
 - 18 (16) AIR CONDITIONING Curved Air, Warner Bros
 - 20 (14) ABRAXAS Santana, CBS
 - 21 (—) VAN MORRISON, HIS BAND AND THE STREET CHOIR Warner Bros
 - 22 (17) EASY LISTENING Various Artists, Polydor
 - 23 (23) CANDLES IN THE RAIN Melanie, Buddah
 - 24 (24) PAINT YOUR WAGON Soundtrack, Paramount
 - 25 (19) LED ZEPPELIN II Atlantic
 - 26 (—) ATOM HEART MOTHER Pink Floyd, Harvest
 - 27 (24) LEFTOVER WINE Melanie, Buddah
 - 28 (—) THAT'S THE WAY IT IS Elvis Presley, RCA
 - 29 (—) GRAND FUNK LIVE Capitol
 - (—) BLOWS AGAINST THE EMPIRE Paul Kantner and the Jefferson Starship, RCA
- Two titles tied for 18th and 29th positions.

America's Top 30 LPs

- 1 (1) ALL THINGS MUST PASS George Harrison, Apple
 - 2 (2) PENDULUM Creedence Clearwater Revival, Fantasy
 - 3 (3) JESUS CHRIST SUPERSTAR Decca
 - 4 (4) ABRAXAS Santana, Columbia
 - 5 (7) ELTON JOHN UNI
 - 6 (13) CHICAGO 3 Columbia
 - 7 (10) TUMBLEWEED CONNECTION Elton John, UNI
 - 8 (12) LOVE STORY Original Soundtrack, Paramount
 - 9 (19) PEARL Janis Joplin, Columbia
 - 10 (6) SLY AND THE FAMILY STONE GREATEST HITS Epic
 - 11 (8) THE PARTRIDGE FAMILY ALBUM Original TV Cast, Bell
 - 12 (11) THE WORST OF JEFFERSON AIRPLANE RCA
 - 13 (5) JOHN LENNON/PLASTIC ONO BAND Apple
 - 14 (9) STEPHEN STILLS Capitol
 - 15 (14) GRAND FUNK LIVE Capitol
 - 16 (22) CLOSE TO YOU Carpenters, A&M
 - 17 (23) TWO YEARS ON Bee Gees, Atco
 - 18 (16) WHALES AND NIGHTINGALES Judy Collins, Elektra
 - 19 (24) SWEET BABY JAMES James Taylor, Warner Bros
 - 20 (29) ELVIS COUNTRY Elvis Presley, RCA
 - 21 (18) EMITT RHODES Dunhill
 - 22 (15) LED ZEPPELIN III Atlantic
 - 23 (17) PORTRAIT Fifth Dimension, Bell
 - 24 (32) ROSE GARDEN Lyn Anderson, Columbia
 - 25 (33) IT'S IMPOSSIBLE Perry Como, RCA
 - 26 (20) BLOWS AGAINST THE EMPIRE Paul Kantner, RCA
 - 27 (21) WATT Ten Years After, Deram
 - 28 (25) NATURALLY Three Dog Night, Dunhill
 - 29 (28) CANDIDA Dawn, Bell
 - 30 (34) CURTIS Curtis Mayfield, Curtom
- From "Cashbox"

Zeppelin gig swamps club

LONDON'S Marquee Club has been inundated with telephone inquiries, following MM's exclusive revelation last week that Led Zeppelin will play there on March 23.

Jack Barrie, manager of the club said this week: "The phones haven't stopped ringing since the news came out. But we will obviously have to accommodate our members first, and tickets will go on sale at 10 am at the club on March 1, to members only. One ticket will be sold per membership card produced. "Owing to the demand we asked the group if they could do two shows on the night, or perhaps two or three other nights. But Zeppelin play a set of over two hours and can't do more in one evening, and they already have other dates booked."

Barrie says that even if the postal strike is over, the club will not be able to handle postal applications.

Zeppelin manager Peter Grant told the MM: "After the story in the MM last week, my office phone was engaged non-stop for two days with concert promoters and colleagues all wanting Zeppelin to play at their venues during the tour. I've never known an avalanche of inquiries like it. "I'm knocked out with the reception. It looks like being a very exciting tour for us."

EDGAR FREE

EDGAR Broughton, on the third week of a month-long sell-out German tour has put his free music theory into practice turning the last six gigs on the tour into free concerts.

"The tour has been a sell out," said a spokesman for Edgar. "Now he has covered his overheads and expenses he is putting his words into practice making the next six gigs free concerts. "German fans who have already bought tickets will be able to get their money back."

KINKS ON LP SPOT

THE KINKS have the album spot in Top 10 The Pops to-night (Thursday) when they will play two tracks from their current album "The Kinks Part One: Lola Versus



LEON RUSSELL, currently touring Britain, has added five more dates to his itinerary. Tomorrow (Friday) he stars at Liverpool Polytechnic, followed by Big Brother Club, Greenford, Middlesex (17), Big Apple, Brighton, Sussex (18), Stevenage Youth Centre (24) and Greyhound Hotel, Croydon. Leon winds up his tour at the Portsmouth Guildhall on March 2. There is a possibility he will return for another tour at the end of this year.

Powerman and the Moneygo-round."

The Kinks album of the soundtrack music which Ray Davies wrote for the film "Percy" is expected to be released around mid-March to coincide with the general release of the film.

February dates for the group include Sheffield University (19), Trent Polytechnic, Nottingham (20), Bumpers, London (23), Top Rank, Leicester (24), Colston Hall, Bristol (28) and Birmingham University (March 1).

CIRCULATION of the Melody Maker from July-December, 1970, confirmed this week by the Audit Bureau of Circulation, was 145,644 weekly. This compares with 122,109 during the previous six months — an increase of 23,535.

APOLLO BEST ONE PRICE CONCERTS

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Santana here for a month

SANTANA, American rock-percussion group whose "Abraxas" is riding both the British and American album charts, will make a month's tour of Britain in April.

At presstime, Barry Dickins, of the Harold Davison Agency, was fixing up dates. "Santana's manager, Stan Marcum, flew in from San Francisco last week to talk with me," said Barry.

"Santana came here in June last year for about two-and-a-half weeks, but this time it will be for a month.

"They will be bringing over a new member—a 16-year-old guitarist named Neal Schon, who has just joined the band."

NEW DIAMOND LP

NEIL DIAMOND has a new album "Taproot Manuscript," issued on February 26.

The album, which includes Neil's current single hit, "Cracklin' Rose," also features the Hollies single "He Ain't Heavy, He's My Brother." It has already sold over a million copies in the States for Neil.

Neil will not now be playing London's Royal Albert Hall on his next British visit in June. The MM understands he prefers to play at another venue, yet to be fixed.

BARBARA'S MUSIC

BARBARA Thompson, saxophonist wife of Colosseum drummer Jon Hiseman, has written her first major piece for an orchestra, called "Terre De Miel."

It will be performed by the New Jazz Orchestra on Radio One's Jazz Club at midnight on Sunday, with other works by Jack Bruce, and George Russell.

Four members of Colosseum will take part in the



SANTANA: month-long tour

broadcast, including Jon Hiseman, Dick Heckstall-Smith, Dave Greensted and Dave Clemenson.

ASHTON FOR RADIO

THREE Radio One shows have been set for Ashton, Gardner & Dyke. A "Radio One Club" recorded on February 9 will be transmitted during the first and last weeks of March, a "Rosko Show" is set for February 13 and a Dave Lee Travis programme will be transmitted on February 28.

February dates include Speakeasy, tonight (Thursday), Rebecca's Birmingham (12), Colston Hall, Bristol (Deep Purple Tour) (13), ABC Cinema, Plymouth (14), Kings Hall, Belle Vue, Manchester (19), Cardiff University (20), Nottingham Boat Club (21), Aberystwyth University (26) and Concorde Club, Southampton.

T. REX MAXI

T. REX are rush-releasing a new maxi-single on File on February 19. The record, completed last Saturday, features three songs and lasts 14 minutes in all. Main title is "Hot Love," backed by "King of the Mountain Cometh" and "Woodland Rock." All are Marc Bolan compositions.

Marc Bolan describes "Hot Love" as "cosmic rock... it's how I remember the rock record, but how I wanted to do it now, and features Howard Kalen and Mark Volman from the Mothers in their regular role as our backing vocalists!"

Tom Fogerty quits Creedence

TOM Fogerty has left Creedence Clearwater Revival and the group will continue as a trio.

The decision to split has been taken for personal reasons, according to a spokesman for Liberty records who told the MM: "There is no rift in the group."

Tom, the rhythm guitarist, is the elder brother of vocalist John Fogerty. Tom was originally the lead singer in the group when they were called The Blue Velvets.

They then became the Goliwogs and later Creedence. "Tom started the group and used to perform by himself

from the beginning," said a Liberty Spokesman.

"It was only when John took over the singing one night when Tom wasn't available that Tom realised John was probably better than himself."

"We don't know what he is going to do now, but he has lots of other interests and there have been film offers."

There are plans for Creedence to visit England during

part of a European tour in June.

"They will include some British shows and hope to play outside London this time," said the spokesman.

Creedence were last over here in April when they played two shows at London's Albert Hall. This was their first-ever visit. Stu Cook, the group's bass guitarist, was in this country on holiday during January.

More TV work for Pentangle

THE Pentangle are recording more music for the television series Take Three Girls, which enter its second run on March 24.

The theme will be released by the group as a single on March 5.

Their American tour which was to have taken in April and May has been cancelled because Bert Jansch's wife is expecting her first baby at that time.

The group record a Night-rider radio programme for February 20 broadcast. They play at the University of Nottingham on Friday, Warwick University (17), Queen Mary College, London (19), Manchester University (23).

SWINGLES COMING

WARD SWINGLE and the Swingle Singers from Paris arrive in London next Tuesday (16) and fly straight to Bristol to open that evening at the Colston Hall.

The rest of the dates for this brief tour by the Swingles are Fairfield Hall, Croydon (17), Royal Albert Hall, London (18), City Hall, St. Albans (19), and the Free Trade Hall, Manchester (20).

The four men and four women singers are accompanied by Jacky Cavallero (bass) and Roger Fagen (percussion). Les Swingles were last here in May, 1970.

Who start work on film

THE WHO start work on their film at the Young Vic Theatre, London, on Sunday with a rehearsal for Monday's shooting.

A specially invited audience of 200 from local youth clubs

will be present, a Track spokesman told the MM this week.

"We specially want an audience who are not rock orientated," he said. "As far as we are concerned we hope

the audience has never heard of the Who before. We don't want a Lyceum type audience and the whole thing will be done behind locked doors."

"We have a long way to go, yet and at the moment the

group are only just getting into the music which Pete has written."

Keith Moon was a surprise guest in Frank Zappa's "200 Motels" film at Pinewood last week. He played the part of a nun!

Melody Maker

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Wed., 17th Feb. CROYDON FAIRFIELD HALLS at 7.45 p.m.
Thurs., 18th Feb. LONDON ROYAL ALBERT HALL at 7.30 p.m.
Fri., 19th Feb. ST. ALBANS CITY HALL at 8.00 p.m.
Sat., 20th Feb. MANCHESTER FREE TRADE HALL at 7.15 p.m.

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WEXFORD FESTIVAL

THE STRAWBS, Curved Air and Fairport Convention are among artists that are appearing at the Wexford Arts Festival, Wexford Island, Eire which takes place from March 18 until Sunday March 21.

In addition to rock music at the festival, promoted by Frank Sargent of the Tapestry Theatre Group, there will be drama, dance, traditional music, poetry and classical music.

LULU FOR CHARITY

LULU will star with Scots pop group Marmalade, in another Brox Disaster Fund charity show in Glasgow—this time of mammoth proportions.

Among the other artists giving their services free will be the Alexander Brox, Helen McArthur, Kenneth McKellar, Andy Stewart, the cast of Hair, running at the Metro-pole in Glasgow, and many others.

It will be at the Kings Theatre, Glasgow on Sunday, February 21 and the ticket prices are 6s, 61, 62 and 10 guineas.

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news in brief

THE Bachelors are doing their first ever season at London's Talk Of The Town Restaurant from February 18 to March 20.

Eddie Grant, lead guitarist with the Equals, is expected to be out of hospital this week. He was suffering from a heart ailment. His doctors are pleased with his condition, but he is not expected back at work until mid-March. He may rejoin the group for their German tour from March 25-29.

URIAH Heep's new Vertigo album "Salisbury" is moving up the American album charts, and the group are set for their first States tour in April.

It has been signed for four major London appearances in February and March. The group appear at Hampstead Country Club tomorrow (Friday), Torrington Club, Finchley (28), Hobbits Club, Wimbledon (March 5), and Marquee Club (9). A three-day Scottish tour has been set for March. Dates are Edinburgh University (12), Glasgow (13) and Dunfermline (14).

ARGENT are set for John Peel's live Radio One show on February 14. February college appearances by the group include Bristol Polytechnic (Saturday), London Imperial College (19), Leicester (20) and Hul (26). **R. Dean Taylor**, the Motown artist, has postponed his trip to Britain to promote his new single because he was rushed to hospital in Detroit last week. His single "Indiana Wants Me" hit the top of the American charts.

"**CATCH My Soul**," the rock version of Othello by Jack Good, opens at the Prince of Wales Theatre, London, on February 17. The show is currently enjoying a successful run at the Roundhouse, Chalk Farm. Liberty are releasing a single by **Lance LeGault** — the star of the show — entitled "Louisiana Swamp Rock."

The Bee Gees — currently high in the American charts with "Lonely Days" — left for America on Tuesday to begin their U.S. tour. The brothers will be appearing with a 20-piece orchestra, and the **Staples Singers** will be the supporting act.

RADIO Luxembourg will present their first ever audience participation evening on Sunday when listeners will be invited to answer questions on decriminalisation. Prizes will be albums and theatre tickets. Questions will be asked over the air during the evening's shows — Sunday is the eve of decriminalisation day and telephone in their answers.

The final show in **Rod McKuen's** current BBC2 series is on Saturday, and will, unlike the others, feature Rod in concert with no other guests. Plans are in hand for the show to be retransmitted to BBC1 and sold to overseas channels.

STAN Getz will be appearing on **Ronnie Scott's** night at the Bradford Festival on March 7.

Ray Williams has been appointed British head of Al Bennett's new label Cream, to be distributed by EMI. Williams will be looking for new artists and songwriters.



EDDIE GRANT: better

FAIRPORT are sorry if you didn't get the news of the cancellation of last Saturday's Festival. Hall gig in time to avoid sitting on the tube in vain. Don't be too furious, because all is well with us and the decision to cancel was not taken lightly.

PEGGY SIMON SWARB DAVE



STANSBALL/INNES/ROBERTS: together

Bonzo men and Andy Roberts join Scaffold

VIV STANSBALL and **Neil Innes**, from the defunct **Bonzo Dog Band**, together with guitarist **Andy Roberts**, from the old **Liverpool Scene**, are to team up with the **Scaffold** for a series of concerts.

At the home of **Scaffold** **Mike McGear** in Liverpool, **John Gorman** told the MM: "We met Viv and Neil when we were doing 'PC Flo' at the Open Space Theatre in London. "We talked over the possi-

bility of a merger for these concerts. All of us are successful in our own right but it would be beneficial to all, if we pooled our ideas. I think we could break some new ground. We are thinking of going up to the Edinburgh Festival together, if things work out.

"I think this unit is unmatched anywhere in the country. We worked with the **Bonzos** at the Liverpool Philharmonic in 1969 and it went down great. On Sunday night we played at a place called **Corby** and we went down very well, so if the forces of humanity don't intervene and send us off on a tour of East

Africa, things should go quite well.

"The combination of **Gorman**, **McGough** and **McGear**, **Stanball**, **Innes** and **Roberts**, could make for a more eddible 'Longer Stronger Black Pudding'."

Football on Peel 'Special'

GUESTS on John Peel's Late Night Line-up "special" on BBC-2 TV on February 20 at 10.45 p.m. will include former Liverpool and Scotland football international **Billy Liddell** and soprano saxist **Lowen Coxhill**.

And the programme will be introduced with shots of John playing football with the **Radio One** team of deejays.

Philip Spight, who will produce the first programmes in this new series, subtitled **One Man's Week**, told the MM: "Billy Liddell was one of John's football heroes, he carried an autographed photo of him."

"**Lowen Coxhill** is a self-taught saxist who has played with **Gass** and appeared at **Ronnie Scott's** Club in London with his own trio. He also likes playing in the open air. We shall include shots of him playing outside the **Royal Festival Hall**."

SACHA DATES

TWO more dates have been added to the **Sacha Distel** concert tour which opens at the **Fairfield Hall**, **Croydon**, on March 14. **Sacha** will now star at the **Fiesta**, **Sheffield**, for two nights, **March 22 and 23**. His cabaret **Hotel** opens on **February 22**.

McTELL SHOW

RALPH McTell makes his first appearance on Paris television with a half-hour show on Saturday. Other dates: Cardiff charity concert tonight (Thursday), **Oxford Guitar Soc** (16), **St. George's Hall**, **Liverpool** (19), and **Free Trade Hall**, **Manchester** (24).

NEWS BACKGROUND—ON FRANK ZAPPA'S ALBERT HALL LOCK-OUT

THEY SEEM TO THINK FRANK'S OBSCENE

By CHRIS CHARLESWORTH

AMIDST total confusion Frank Zappa's concert at London's Royal Albert Hall on Monday was called off at the last minute.

Zappa was to have presented a live version of his 200 Motels film, featuring the Royal Philharmonic Orchestra who had been filming at Pinewood, a female choir, and the Mothers. Reason for the ban was the Albert Hall authorities objecting to the "obscene" nature of the lyrics in some of the songs from Zappa's latest work. Despite rumours over the weekend that the concert might be cancelled, Zappa, the Mothers, ninety members of the Royal Philharmonic and assorted members of the choir arrived at the Albert Hall on Monday afternoon for a practice.

On the hall windows were notices to the effect that the concert had been cancelled, but apparently there was no official approach to Zappa's manager, **Herb Cohen**, who was also in the melee.

The crowd at the rear of the Hall was joined by numerous reporters and photographers who crowded around Zappa inquiring about obscene parts of his film. Amid the chaos Cohen confirmed to me that the concert was off but that he had not been officially notified. "They are objecting to the chorus and the Royal Philharmonic and anyone who wants to listen to the music. Perhaps they're obscene too," he said.

Zappa, surrounded by cameramen, told me: "It's silly. I don't know what they are objecting to."

When I asked him if he could make any assumptions about what the Albert Hall authorities were objecting to, he said: "I don't make assumptions."

Cohen pointed out that the script had been delivered to the Albert Hall and the group had offered to make any alterations if necessary. **Mark Volman** told me: "Well it hasn't been banned in America and the sooner we get back the better. This scene is just too stupid for words."

And **Howard Kalen** added: "We just want to play our music, nothing else. What's obscene about that?" While the other Mothers waited around having their photographs taken, Zappa produced a movie camera and filmed the entire episode.

The Albert Hall switchboard was jammed with calls throughout Monday, but eventually a spokesman there told the MM: "The concert is definitely off. We have been demanding certain photographs taken, and we've given the assurances. We heard rumours about the programme content and this was not agreeable to us."

The Albert Hall was also worried about possible audience participation. Cohen was amazed at the thought of the



FRANK ZAPPA: it's silly

audience not behaving well. "We've played at the Albert Hall before and we gave two packed performances at the London Coliseum recently. We've performed in over 60 theatres and the audiences always behave well."

"We all have contracts and somebody will have to take the responsibility. The music ranged from classical to pop and jazz."

"This was to have been a musical preview of the film, and I must make it clear we are anti-drugs in the story and groupies are considered as a social phenomenon."

"It would have been 75 per cent orchestral plus six or seven individual songs with lyrics. I gave the Albert Hall a copy and they said they were too obscene. I offered to delete anything they felt gave offence. Revised lyrics were written and sent but it seems they are against the whole concert and concept."

"The word 'crap' came out. It doesn't mean the same in America. There are also a few four-letter words we dropped, but I feel the Albert Hall were more anti-groups than anti-words."

After waiting around for about an hour the gathering outside the Albert Hall dispersed, and an announcement was made that fans who had bought tickets would have their money refunded.

That same evening, Zappa turned up at the hall to explain to fans who had arrived there why the concert had been cancelled.

Elvis movie soon

FANS are already putting in bids for tickets to see the **Elvis** "documentary" of his live performance at the **International Hotel**, **Las Vegas**.

The film, **Elvis** — **The Way It Is**, is being screened at London's **Royal Festival Hall** on **Wednesday, April 21**.

A **Festival Hall** spokesman told the MM on Tuesday: "Tickets do not go on sale until one calendar month beforehand, but we have already had applications."

MGM's Doug Eames added: "We have already a lot of requests for group bookings." The film will eventually go on general release, but no dates had been set at press-time. Meanwhile, **MGM** already

have another **Elvis** film on the stocks. It is a romantic comedy titled **Live A Little, Love A Little**, from the novel **Rita Thy Firm But Plant Lips**. **Michelle Carey** plays **Elvis'** leading lady. Also in the film playing a character part as head of an advertising agency is **Rudy Valley**, famous band leader and "crooner" of the Twenties and Thirties. No release date has been fixed.

MOTT DELAYED

MOTT the Hoople's American tour which was scheduled to begin in April has now been put back for a few weeks due to the new release date of their album "Wild Life" which is now released on **March 19**. Hoople will be touring

Sweden from February 16 for a week, and commencing British gigs at the **Stiers Club**, **Tottenham**, **London** on **February 26**.



LANEY

Slade, T. Rex row after Cardiff gig



A ROW has broken out between Slade and T. Rex over Monday's concert at the Top Rank, Cardiff.

A spokesman for Slade claimed that T. Rex did not want Slade on the same bill and as a result they were unable to play.

"T. Rex have given no reason at all for their decision to have Slade removed from the bill and as the group are one of the most popular acts in the Cardiff area, they are very anxious that their fans should not be disap-

pointed. They will try to get to Cardiff for another gig as quickly as possible," said the spokesman.

But a spokesman for T. Rex told the MM that the Roy Young Band had been booked as support group, and they didn't require two supporting acts. "It was nothing to do with the skinhead thing, as T. Rex will play to anyone who wants to listen. We generally play for two hours, so there would not have been time to fit all the groups in."

Noddy Holder, of Slade, told the MM: "I suppose they are afraid that a lot of skinheads would come to the ballroom to see us. We are no longer a skinhead group and are getting more and more college bookings. This annoys us, because we thought we were finally rid of the skinhead image."

McGUINNESS BREAK TO IMPROVE ACT

McGUINNESS FLINT are taking a three-month "break" to improve their act.

Apart from two outstanding dates this month, they will not make any more personal appearances until May. This was revealed to the MM on Tuesday by McGuinness Flint manager John Hewlett.

John said the decision was finally agreed upon despite arguments by two members of the group who felt McGuinness Flint should go to America to cash in on the world-wide success of their first single and LP.

The single, which soared to No. 1 in the MM Pop 30, is "When I'm Dead And Gone." It is already coming up to half-a-million sales in Britain alone. And world sales — including America — are ap-

proaching the million mark. The album has sold 16,500 in Britain and hit 75,000 in America — yet the group has been in existence only a year. "We've done only about eleven live appearances in Britain," says John Hewlett. "The only two dates outstanding are at Weston-super-Mare on February 20 and Queen Elizabeth College, London, on the 26th.

"On about 50 per cent of our live dates, we have done very well. But 50 per cent haven't been all that good — including the London Lyceum last Friday.

"We thought it time to sit down and do some hard thinking about our act. We are spending £4,000 on a new PA system and have signed up a new road manager, John Lewis, who has been with the Hollies, Principal Edward's Magic Theatre, Caravan and East Of Eden.

"For the next three months we shall concentrate on writing, rehearsing and making another album. There have been no real differences within the group.

"Just two said they would

like to go to America, but we all talked it over and thought the action we had decided upon collectively would be for the best.

"When we go back to touring, it will be with a real bang. We shall spend June, July and August in Britain, then probably go to the States in September."

BROOM MEN LEAVE

DRUMMER Roger Siggery and bass guitarist John Selly have left High Broom, who are currently doing selected dates on the Leon Russell tour.

Siggery has been replaced by John Wooley, and vocalist Brian Pebble will take over on bass.

The group appear at the Lyceum, London, on Sunday with Skid Row.

ROGER WITH CLIFF

ROGER Whittaker guests on this Saturday's Cliff Richard Show on BBC-1 TV, and Clodagh Rogers will sing the sixth and last of the British songs being entered for the 1971 Eurovision Song Contest.

Ringo will be Cilla Black's special guest on her Saturday night show this Saturday on BBC-1 TV. Ringo will join Cilla in an espionage sketch.

Dates for Mixtures

THE MIXTURES, the Australian group in the charts with "The Pushbike Song," are currently undertaking gigs in Britain.

Dates are: Boston Ballroom, Lanes (Saturday), Bumpers, London (16), Rebecca's, Birmingham (18), Luton Recreation Hall (19), Plaza, Old Hill, Birmingham (20). From February 22 they go to Ireland for a week coming back to a week at the Cavendish Club, Birmingham, from March 1.

NOONE: NO SPLIT

RUMOURS that Peter Noone and Herman's Hermits are parting company are "utter rubbish" according to the group's manager, Harvey Lisburg.

"There are no plans for a split at all. The only reason for this story circulating is the fact that we are negotiating two new recordings, one for Peter and one for the Hermits. Peter Noone and Herman's Hermits have bookings until May," said Harvey Lisburg.

FARR BACK

GARY Farr is to make a return to the road after an absence of four years. He will be using three musicians on stage and plans to lay down an album, probably a double, in the near future.

Jump split denied

RUMOURS that Judas Jump are splitting were dismissed as "complete rubbish" by a spokesman for their manager this week.

Said John Hall of Aquarius: "Don Arden, Judas Jump's manager, is setting up a new recording deal for the group in America,

but I can't say who with at the moment.

"He is also negotiating a major American concert tour for the group which will probably take place in September.

"Rumours that the group have split are complete rubbish. If they had split we would not be negotiating a recording contract and an American tour."



JAMES BROWN: for Albert Hall

James Brown's coming

JAMES BROWN is coming to Britain for two shows in March with an entourage of 25 people, including musicians and backing vocalists.

The American singer, who coined the phrase "Say it loud, I'm black and I'm proud," will be playing both gigs on Wednesday, March 10.

There will be early shows at the Royal Albert Hall and a show at the East Ham

Granada, London, at midnight.

To coincide with the dates Polydor will be releasing a maxi single on their new soul label, Mojo. The A side will be "I Need You," and the B side will include both sides of his latest American hit, "Get Up, Get Into It, Get Involved," parts one and two.

'Joans' dispute solved

JOHN PAUL JOANS, the singer who entered the MM charts with "Man From Nazareth," is to change his stage name to John following a dispute with John Paul Jones, the bass guitarist and organist with Led Zeppelin.

A spokesman for John Paul Joans told the MM this week: "After consultation between representatives of all parties concerned it was agreed that John Paul Joans should change his professional name to John and "Man From Nazareth" has been released in America under that name.

"All his future records will appear under that name."

TASTE 'RETURN'

A "LIVE" album by the now defunct Taste group is being released by Polydor on February 19.

The album was recorded in Montreux, Switzerland, during the summer of last year and will be titled simply Live Taste.

Tracks are: "Feel So Good" parts one and two; "Gambling Blues," "Sugar Mama," "Catfish," and as an encore number "Same Old Story."

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MELANIE: incredible new album

Melanie's best yet

FROM VICKI WICKHAM IN NEW YORK

STEPPENWOLF, led by German-born guitarist and lead singer John Kay, played New York Fillmore at the weekend along with Ten Wheel Drive. Steppenwolf get better every time I see them, though, apart from John Kay's weird way of stooping over the microphone and his clothes — black leather and dark sun glasses, clinging to the last remnants of a Gene Vincent image — they are visually unimpressive.

But musically they are one of the few hard rock bands that's metallic and heavy. Familiar numbers like "Magic Carpet Ride" and "Born To Be Wild" came off best, but a new one

written by the same guy who wrote "The Pusher" with John playing acoustic guitar was interesting. He also produced some extraordinary noises — a kind of cross between a fuzzy bagpipe and electric siren — by blowing into a long plastic tube attached to what looked like a shoulder bag.

Ten Wheel Drive were outstanding. They suffer from the obvious comparison with BS and T, but there it ends. First off, they are much more free form, less jazzy and a lot more unexpected than B, S and T. They have an amusing drummer, Dave Williams, an organ player, Mike Zager, and a guitarist — conga player Aram Schefrin.

The last two also write just about all their material — and last but by no means least they have a terrific lead girl singer who we used to know as Goldie, as in Goldie and the Gingerbreads, packaged under the name of

Genya Ravan. Well, she is the same Goldie but as Genya she is out on her own. She handles both the material and the lyrics superbly. "Morning Much Better" sounds sexier and has far more implications than it did on record. "Eye Of A Needle" was fast and driving and she brought the house down with her singing of Lorraine Ellison's "Stay With Me Baby," something I thought was impossible, but she did it. I am sure Ten Wheel Drive are gonna make it big in 1971 and I am positive Genya Ravan already has.

Melanie's new album is incredible. Knowing about the legal hassles underway at the moment between her current company Buddah and her possible future one, Paramount, you can read new meanings into the songs on the album like "Nickel Song" and "The Prize." What she is really saying is that a singer is just a piece of paper being used by record companies for power, but Melanie says it far better than me in the album. The title track is "The Good Book" and the complete album is packaged, not surprisingly, with a book of lyrics! It is just about the best yet from Melanie.

Mary goes solo

FROM JACOBA ATLAS IN LOS ANGELES

MARY TRAVERS of Peter, Paul and Mary, is the latest in a long line of group artists to go solo. She is presently cutting her album in New York city.

Janis Joplin's last album "Pearl" headed to the million-seller market. Her single version of "Me and Bobby McGee" is still high in the charts.

Van Morrison whose albums have been critical, if not total commercial successes, is finally drawing standing-room-only crowds on his nation-wide tour. His singles "Blue Money" and "Domino" are also high in the charts indicating that 1971 may be the year of Van Morrison.

West Coast rumour is it not true that if the Doors wish to tour again they have to find a replacement lead singer?

Capitol Records is pushing a new rock group called Bloodrock. The ad campaign for the group is a parody on the phenomenally successful film "Love Story." Automobile bumper stickers are being sent out that read "Bloodrock means never having to say you're sorry."

Grand Funk Railroad is breaking tradition by adding yet a fourth show to their scheduled weekend appearances at the 18,000 seat hall, the Los Angeles Forum. No rock group has ever done more than three consecutive shows in the Los Angeles area.

Elton John has finally made it, there is now a bootleg album of his work called "Very Alive." The record was taken off the tape from a radio show Elton did for WABC-FM in New York. CSN and Y's first live album is due out this week. When Neil Young played the



MARY TRAVERS: cutting solo album

Music Center in Los Angeles were there crowds of people without tickets outside the hall begging to be let in. The concert had sold out completely in less than two days. Inside the hall Young performed solo on stage with just his acoustic guitar for accompaniment. It was magic. David Crosby's own solo

album featuring many of the Airplane will be out in two weeks and Graham Nash's solo debut is scheduled for some time in March. St. Valentine's Day weekend in San Francisco figures to be one of the better rock and roll events of the year. Van Morrison will be at the Fillmore. Steppenwolf at the

Winterland and Mason and Cash at the Berkeley Community Theater. The Johnny Cash show goes to the college campuses on February 17 featuring the talents of James Taylor, Linda Ronstadt, Neil Young and Tony Joe White. The programme was taped at Vanderbilt University in Nashville.

QUINCY JONES has completed a new concerto, "Black Requiem for Ray Charles and Orchestra," which will be performed February 22 and 23 at Prairie View College in Houston, Texas, by the 110 piece Houston Symphony Orchestra and the 60 voice Prairie View College Choral.

In addition Jones has arranged for Ray Brown, Grady Tate, Foots Thleimans and organist Billy Preston to be added.

This will mark a reunion for Charles and Jones whose association began in Seattle, Washington many years ago when the teenage Quincy played trumpet and sang in Charles' band.

"I have been in touch with Andre Previn," Quincy told me, "and we may present the Requiem later in London and other cities."



QUINCY JONES: new concerto

Jazz scene from Leonard Feather

The first commission has been awarded to Don Cherry, who was previously involved with the Orchestra as a soloist on its first double album, as well as during its concerts in April of 1970. Cherry presently is employed as an Artist-in-Residence at Dartmouth

College in New Hampshire. Spivy operated night clubs in New York, London, Paris and Rome. She also played character roles in the Heavyweight" and "The Fugitive." She had appeared on the stage and had parts in several television shows before retiring four years ago.

DON ELLIS is now incorporating classical string quartet as well as a woodwind quartet and brass quintet into his band format.

"I will keep the large percussion section," he says, "and am adding an extra trumpet and bass trombone to the brass quintet."

"We have taken the more or less traditional instrumentation of the big band about as far as one can go. It's time to try something new. This concept will make available a fantastic variety of new colours."

Regular arrangers for the band, among them Hank Levy, Fred Seldon, John Klemmer, Sam F Falzone, are busy completing a new library for the revised orchestra, which will begin a tour of the eastern United States in March.

LES MCCANN is stepping up his concert appearances. On January 24 he

performed an original piece, "Beaux J. Poo Boo" with the Compton Civic Symphony. Compton is a predominantly black community south of Los Angeles. McCann is currently working at the Lighthouse in Hermosa Beach, Cal.

A NEW work by David Amram entitled "Triple Concerto for Woodwinds, Brass, Jazz Quintet and Symphony Orchestra" was given its world premiere January 19 at Philharmonic Hall in New York. It featured Amram on french horn, bamboo flute, piano and percussion. Other jazz musicians involved were Jerry Dodgion and Pepper Adams, reeds; Herb Buschler, bass and Al Harewood, drums. The classical musicians were Leopold Stokowski's American Symphony Orchestra and were conducted by Kazuyoki Akiyama.

DAY TIME jazz is becoming increasingly popular. Louis Bellson has started a series of Sunday sessions at Donte's in North Hollywood, with the first set beginning at 3 p.m. (Bellson is now working regularly as musical director on the Pearl Bailey television show, which was pre-

miered nationally on January 23 and received generally excellent reviews. Louis Armstrong, Andy Williams and Bing Crosby were guests on the first program. Future guests include Sarah Vaughan, Peggy Lee, Ella Fitzgerald and Leontyne Price.)

The Downbeat in New York has instituted a Friday afternoon jazz policy starting at 3 p.m. Marian McPartland's trio, the Al Cohn-Zoot Sims Quintet, and a combo led by Carmen Leggio on saxophones and Bill Watrous on trombone, were the first attractions.

Roswell Rudd introduced his own quartet during a Sunday matinee at the Village Vanguard. Rudd played piano, alto, tenor and flute. With him were Enrico Rava, trumpet; Norris Jones, bass, and Marvin Partillo, drums.

A NEW group called the Carlos Garnet Universal Force has been formed with the leader playing soprano, alto, tenor and flute. A former Charles Mingus and Art Blakey sideman, he has with him Klane Ziwadi, trombone, euphonium; Kalik Al Rouf, alto and soprano saxes, bass clarinet, flute, oboe; Danny Nixon piano; Stafford James,

Winterland and Mason and Cash at the Berkeley Community Theater. The Johnny Cash show goes to the college campuses on February 17 featuring the talents of James Taylor, Linda Ronstadt, Neil Young and Tony Joe White. The programme was taped at Vanderbilt University in Nashville.

Lee KIRK, whose career has been enjoying something of a renaissance, is playing at the Top of the Gate with Sam Moses, piano and Teddy Kotick, bass.

RAHSAAN ROLAND KIRK, a leading figure in the Jazz and People's Movement, which has been trying to get avant garde jazz presented on major network television, finally succeeded in lining up a spot on the CBS Ed Sullivan show. He was seen for four or five minutes with a specially assembled all-star group that included Charles McFee, trumpet; Dick Griffin, trombone; Archie Shepp, tenor; Sonelius Smith, piano; Charles Mingus and Henry Pearson, basses; Roy Haynes, drums; Maurice McKinley, conga; Joe Texidor, miscellaneous percussion.

RICHIE HAYENS substituted at the last minute for Miles Davis in an appearance at the Village Gate. Fronting a band that included two guitars, bass and several percussion instruments, he enjoyed a roaring success.



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...just a few of the treats in next week's MELODY MAKER



WEST COAST SUPERGROUP, not Hot Tuna, but Hot Turnip, show it how it is with 30 watts of powerful, steaming, udder-pulling blues. It's enough to make Grand Funk turn sheepish, as Adge Cutler and the Wurzels get it on towards the end of their hysteria-raising act at the Queen Mary College, Mile End. Cutler mania? Turn to page 22.



FIRST, dearies, here's a commercial for that fine brand of musicians, **Patto**. The four, toothsome young things have hired themselves out for a gig at Kensington Town Hall, on February 26. Hosts? The Gay Liberation Front.

Mike **Patto**, teasing infant-terrible that he is, reckons he's going to appear in leotards, so all interested in Michael's lilies are invited to troll along. **Patto** were especially asked for, and manager and agent, **Roger Simpson**, was all in favour. "Something should be done," he said.

Royal Albert Hall's banning of Mothers of Invention concert an absolute outrage... Will London Philharmonic Orchestra ever live this one down? **Martin Lickert**, Ringo's chauffeur, has joined Mothers on bass as replacement for **Jeff Simmons**. He used to play with **Robert Plant** — alleged to play some driving bass lines.

Ivor Cutler has a menu in his flat listing about 20 different kinds of tea and coffee which he can serve you. All you do is add sugar.

Ronnie Scott one of the finest deadpan comedians around. He has to be, mind. He's been telling the same jokes for years... **Faces** and **Ashton, Gardner** and **Dyke** involved in tumbling accident at London's **Speakeasy**. The name of the game

was "What an Accident" — you just fall over each other. **Ashton** and others covered in bruises and scratches — silly, but good fun. This is just one of the facets of the life in your actual everyday musician.

Red Bus still listed in phone directory as bus and coach service, after 18 months existence — they've still to find their routes?

Quite graceful of **Zeppelin** to play the clubs — after all, they've had amazing offers to earn millions from more lucrative venues... **Adge Cutler** — a name to watch. Turnip rock already big in Grains-by-the-Nucket, North-Devon. Club owner **Ralph Sprout** reckons the use of amplified beattles and freaking piskies will shake London...

Is **Ivor Cutler's** chief groupie **Jean the Wad**? Yes's **Tony Kay** to have plaster taken off



GRACE SLICK son called god

his foot this weekend... And **Strawb's Rick Wakeman** broke several bones in his foot during tour of Holland. It's a tough life in the modern band — professional mind.

Kara Korum had van stolen last weekend — plus £2,000 worth of equipment contained within... **Albert Lee** a very fine guitarist... **Mort Lewis**, manager of **Simon and Garfunkel**, in London digging soon-to-be-released album by **Head, Hands and Feet**, Albert's group. Thought for the week:



LOUIS SATCHMO ARMSTRONG, 70 years old and still going strong, receives a trophy — topped by a silver mouthpiece — from fellow jazz giants **Ella Fitzgerald** and **Duke Ellington**. Other stars gathered at the **Tropicana Hotel** in Las Vegas to take part in this Salute To Satch included **Peggy Lee**, **Woody Herman**, **Pete Fountain**, **Fats Domino**, **Ray Anthony** and **Andy Russell** — all currently appearing in Vegas.

if they stop making Rolls-Royce cars, what will status-conscious pop idols do?

Famed groupie **Miss Angela** skated on roller skates to see **Deep Purple** at Royal Albert Hall. Told by the doorman to take her skates off, she obliged, but put them back on and skated backstage. She then skated from the **Albert** to the **Speakeasy**, and then the tale becomes naughty...

Move drummer **Bev Bevan** turned out for the **Move** footy team when he entered a side representing his new record shop, **Heavy Head**, in a Birmingham five-a-side tournament. **Move** were beaten 2-1 in the final — by **Heavy Head**.

John Peel sez it would have been more constructive of **Eric Burdon** to have issued an album of his boring press conference instead of the music that found its way on to the new boring album... Right on, **John**!

Cat Stevens wrote music for the film **Deep End**, which features **Jane Asher** and **Diana Dors**. **MM's** **Chris "Pointy Toes"** **Charlesworth** contrived to run over, and write-off **Barry Wentzell's** camera in trying to escape from **Cynthia Plaster Caster** and her cast of thousands at **Pinewood**, last week. Did **Barry** get plastered? **Cilla Black** gets cilliar each week on TV, and British entries for Eurovision song contest get even worse.

Quote of the Week: From **Grace Slick** commenting about naming her daughter god: "It's got to be a small g because with a name like that you've got to show some humility."

Raver's guide to the week

■ **MIKE WESTBROOK'S EARTHRISE** (Gardner Centre, Sussex University, today, Thursday, Friday and Saturday): Space age entertainment with music, lights, films, puppets, constructions and magic.

■ **TOM PAXTON** (Fairfield Hall, Croydon, today, Thursday): Rising to fame in an era of general social comment **Paxton** still manages to retain individualism in his expression of injustice.

■ **BURNIN' RED IVANHOE** (Sisters Club, London tomorrow, Friday): **Burnin' Red** bring their own variation of Euro-rock to Britain, opening their current tour at **Sisters** a big empty shell of a club.

■ **IKE AND TINA TURNER REVUE** (Hammersmith Odeon, Saturday, February 13): **Ike and Tina** are one of the hottest acts on the stage today, and guaranteed to turn any audience on.

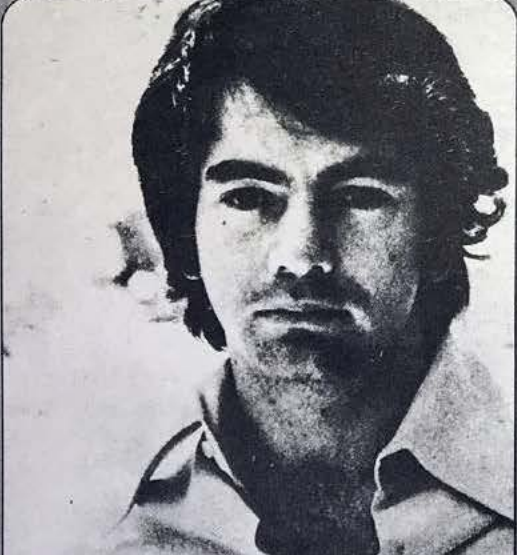
■ **BUCK CLAYTON BENEFIT NIGHT** (Queen Elizabeth Hall, London, Saturday, February 13): A host of British and American jazz musicians get together to raise money for the popular American trumpeter **Buck Clayton**, who unfortunately has had to give up playing for health reasons.

■ **CLIMAX CHICAGO** (Wake Arms, Epsom, Sunday, February 14): Go along for a dose of honest R and B and down home blues, also watch out for their guitarist **Peter Haycock**, he's even faster than **Alvin Lee**. COMING SOON

■ **JETHRO TULL** (Gaumont States Theatre, Kilburn, London, Friday, February 26 and Sunday, February 28): The minute people see the gig advertised tickets will start selling. Get in quick to be sure of a place at one of the four shows they will be doing.

■ **ELTON JOHN** (Royal Festival Hall, London, Wednesday, March 3): This will be **Elton's** first major London concert since he became a "superstar", and the demand for tickets is bound to be heavy.

Neil Diamond




after "Cracklin' Rosie" comes

Sweet Caroline

Neil's latest single "Sweet Caroline" c/w "Brother Loves Travelling Salvation Show"

UN 531

RIGHT ON 



'Shuffle' is a send-up says Ashton

DRESSED in usual garb of dusty denim and yobby jobber boots, Tony Ashton held pint in hand, rushed out a joke, then another. We repaired to the eating house, where we discussed meteoric rises to fame, and Ashton.

Four months ago the names of Ashton, Gardner and Dyke didn't really strike home all that hard. Now, to all intents and purposes he's a star — but not in the normal sense of the word. A hit record, something he's wanted since teenage days, has turned out to be "unnerving, incredibly disturbing."

His argument is that people are just going to think Ashton a pop group — we've heard that before, it's a natural worry for a band that succeeds in the

ludicrous world of the Top Twenty.

"My mind is in a complete state of whirlpool tactics. It disturbs me to think that people will just think we are a pop band, I've got to say something, got to get something of my chest. 'Resurrection Shuffle' is a send up. It's having a go at funky clichés. I mean I sing 'let your backbone slip' which is in every bloody soul record there's ever been. It's simply having a go at that sort of thing. It must never be taken seriously, you see it's a feel, not a song."

"God, I feel better for

saying that. The song was actually done as a B side, not as a contrived single. The words don't make sense, we didn't aim to make a pop record — but well, we did it."

Ashton is an infectious chappy. He's prone to be very silly, very loud, but fabulously friendly, honest. I've never met a bloke who's more down to earth.

"We are lucky we've got an album, and a good album, to follow the single. People, if they buy the thing, will really know what we're all about. I've not had time yet to see how many doors have been

opened by the single yet — apart from the 'bread of course'."

What sort of doors did Tony want opening? "Well I don't just want to play to select heavy audiences. I want to play to everyone. One of the most enjoyable things for me is playing a pub piano, that's bloody great because you get across to everyone, give them something, and be so happy. Nobody, just nobody should be ashamed of music. There are obviously people who couldn't do this sort of thing. Emerson for instance, who is a specialist.

"I know the single has turned a few of our heavy fans off. At a Liverpool gig we noticed quite a bit of bad feeling."

"I feel that that's wrong, totally wrong. People should have ears, open ears, for everything, and be a damned sight cleverer, and judge music on quality, rather than direction. I play well, we all do, and with conviction, we want to go forward, the record portrays us as going backwards. It's very worrying — and I thought I would be so knocked out. Hopefully in the future we will be represented in the right direction."

Ashton is no prima-donna, he'll talk with enthusiasm about Kim Gardner and Roy Dyke, and guitarist Mike Leiber. The Ashton unit has now recruited Dave Caswell and Lyle Jenkins, ex-Keef Hartley brass men.

"It did start as a three-piece, and the only reason my name got around more than the others was because I did the writing, but we are still a unit. But the three-piece couldn't really cope in the studio without the help of brass and suchlike. Even on the first album there were several other musicians."

"Now that's different. Now we can afford to have brass."

It's a fabulous feeling making a prediction, and that prediction's coming true. I predicted Tony for success, and it seems to be working out fine. How could he see it developing?

"Well I've got this number I've got to do, called 'Remo Four', it's going to be a very long item. Rock, yes, but heavy. I feel we've got to devote almost one side of an album to it. 'Remo Four' is going to be a length of music that tells of my history, what had happened to me, what happened when I was with Remo Four, everything. It will also be an excursion for the



TONY ASHTON: single has turned off a few of our heavy friends.

band into something heavier."

Tony reckoned that the new album contained nothing with an edge, good as it was. "There was little mean stuff, and we want to get something heavier across. Not acid-trips and that crap. There will be plenty of fun-rock as well. All we want to do is to make everyone realise that there's room for a group with a record in the charts."

The next single will in fact be a religious item, written with Jon Lord. It's part of the music score of a Western film they completed last year. "There will be strings, religion, pathos, the lot. And that's nice."

Ashton is basic with his ambitions. "I just want to get into every facet of entertainment. Simply, I'm an all-round entertainer."

ROY HOLLINGWORTH

ONE of the most popular pop shows on radio is Radio One's Sunday afternoon devotions to our pop heritage.

The title is never actually mentioned on the air, as producer Bernie Andrews and compere Johnny Moran, both regard it with some embarrassment.

Nevertheless, "All Our Yesterdays" gets a huge postbag from a large listening audience — when the Post Office is sorting itself out.

The policy is simple — an hour of dearly beloved items from the past 25 years of his. And that doesn't just mean the "revived 45" type or relatively recent rock hit.

For those approaching the dangerous age of 30, it is a chance to hear once again Anne Shelton's "Lay Down Your Arms," and "The Thing," by Phil Harris.

It began originally as a holiday replacement for the Top Gear slot, featuring mainly rock and roll.

Says Johnny: "The show started last October. In August Top Gear came off for four weeks, and we played mainly rock and roll. It had a good response and we thought it would be nice to carry on with even older oldies, like Teresa Brewer and Guy Mitchell. The response was tremendous!"

Bernie Andrews is invaluable in compiling the programme as many of the records are from his own personal collection. He has 35 years of



JOHNNY MORAN

Johnny's oldies but goodies

releases at his home in a special room full of shelves.

I suppose the most interesting period is the early 1950's when there was a real change of pop's style, when R&B started to have an influence.

Before that, pop songs grew out of the dance bands. What many people forget is that even the early rock records had musicians who were the pick of the sessionmen, like King Curtis and Floyd Cramer. While the singers weren't always too good the backing musicians

were.

"The first big productions in pop were when Phil Spector came in and the Teddy Bears arrived. There was also the era of the Philadelphia teenage singers like Frankie Avalon, Bobbie Rydell and Fabian, who was a particular example of the manufacturer's idol."

"Usually Bernie and I get together and go through a stack of records, and end up with a list long enough for 20 shows! Then I leave it to Bernie to select the final play list. We usually play about 20 records a show. Next week, we are doing a 'live' show with Gene Vincent."

"The weirdest record we have played? Well there were two that proved a resounding success. Nervous Norvus and 'Ape Call' we played at Christmas and was tremendously popular. The other was a record by Spike Jones from 1952 which was the oddest we have played and that is often the American version."

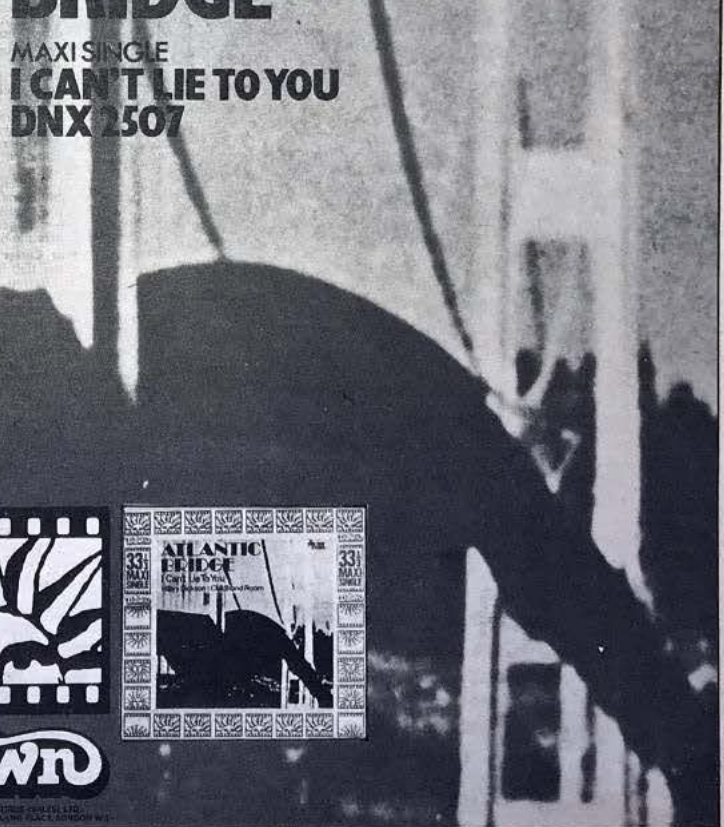
"We have them all on tape of course. Some years ago the BBC transferred all its 78 rpm discs to tape, and they had a special department to edit out all the clicks. They still have the original 78s but we are not allowed to handle them!"

TRIFLE ATLANTIC A NEW L.P. BRIDGE

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MAXI SINGLE
I CAN'T LIE TO YOU
DNX 2507



Dawn

REPRODUCED BY PERMISSION OF THE RECORDING INDUSTRY ASSOCIATION



The King with strings and things

B. B. KING: "Chains And Things" (Probe). B.B. sings a soulful ballad at a moody tempo with a typical guitar solo of the kind that launched a thousand admirers. Not a particularly distinguished song but the addition of strings might ensure it some airplays.

FREDDIE WATERS: "Sing-ing A New Song" (Bud-dah). Happy, summery song in Tamla mood, with Fred vocalising with power and authority over vibes and "oooh-wah" chorus. A hit.

ROTATION: "Ra-Ta-Ta" (Polydor). This would appear to be one of those gimmick songs designed to win song contests in continental holiday resorts, where the appalling food is only rivalled by the insolence of the hotel staff and extortionate practices of taxi drivers. Quick — get the first DC-9 home!

BROOKS: "Turn On A Light" (RCA). Is this Brooks the Obscure? You're not wanted here boy. There's no room for a pig breeder's son in Oxbridge. Your dreams of becoming

Bachelor of Arts is naught but pathetic posturing. Get back to Cowleaze Farm before we run you into the Dean's duck pond. Hold — this is not Brooks the Obscure, but Brooks the Boring. Let that be an end to the matter.

OLIVIA NEWTON-JOHN: "If Not For You" (Pye). 'Tis a Bob Dylan song — they do say. Olivia is no relation to Gloria Newton-John, daughter of the President of the Board of Trade in the years 1929-33. She used to make historic solo flights to Australia until she was knocked down by a Gyroplane while wing-walking at Hendon Aerodrome. Olivia ticks over gently at a high altitude.

RONNO: "The 4th Hour Of My Sleep" (Vertigo). During the fourth hour of

sleep my next door neighbour starts constructing bookshelves. This involves hammering on the wall gently to avoid disturbing my fitful slumbers. I listen fascinated. Ronno makes enough noise to arouse the Prophet Zachariah. It's a hot little reminder of a Beate song, with bashing bass and drums.

BRIAN INGLAND: "Break Bread (Across Your Bed)" (CBS). Curious behaviour, breaking bread across beds I mean. It reminds me of the Prophet Daniel. He used to snap bridge rolls across mattresses of straw. For this he was ex-communicated, and later stoned by the women of Gethsemane. Brian will escape such a fate. Sometimes one wonders if progress is always to our advantage.

MIKI ANTONY: "Sally Sunshine" (Parlophone). A pretty bauble. The child sings attractively, a sweet ditty to charm our breasts.

Alternatively one might watch crocodiles tearing at the entrails of an antelope, under water, in colour. Whatever turns you on chaps.

SIMON OATES: "I Love You Too Much To Lose You" (Columbia). Simon is no relation to Eric Oates, the polar explorer, who poked his head out of a tent during a blizzard, and remarked: "Catch me going to the laundrette on a night like this. Capt Scott can whistle for his clean drawers." Simon ploughs through a ballad of startling predictability.

AXIOM: "My Baby's Gone" (Warner). My old grandfather's axiom was "always use specious reasoning and fallacious argument to reconcile right and wrong." To me this was a necessary and self-evident proposition, requiring no proof. And he always gave me a six-penny piece for saying so.

It is hardly surprising this chap's baby has gone. She probably has excellent taste in music, and prefers to hear the third movement of Beethoven's Symphony No 4 in E Flat Major, a movement full of high spirits foiled against moments of intense fury, lilting melody against wild fantasy, engaging lyrical but with a general feeling of swift contrast and conflict of mood.

MICHAEL BLOUNT: "Sometimes" (CBS). Blount — a silly name, but we won't hold that against him, like cucumbers or marrows. I once knew a gardener, in the employ of Lord Galbraith who had the annoying habit of pressing a cucumber against his Lordship's stomach and snapping: "What do you think of that eh? What do you think of THAT? His Lordship would invariably snap the cucumber and stamp off snorting.

Blount, it rhymes with "usquebaugh" sings in charming fashion a winning ballad.

BROKEN CONSORT: "Bye Bye Bob" (Argo). Oh dear, it's a comic song about the shilling in its relation to decimalisation. One can

only say this is that kind of synecdoche which puts an individual for a class. For example, "a bob come to judgement." Incidentally Lord Yarborough in the early 1800's used regularly to lay odds of 1,000 to 1 against a hand at whist or bridge containing no card higher than a nine.

FANTASTICS: "Something Old, Something New" (Bell). Outasite — this is a silly expression used by soul fans to describe the dull, ordinary, uninspired, obtuse and tedious.

DON FARDON: "Girl" (Young Blood). Don roars back with a newly recorded follow up to his "Indian Reservation" hit. That surprised you. "Yus, I'm always surprised when I get facts and info in this column", signals pop fan Harold Gloom. "I always want facts and info on my pop records. How else can I decide what to buy like? That's not I want to know. I mean, all this stuff about 'usquebaugh' and Beethoven. Don't make no sense according to my way of thinking." Well this won't get Don much further than renewed obscurity.

Awful

BURT BACHARACH: "All Kinds Of People" (A&M). Funny you know, if it were Burt Bacharach — well it wouldn't sound so romantic. Know what I mean? Is that really Burt singing? He sounds like a ladies chorus. Odd. Actually, worse — it's awful. All kinds of people will cheerfully disregard this lacklustre song. Over to a doctor, a Scots bus driver and two Danish bacon salesgirls. "Pooh, it's rotten," they chorus as with one voice. "Let's have some usquebaugh."

DOROTHY SQUIRES: "If You Love Me (I Won't Care)" (President). Well, that's a bit mean. I loved Grace Pottersby once and she cared. "Lay off my knicks," she remarked un-

graciously as we fondled underclothing in the Colo-laundrette. "You'll splash 'em with bleach."

A romantic song from Dot who recently hired the London Palladium to air her charms. I'm thinking of hiring Wembley Stadium for a recitation of some of my more penetrating Caught in The Act reviews from the years 1964-68. Should be a thrilling evening. Tickets ten guineas.

BUTTERSCOTCH: "One Day Soon" (RCA). I'm bored. Harold Gloom can take over. "Ullo fans. This is your real pop fan speaking out. At last we'll get some fax and info. This is a great record, and really gives out that rhythm. The singer's a real good, and drums give out a great beat."

MIGUEL RIOS: "Like An Eagle" (A&M). Over to Jose Domencio, my Spanish speaking expert. "Ullo mate. Well this has old Miguel singing in perfect English a reasonably boring and inoffensive song, depending what mood you are in. The session men earn their overtime and the studio cleaner probably picked up a few cigarette coupons." And if I may butt in... there is a certain amount of whistling.

CARAVAN: "Love To Love You" (Decca). Lots of cowbell and vocal harmonies over simple chord changes. Is that enough in the way of fax and info? Lots of people are raving about Caravan. Let's eavesdrop on this conversation at the Jive Ass Mother Tucker's Club: "... well the way I sees it, Caravan are the group to knock the Shadows off the top spot. I dig the way they use a Hot Potato in the final chorus." Sounds extraordinarily like a "pop record" to me.

TOMMY ROE: "Little Miss Goody Two Shoes" (Probe). Isn't roe something one finds inside fish? E-yuk. I'm sorry, but I just can't stand nature in the raw. Whenever I see some TV documentary depicting the eating habits of voracious snails or slithering toads, I reach for the switch and retch. Tommy tries hard, and at least he is not as stomach turning as is the luncheon habits of elk.

DUKE OF BURLINGTON: "Flash" (Decca). My Lord Duke, you appear to be playing a reasonably groovy piano in a manner not unlike that of Mr Bloo, who, you will doubtless recall, achieved some small reputation as a maker of hits. However, if it pleases your Grace, this will not make such a hit. Now clear 'orf out of it.

KINGSMEN: "Louie Louie" (Wand). A great favourite with today's kings of rock, as most of them started their careers either listening to this number or assiduously copying it a raw beat. It's incredible to believe this was a hit banned for its suggestive lyrics. The drumming is clumsy.



OLIVIA NEWTON-JOHN: ticking over gently



CARAVAN'S Richard Coughlan: sounds like pop

CONTINUING THE

Elton John

STORY

MAYBE great songwriting partnerships, like marriages, are made in heaven. Reg Dwight met Bernie Taupin, however, in a London music publisher's office when Reg was a struggling maker of demo discs and Bernie was a totally unknown lad from Lincolnshire.

Right now, they're just about the most in-demand composers around, with every kind of artist fighting to record their songs. It's no accident, because they've hit on a blend which contains a wide range of appeal as well as undeniable quality.

Elton and Bernie were brought together through Ray Williams, Elton's former manager, and before they'd met, Elton wrote tunes to a couple of Bernie's lyrics.

HOW did the partnership begin?

I met him, but for about six months I didn't see him at all — just wrote the tunes to his words. The first 20 songs we ever wrote — crude things, they were — were published by the Hollies' company. Then one day Dick James, who I'd never met, said: "Who's this Reg Dwight spending all that money in the studios?" and Calab Quave, the engineer, who was quite into what we were doing, went in and told Dick he thought the stuff was quite good. . . he saved our bacon, because Dick said it was all right and signed us up on a £10 a week retainer. That was when I left Baldry — I had a wage coming in, and I could live on it. It was so exciting.

We just started writing songs, and to supplement my wages I used to do odd demos and sessions with people. In fact up to the very time I left for the States, I was still doing people's demos. . . I did the original demo of the Brotherhood of Man's "United We Stand," and I used to sing on all those Avenue records — you know, the things they sell in Tesco supermarkets, the cover versions. I had to do Stevie Wonder, Andy Fairweather-Low, the whole lot. . . I had a ball, we'd have a right laugh on the sessions.

Roger Cook and Roger Greenaway were very instrumental in helping us get on — we owe a lot to them, and they gave me a lot of sessions. We weren't all that familiar with Dick at the time; he wanted us to write Top 40 stuff and so he signed me to a recording contract as well. In fact we made a whole album that never ever came out. I heard it the other night. . . it was so embarrassing, even though I was

I used to sing on all the cover versions — the things they sell in supermarkets

knocked out with it at the time. But Dick didn't like it because it wasn't commercial and we were getting more and more down in the dumps because we were writing what he wanted. He actually entered one of our songs in the Eurovision contest, and it got into the last six; we were brought down with that as well.

Then a guy called Steve Brown arrived and said: "This isn't very good stuff — write what you want to do," which was very courageous of him at the time because he was just a plugger. We were desperate for someone to help us, and from then on we wrote for ourselves. It was such a battle with Dick at first, because he thought we should still be writing Top 40 stuff, but Steve gradually worked his way in and won him over. It was a hell of a struggle, but I'm glad it happened like that. It was amazing the disappointments we had, people were going to record such-and-such a song of ours, and it never happened, because primarily then we were songwriters, and I'm cer-



ELTON JOHN with lyricist Bernie Taupin

tainly not proud of the songs we wrote then.

The first record I ever made was on the Philips label. It was called "I've Been Loving You. . . you wouldn't believe it. Actually we made a couple of singles as Bluesology, both on Fontana. One was called "Come Back Baby," written by me, and the other was "Mr. Frantic. . . the mind boggles. Then we made one on Polydor, written and produced by Kenny Lynch, called "Since I Met You Baby," which also never got anywhere.

Then I made "I've Been Loving You" as Elton John. . . not many people know that, most people think that "Lady Samantha" was the first. "I've Been Loving You" was a sort of Engelbert Humperdinck-type thing.

WHEN and how did you become Elton John?

The last thing I ever did with Baldry was a gig in Scotland, and I flew back from there with Caleb, who was also with Baldry, and the record was coming out. I said: "Look, we've got to think of a name," and Elton Dean was playing in the band at the time, so I said let's pinch that. But we couldn't really pinch Elton Dean, because he might get a bit uptight so we just thought of a name that was

short that went with Elton. It had to be done in a bit of a rush. Nobody liked it — it was awful, but it was the only one we could think of and it was certainly better than Reg Dwight. Poor old Elton Dean's gone on to greater things as well, after I pinched his name.

DO you ever hope for a time when the world will know you as Reg Dwight?
Not really — it's only a name. Reg Dwight is exactly the same as Elton John. It did me a lot of good personally, because with Reg Dwight I had a terrible inferiority complex and to change my name helped me get away from it. At one point I wanted to change it again, but no one could

come up with anything better.

HOW do you feel about that now?
I couldn't get used to it. Even now, when people call me Elton, I think they're putting me on, being flash or sending me up. But very few people call me Reg now — even Dick's started calling me Elton, which is very strange.

WHAT about the clothes you wear on stage: are they a reflection of your attitude to the star thing?

I never grew up wanting to be flash and that, because I'm very anti swish showbiz stuff. I'm not exactly into the Dean Martin/Frank Sinatra bit. I just wanted to be on the stage to show people what I could do, and that's why I got very brought down with Bluesology, because I was just a nothing. There's so many people going around in bands who are afraid to take the plunge or don't get the chance. They really want to break out but they daren't; the only reason I did was because I was so desperate and miserable that I just had to.

The clothes thing is very me. I suppose, psychologically speaking, I was always very fat and I always had to buy clothes that were awful. When you're very fat you can't get nice clothes, and this is probably rebelling against that. I've always wanted to be like a Mick Jagger or something, to walk around in outrageous clothes, but I couldn't because I was fat, and when I lost a lot of weight that meant I could get into things. Since then I've always been ostentatiously dressed, even when I was just writing with Bernie. I used to wear funny clothes. It's part of the fun — I really get a kick out of wearing them.

One day I'll change, but at the moment it's part of the fun and I'm having a laugh and sending everybody up.

NEXT WEEK: Elton answers his critics

A NEW SINGLE FROM CARAVAN
TITLED LOVE TO LOVE YOU
c/w GOLF GIRL



PERSONAL MANAGEMENT: TERRY KING (01 830 1771) PUBLISHED BY ARISTOCRAT MUSIC LTD

Steve Brown—the man who put Elton into orbit

IT WAS Stephen Brown, a former songplugger with Dick James Music, who really pushed Elton John into the big time. For it was Stephen who produced "Lady Samantha," a single which, despite 120 plays on Radio One, sold only about 10,000.

Yet, at the time, scores of discerning listeners — plus deejays like Tony Blackburn and Dave Strydoms — were raving about the record. It was played right across the board, recalls Stephen. "And Elton did a couple of live shows. The very first one, I believe, was John Peel's Night Ride."

Recalls Stephen: "Elton was signed to Dick James' production company. I heard him playing some of his songs, and asked Dick if I could produce 'Lady Samantha.' I hadn't had any experi-

ence as a producer at all. But I'd been a musician. I played baritone sax for a time with Emile Ford and the Checkmates.

"So we went into Dick James' studio. It was a four-track studio and very primitive in these days. We spent one evening on 'Lady Samantha.' After the session, we were all a bit dependent about it. We thought it probably shouldn't be released.

"But within the next 10 days, everybody started getting enthusiastic, and it was released through Dick James' company — on the Philips label. It got 120 plays, but didn't even make the Top 50.

but it didn't get anywhere.

"But meanwhile, 'Lady Samantha' had been released in America as a track on Three Dog Night album which sold a million copies — which helped a lot.

"By now, things were getting a bit out of hand, so we got Paul Buckmaster as arranger — he was managed by Tony Hall — and Gus Dudgeon took over as producer. He had produced Bowie's 'Space Odyssey.'
"Next came the 'Elton John' album, which was received very well over here and in America. Stephen Brown, the man who put Elton into orbit as it were, is now given an album credit as 'co-ordinator.' 'I don't quite know what that is,' he laughs. 'I co-ordinate the sessions, line up the musicians and act as Elton's manager.'"

Jazzscene

Bringing emotion back to free music



JAMIE MUIR: breaking away from conventional 'free' forms

"FREE MUSIC was originally about exploration, about the freedom you get from breaking away from rigid forms. Unfortunately it seems to have developed its own almost equally unalterable formalities."

The speaker is Jamie Muir, percussionist with the Music Improvisation Company and formerly a member of Boris, the world's most outrageous rock band until they split up late last year.

"I'm interested in trying to blow a few holes in the formalities which have arisen in free music," he says, and to this end he's organising a band to play at the next Musicians' Co-operative concert, to be held at Ronnie Scott's Club this Sunday, February 14.

The group will be called A Heavy African Envelope, and will consist of Hugh Davier, the electronics, the voice of Christine Jeffery (both members of the Improvisation Company), Paul Rutherford on trombone, Muir, and possibly an Indian flautist whom Jamie has been trying to contact.

"All the players will be rather on the fringe of the free music scene, except possibly Paul, Hugh's main orientation is

Richard Williams talks to percussionist JAMIE MUIR

completely different, and that represents one pole, Christine's is another, because she's had no experience of the politics of free music, and I'm less involved in it because I've played rock and so forth. That's why I want the flautist, because he plays with a feeling for aesthetics, and I want to see how everybody reacts to the situation.

"The trouble with a lot of free music at the moment is that people have developed individually to the point where they can play something of great interest or integrity, but when they play together there's very little change. Everybody becomes a soloist, and when they play together the result isn't much more than the sum total of these people as soloists."

How will Envelope differ from the Music Improvisation Company, which — on the surface, at least — appears to have similar aims? "I don't know. Recently the MIC has been doing noticeably different things, more in the area of what I want to do with Envelope."

"It's been breaking away from conventional 'free' forms — free musicians have a terrible tendency to avoid emotion in

their playing."

Jamie is hoping that the band will play a piece using two tape recorders. "The two tape operators will record the group's playing, and will be able to play it back at any time during the performance, which will produce multiple layers."

It's often extremely difficult for the listener to determine whether a free music performance succeeds or fails, and I told Jamie that, personally, I just accept the MIC's music for what it is and avoid value judgements on specific performances. "Yes, the last gig the MIC did, we all felt a great deal of success. We enjoyed it immensely... we knew we hadn't failed. For me, success and failure depend on the degree to which you manage to create an alternative reality, and then live in it."

"I want to try and pull the inhuman quality of free music towards the humanity of its opposite pole, till you get to the point where you're right in the middle. The analogy is, with stereo speakers when you're too near to one of them you only get one part, but when you're placed in the centre you get the full picture." Jamie insists that the music he plays should have an element of risk involved, which is why he prized the Boris gig. "When we played to a 'head' audience they always went wild,

but we never got booked back. That kind of thing was actually one of the best characteristics of the band — one of the things about so-called progressive rock that I find most tedious is the undeniable competence of it all. There never seems to be any risk involved, and consequently there's never any build-up from bad to good or good to terrible. It's all on the same level."

"I'd like to get back into rock — I enjoy it because it comes down to the same thing that interests me in free music, which is the nature of my responsibility for what's happening, and to see how much I can detach myself from it without it stopping."

"One of the beauties of free music is that there can be a situation where you think you know what's making a particular sound, so you don't pay much attention. 20 seconds later you think 'I don't know what is making the sound, after all', and you realise that for the past 20 seconds your perception has been totally inadequate, and it's the sort of inadequacy that can give you a new attitude towards your perception."

"It's the area between sleeping and waking, the mid-point again, and the ensuing tension causes some really strange reactions."

"You then have to doubt your relationship with yourself, and then you're really living in the present time."

It has taken Don Ewell a long time to get to this country. Which is a pity because his assured and melodious piano is not half so well-known here as it deserves to be.

In spite of numerous and tasteful appearances on records — with Bunk Johnson, Kid Ory, Baby Dodds, Jack Teagarden and many more fine names, as well as solo and with his various duos, trios and quartets — he has remained something of an esoteric taste.

This is the more remarkable because he numbers among the most accomplished of the pianists still performing in the full-blooded traditional style.

Meeting him for the first time affords a clue to this contradiction. For Ewell is a soft-spoken, unassuming man who is clearly dedicated to the music he loves.

The colourful, often carefree and always

graceful keyboard music is not matched by a bold, dashing, extrovert personality. In a way flamboyant, the Baltimore-born pianeman has nothing about his manner or appearance to suggest that inside is a kind of corporate reincarnation of Jelly Roll, James P. Johnson, Fats Waller and kindred spirits.

Understandably, American writer George Hofer dubbed him "A Quiet Giant" in a Jazz And Pop magazine article. He doesn't seem like a front-runner in the musical race. Which is not to say that he lacks pride in his ability.

Nor does he want for humour. But the humour has a certain wariness, as though drawn from long and deep experience. He looks worried by nature, like a moustached Steve Race, but the expression changes to smiles at the drop of a greeting.

Reminded that this is his first visit to Europe, a continent almost notorious for favouring traditional styles of jazz, Ewell answers in polite matter-of-fact fashion that the explanation is simple.

"I've been so busy over there. I always wanted to come over though. I'd been told many times that jazz is more appreciated here than in America on the whole."

"We planned a visit a couple of years ago, with Harry Martin, but it fell through. I'd just joined the Dukes of Dixieland and didn't want to leave then."

As for this tour, Don says he was approached again and decided to do it. The Dukes? "I asked them for a rain-check. I have a tour of New England right after this one, and then I've been asked to do this album for George Buck's Jazzology label in New York City."

"That will be with a trio, and I've also been asked to make a solo album for Audio-philie in Milwaukee. My last solo album, 'Jazz On A Sunday Afternoon', received a five-star rating in Down Beat, and so did the set with Willie The Lion Smith. No, I haven't so far recorded with the Dukes."

"Neither of those two, the solo album or the one with Willie, was rehearsed. And Willie kept me on my toes, you know, suddenly giving me a break or something. He certainly threw me a few curves."

Ewell's permanent home today is in Florida, where he bought a house about 50 miles from Miami during the final years of his stay in the Jack Teagarden band.

"Yes, I enjoyed working in that band and I loved Jack's playing. You can't get

Don Ewell—piano giant from New Orleans



DON EWELL: first visit to Europe

any better than that. I was with him six and a half, nearly seven years and his death was a great shock to us."

For the past two years or so Don has lived in New Orleans because the Dukes of Dixieland have had residences in the jazz city. His card gives the address: 732 St Peter Street.

This is on the way to becoming a historic address for, as he says, he lives and works in the Preservation Hall. "I'm on the third floor, moved there after I joined the Dukes."

Latterly, the band has taken up regular work at Al Hirt club on Bourbon Street where it plays six nights a week.

"When I'm there we play two shows a night," says Don, "and three or four when he's not. Well, sometimes he goes out of town alone, leaving his band there, and then we do the two."

It's steady work and a very nice place, really, recently re-modelled. They used to have a revolving bandstand but that's stopped. He smiles in appreciation of that, I suppose, and answers a question about the audience. "A mixture of people: listeners and those who just wish to be entertained."

Ewell is optimistic about jazz, which is just as well as the subject is glued to his heart. He loves the New Orleans style but adds that he likes any music that's good,

even modern jazz. "Well, not too modern," he cautions.

Another laugh, and he explains that it's jazz music makes him smile so much. I'd never have lived another kind of life.

"Good music is ageless... do you agree? I studied the classics and learned jazz at the same time. I've never given up Chopin or Brahms or Beethoven."

"I've been playing professionally for 36 years and have always felt very fresh in my work, never bored. You see, jazz is so fresh, that's what it is. If you're in a group that bores you, play with another."

"There have been downs, lean years you might say, but all in all I don't regret it. After all, jazz is a higher form of music than classics in some respects."

"That's right, it's an extension of it, I think, an entirely new kind of music that hit the world."

"A number of influences came together at a certain time and there it was: a perfect example of democracy in music. Each individual is allowed to improvise as he feels but has to obey general rules."

"Each musician contributes in his own free style while conforming loosely to an agreed structure. Otherwise he steps on somebody else's toes."

"Jazz... I believe it's going to come back strong. I think there's going to be another revival. Why? It's such good music that it's bound to interest people eventually, fans and players."

"Well, it has more than three chords, and it's non-mechanical music, altogether worthwhile. The kids will outgrow that over-amped pop. Won't they grow up? After all, you can amplify satisfactorily with one microphone."

I ask the quiet pianoman for a first impression of Britain and a few quick Stateside impressions, past and present.

On Britain: "Everyone very amiable. The people are aware of jazz and naturally more objective about it than Americans. But I think Canada's got you beat for beer."

On New Orleans: "Good food, music and climate. It gets cold sometimes but it gets hot in the summer."

On Bunk Johnson: "A great musician and close friend. He and Louis were the best ever to come out of New Orleans. Yes, we palled together. When he was in Chicago we used to go to the Chinese restaurant a lot."

On Kid Ory: "I was with him about a year and a half. I enjoyed that Ory band."

And, to close, on what he likes most about his own albums: "I like them to sell a bit."

MAX JONES

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Change—by talking people UP

CHANGE. Is it really possible to change anything with music, or to even ease society into a position where what they listen to can change what they feel? Rock is capable of doing amazing things.

I speak only for myself, and as a listener not a musician when I say that I have felt my whole state of mind go through incredible metamorphoses listening to the music of the Stones, Sergeant Pepper, Big Pink, King Crimson and hundreds of other recording entities that have fully used the power available to them as Rock musicians.

I'm not talking of power in the ordinary sense, I'm talking of the power of impact. The fact that a man doesn't ever have to meet the President of the United States to know how much power he has illustrates the difference. When you listen to really good Rock you do meet the men with the power, good Rock comes right out and states its claim to fame. If you are bothering to think about who made the sounds, you are usually already stung.

I don't imagine writing about it will change anything. Many sincere people try though. But I don't read OZ for example, nor IT, they send me friends but I only look at the dirty pictures. Apart from the fact that they're all good papers they are trying to change things by worrying people. By taking people DOWN to realising how low they are. The papers give the impression that the men behind them are worried about life in this society, paranoid about politics, usually very stoned God bless 'em and don't like suburbs like me.

In the States the Panthers distributed leaflets at some of our gigs telling people how much they didn't like us making money out of our music, how much they were aroused by my argument with Abbie Hoffman at Woodstock.

It didn't change me though, the irony is that we are behind them as a whole, but can't help reacting as individuals to other individuals. The ethics are so broad.

In the States Hoffman and his friends went through hell,

and I admire men like Richard Neville who edits OZ, for standing up against what is really an unnecessary purge the hierarchy are aiming at him. But I wouldn't go through it. The only time I am spurred to action is when I feel that I can change the world through Rock, via the Who, via music. We want to change people by taking them UP.

On the McGuinness Flint album there is a song, dedicated to Big Boy Arthur Crudup, Elvis' hero. It's called "Let It Ride." Seems to me that's what it's all about. When Big Boy sings you are his slave. No doubt about it, but you don't care, you dig it, and when he lets you go you feel sad, not happy.

I think Elvis probably learnt how to make the Rock world his slaves by listening to Big Boy Arthur Crudup. That's Rock power, an easy power, and probably the only power in this world that is rarely misused.

Spiro Agnew would disagree, so would anyone else who didn't understand how anything less than Beethoven could be regarded with relish.

THE PETE TOWNSHEND PAGE

Let it ride, hit it right or wrong and don't worry about anything. But don't lose interest either.

I think the frustration young people usually feel with ageing politicians is down to the fact that they too, in their years of learning only how to compromise, let a lot ride. It outwardly reeks of disinterest, but I don't think it is, necessarily.

Caroline Coon was talking in the MM about what she does. I think I could tell her one thing she could afford to stop doing — stop allowing the paranoia of those she helps, and those that SHOULD be helping, leaking into her own life. Don't worry, be happy love. You can really do it, if you know that like Release you are contributing to a changing aspect of society.

It's the politics that hurt I think. Funny enough Rock has the same techniques as politics in a way. It can face up to trouble without giving a hint that it really is affected, and exhibits carefree attitudes on the surface, or maybe even deep down inside, at the same time it is CHANGING things. Usually for the bet-

ter, unlike most political change.

It really doesn't seem to be worth doing anything to me unless it can either do something for Rock or do something for its audience.

The Who's coming performances and film work at the Young Vic will do both. Nothing can't happen. Basically what we do could change our audience, our music, our status and even the way we walk. If it all doesn't change anything else it will change me. That can't be bad.

The Young Vic is a newly-built theatre in the same street as the Old Vic. It was built especially to cater for young audiences, and the mood it puts across is one of adventure.

Frank Dunlop, the adrenalin behind the place knows the limitations of regular theatre. We are beginning to feel the limitations of regular Rock. Frank was originally interested in doing a production of "Tommy." It was when we were discussing this possibility that we both realised that it couldn't do what we wanted it to do. We wanted it to attract both Rock audiences, and the regular Young Vic theatre audience, but also break new ground, bring in totally new faces, young faces perhaps. Most important it had to freshen up the idea of audience.

"Tommy" might have been capable of doing that but we (The Who) didn't really have enough energy to carry "Tommy" any further. We wanted something new, while we're about it it might as well meet our needs and aims more fully.

The aim is change. A change of life style for the band, a change of focus for our audience and a change in the balance of power that Rock wields. The music we play has to be tomorrow's, the things we say have to be today and the reason for bothering is yesterday. The idea is to make the first real superstar. The first real star who can really stand and say that he deserves the name. The star would be us all.

The Young Vic becomes the "Life House," the Who become musicians and the audience become part of a fantasy. We have invented the fantasy in our minds, the ideal, and now we want to make it happen for real. We want to hear the music we have dreamed about, see the harmony we have experienced temporarily in Rock, become permanent, and feel the things we are doing CHANGE the face of Rock and then maybe even people.

There is a story connected with each person that will walk into the Life House, but for now we have made one up for them, until we know the real one. We have music that will stimulate them to stay with us a lot further than we have ever gone before, but what the results will be is still unknown.

Our hero is Bobby, the mystic-cum-rodie that puts all the fantasies in our heads into action and gets results. He speaks for me now . . .

"Music and vibration are at the basis of all. They pervade everything, even human consciousness is reflected by music. Aloms are, at their simplest, vibrations between positive and negative. Even the most subtle vibrations de-



tectable can effect us, as ESP, or "vibes."

"Man must let go his control over music as art, or media fodder and allow it freedom. Allow it to become the mirror of a mass rather than the tool of an individual. Natural balance is the key. I will make music that will start off this process, my compositions will not be my thoughts, however, they will be the thoughts of others, the thoughts of the young, and the thoughts of the masses. Each man will become a piece of music, he will hear it for himself, see every aspect of his life reflected in terms of those around him, in terms of the Infinite Scheme. When he becomes aware of the natural harmony that exists between himself as a man and himself as part of creation he will find it simple to adjust and LIVE in harmony."

Serious chap this Bobby. He is a Superstar no less. He goes on to say . . .

"We can live in harmony only when Nature is allowed to incorporate us into her symphony. Listen hard, for your note is here. It might be a chord, or a discord. Maybe a hiss or a pulse. High or low; sharp or soft, fast or slow. One thing is certain. If it is

truly your own note, your own song, it will fit into the scheme. Mine will fit yours, and yours will fit his, his will fit others. You are what you are, and where you are, because that is what IS.

To realise the harmony, that RIGHTNESS about your own note; even your own life, however you feel it could be improved by change, it has to be revealed. It can only be

revealed by your own efforts."

The efforts of the super rodie and their astonishing outcome can be watched, and augmented by your own efforts at the Young Vic. I'll tell you when.

When the Saints come marching in the Who will be doing a gig at the Young Vic and miss out on the big day. But then, so will the men down the sewers. Someone has to clean up.



MEHER BABA: don't worry, be happy

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Pete Townshend writes every month in Melody Maker

Much is made of Tom Jones's brawn and sex appeal and the dotting middle-aged women who love him. Comparatively little is said of his music. Here Tom talks to Ray Coleman about his attitude to music... and the current scene

DURING his American tour last year, Tom Jones met Bobby Darin. The American singer had adopted a hippie philosophy — renouncing his possessions, changing his first name to Bob, switching his style to singing “meaningful” songs — and generally preaching about the worthlessness of life as a straight ballad singer.

UNCLE TOM



picture by TERRY O'NEILL

Darin went into Tom's room dressed in denims and driving a jeep — a far cry from the swinging Hollywood jet-setter whose earlier career took him to the fringe of the Sinatra school.

Jones was astonished by the sight of Darin, but retained his cool, indomitable allegiance to his role of tuxedo singer. They talked, but found little common ground. Darin was talking about life-styles and how he could not identify with his past.

“Bobby Darin got into his jeep and inwardly I had to shake my head to myself,” says Tom. “I jumped into my Rolls Royce and said to Chris, the driver: ‘Forward.’ I just can't understand what gets into a man's head to swap a limousine for a

jeep, change his whole attitude to life, and want to put behind him all that's gone before him as an artist. Me, I enjoy all the things — like a Rolls — that success brings.”

It's this unwavering policy of “Don't-muddle-with-a-hit-formula” that characterises the Jones strength. His TV shows and concerts do not change radically in format because he believes his power lies in amplifying, instead of changing, all that's gone before.

TOM is patient by nature, but has no time for trendiness among his contemporaries. And this intransigent attitude stretches to the world of progressive music:

“There's nothing progressive, to me, about a lot of groups who call themselves that,” he said, drinking champagne and orange juice. “I can't hear any different

chord changes from these so-called underground groups. All they seem to have changed drastically is the volume: they think that just because they play it loud, it's quality and it's different. But they've made no progress, most of them.”

“Progressive music sounds too much like mock jazz, which I don't listen to anyway. It's sometimes clever, but to me it lacks a basic feel and sound. You can say so much more within a simple four-chord sequence than sometimes people achieve in eight rapid chord changes.”

“You either have it or you don't have it, and the ‘it’ is a feel. The Band have it. That's a good, honest sound that's got nothing to do with volume. But for a lot of today's new groups, trying to make different sounds is just a cover-up for a lack of style.”

“I can't listen to most of the newer groups. And that's not just because they're

loud. I just feel that most of them are not giving us melody, and it doesn't get through. And a lot of it isn't in the top ten either so I can't be that different from other people in my feelings. If progressive music really came through with some new chord changes each time, and appealed to a majority of people, I'd think it more interesting. As it is, it's not for me.”

TOM JONES, universally regarded as a hip-swivelling sex symbol, is a lot more serious about his music than often believed. Cynics and self-appointed swingers think of him as the natural successor to Elvis: manipulated, monosyllabic and musically dull.

Realistically, he is happiest when discussing his career, and feels awkward when people talk of his sex appeal. He's quite shy and releases much of his pent-up

energy on stage. “I enjoy singing; it's my life,” he reflected. “The best way to describe me is as a Welsh tenor with a flair for the blues. Basically, that's where my voice originates, but instead of singing typically Welsh songs I have always loved bluesy pop.”

He believes in treating every show like it's his last: “If there are two shows to do on one night, I can't hold back during the first — it's not fair to my act or to the people who've paid good money to see the Tom Jones show. I like pushing hard every moment I'm out there, and I expect to leave every stage bathed in sweat. At least I feel then that I've done a flat-out act.”

Choosing material for single records — a ballad singer's lifeline — is a headache. “Gordon Mills (Tom's manager) keeps me commercial,” he said. “I would never have recorded ‘What's

New Pussycat.’ Bacharach played it to me and I couldn't see it. It reminded me of ‘Humpty Dumpty’ sort of songs. My attitude wasn't wide-open enough then to see that it could be a direct contrast and a breakthrough. Gordon persuaded me and he was right. I thought it would be a miss.”

“We try to keep a contrast going: ‘She's A Lady’ is good because the last single was ‘I Who Have Nothing’, a heavy ballad. It's a tough job finding really good singles: most up-tempo ballads lack melody. I'm not sure that I'm the best judge: I wasn't all that mad about ‘I'll Never Fall in Love Again.’ Now it's been proved, it's one of my favourite singles by myself, along with ‘Without Love’ and ‘Delilah’, which I like because it was such a hot commercial song.”

“My best album, ‘Delilah’ had the right mixture. Every

song's good on that. I've just ordered all my albums again and I'll be playing them through. I've heard some tracks and they sound so dated! But then five years is going to date anything.”

IN the studios, Tom usually records quickly. He and Gordon Mills know instinctively whether a song is a hot single or better suited to an LP. “We've scrapped one or two sessions completely.”

His current single success, “She's A Lady,” was recorded at Decca's West Hampstead studios one Saturday night. The session had been scheduled for three hours, but they emerged after one hour with three tracks: two possible singles and an album track. “I prefer doing one take if it's possible,” said Tom.

CONTINUED P43



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

MARC BOLAN, teased, stimulated and tempted by the midday wine, loomed around in the rain and stood in humorous mood viewing the vast hulk of Big Guy, an incredible creature whose world revolves around a meagre vault in London Zoo.

It seemed a fine idea to tear away from the world of humanoid fleas that exist around London City, and spend the day at the Zoo, where life, although against nature, is somewhat peaceful. "Ride a White Gorilla" bleats Bolan. It only takes a few minutes with this guy to know what his probable 60 years of life will be used for—fun, with capitals on all three letters, and creation from a clean mind.

Crazy notion

Maybe you attach some crazy notion of deepness when the name T. Rex is mentioned. Maybe you'll be plain biase and boring, mention pixie boots, toadstool armchairs and Noddy caps. Dismiss Bolan as a bit of a dreamer if you will. But in truth, you are wrong.

If normality exists, and when you think about it there's no such thing, then Marc Bolan is possibly the closest to a valid, honest human you'll ever wish to meet. He's open, absurdly funny at times. He might resort to imagery, but that's far from being an own-up. He's an entertainer if you like, an image in a pop world of images. But again, he's honest.

We gorged our meat lunch, and Marc tooted into an omelette. He doesn't eat meat. They serve excellent meals at the Zoo. The wine sped down.

The waitress tells Marc he's a good looking bloke. There's a laugh, and another bottle of wine. Bolan is extremely talkative; you just tap the bottle and it all spills out.

Does it ever bore you to be termed as the National Elf, or the pixie, or the gnome musician, or whatever?

No, it never bothers me. I only hope people write down what they think. I never think of myself like that, because I never see a picture. I don't even know what I look like, you only see it backwards. I've never seen the group on stage, I've never even seen a film of what we do. I've got a sort of idea of the image we want to project, and that's of a human being expressing the feelings inside him to other human beings.

And I'm very flattered that some human beings can listen with love in some cases. That's cool. But I never imagine all the 450,000 people who bought "Ride a White Swan" thought about it. Basically there were probably about 50,000 people who really cared about it. The single thing though is a whole new phase, a phase which I needed, because I was becoming stale.

How has a hit single really hit you as a person?
I don't think it really ever

does. I'm astounded. I don't think you are ever fully aware of it. I think it's important for the fact that people are taking us far more seriously. I don't mean intellectually, but just being noticed by people who just thought us a name that was totally unsellable. And hopefully, because I'm a person and not a pop star. Then me getting into the Top Twenty — as a musician alongside the popstars — opens up a great thing. It's fabulous. I mean the charts used to be full of Beatles and

Cream, but then there was a great lapse when they didn't put out singles so regularly. I'd really like Dylan to put out more singles. Because between such albums there's such a change in character it almost blows you over. If he puts out singles, you'd be able to see how he changed. You'd be able to see where he was. As it is, suddenly he's got a new voice. I mean, to take myself as a writer, I'm not using the same imagery as I did before, and the change is on record for all to hear.

You say your imagery has changed, for the better or worse?
I'm no judge, none at all. It's certainly sold more records, and people are happy to say wow, he's laughing all the way to the bank. But I can't understand all that bit, all I know is that what I'm doing now is appealing to more people. But that's no reason for me to stick to that. I mean "Ride a White Swan" was a song I did in two hours, it was good, fine. I'm conscious now of deciding whether to put out a follow

up, or forget singles completely. But I do think they are important, and possibly we will put another out. Hopefully it will be a hit, because that's fun. I mean we only have 60 years on this earth, and one should fill them up with as much goodies as possible. It excites me at this period of my life to be on the cover of pop papers, when for years we had not one line mentioned. That's a buzz, but not a serious buzz. I never sit down and say, Oh we've got to have a cover. If people say

they want one, then that's a gas. But do you ever see yourself as a pop star, or being changed into one?
No, there's no one to do it, you see. We are all in control of it. We just act naturally. If a pop star is how the people see me, fine, but there's no pressure anywhere. It's fun that's all.
How does it strike you when someone like Jimmy Young plays your record though?
I'm just very flattered. If I

I needed the single—I was becoming stale



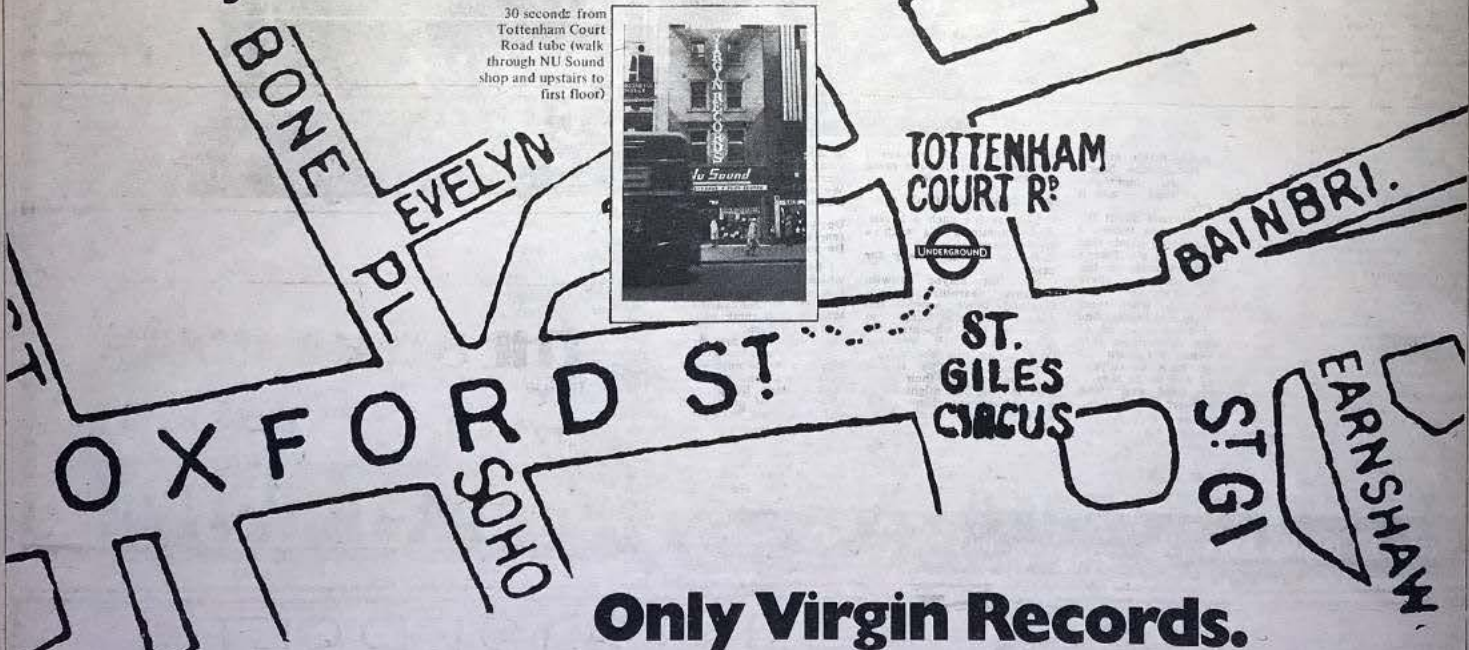
Music is a way of putting my fantasies into reality without hurting anybody



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It's such a hassle—sometimes I feel like giving up

MARC



met him I'd say thank you. I don't care what his motives are, he's just played it, when he needs it. I have no disrespect for any Radio One disc jockeys, but the fact is I never listen to it. As a musician I can't afford the time.

Was there ever a time, maybe a couple of years back when you hated the commercial pop business?

No, never. There were always pop records that I liked, and you could use the Top Twenty as a gauge. People always look to the obvious, to Radio One we are now possible regarded as a brand new group called T.Rex.

Did you ever feel there was a "deeper and meaningful" aura surrounding T.Rex, and the underground units as a whole?

No, look, music is music, and it comes from deep inside one — you can't get any deeper than that. That's why most things that children say are so good, because they don't have to think first. I wouldn't say that my songs are intellectually valid, but I'll tell you certain songs that to me were very important, songs that were written with great feeling. "White Swan" wasn't one of them. But that doesn't matter, it's of no importance. "White Swan" has imagery, some of it is maybe image provoking.

That's very amazing, it's great to be able to conjure up a picture in someone's head. A cat riding a swan blows my mind anyway, because people travel about on jets, and you could fly on birds. What greater thing than to fly on than a giant Condor, or a golden eagle. That's what it's about, it's just a wibe, nothing more. I don't want to write about "Do you love me baby, eh, oh yeh?" If I can write just a bit more than what we've come to expect as pop music, I'll be happy. That "Push Like" song could have been about something, whereas it's about nothing at all. But that's a personal thing. I'm aware you've got

to have a hummable melody — but "Tambourine Man" was the most hummable melody of all time — and it was powerful.

I'm not paranoid about the pop scene, I mean there's a lot of underground bands that I just don't dig at all. There's a lot of bad sounds in the underground today — there weren't five years ago — or three years ago, when there were say only five bands. And they've all made it. A lot of people have jumped on that fad, like when it's worn out and we go back to calypso bands, they will all do that. Does your mind ever take your body over?

No, because there's one thread of sanity that always holds me together. That's why I'll never freak. I've been on the verge of it so many times — almost once a week. You know, I'm going to give up,

I'm going to pack in music. I very often feel like not being involved with people.

Why do you feel that?

Because it's such a hassle. And sometimes it's such a strong hassle.

Can you see a remedy for that? No. But maybe growth, maturity, learning to understand other people. It's always egotistical things you freak on. Like why are they doing this to ME, why are they saying this about ME. Why am I like this? If you can somehow see their problems in you, you might begin to understand them. And you'll perhaps begin to see an answer to those problems. But it does no good worrying about them, because you aren't going to change them. The only answer is suicide — and that's the biggest cop-out

of all time. It's the lowest, I mean you'll only die, go up there, and come down again. We are here for it, it's a lesson if you like.

Do you believe we've been sent here by somebody then. Do you believe in God?

I believe in a cosmic force, which is partial to humanity. I won't say it's God, for God is a term people call things.

Why do you think people go to Church then?

Because they are insecure, it's somewhere to go. I can wake up in the morning, look in a mirror and see God — see a human being. We are all capable of great thought, and if we can channel them into one thing, then they are the Godly thoughts. I'm a very religious person, but not in any set religion. I mean, how are you supposed to worship God. He's very un-

likely to be a HIM anyway, but if you want to visualise God as being Desperate Dan, then that's a groove.

If he comes down he's not going to look anything like you or me. He's not going to come down and say "Hey baby, let's groove." Yet maybe he'd appear to us like that, because he knows that maybe it's the only way we can think.

Are you ego-conscious?

I don't like it, but I'm very aware that I am. I try not to be, but I'm very aware of what I'm thinking. And that's a cancel-out, it never allows the ego thing to go too far. I choose the music industry, or rather the image industry because it was one way of putting my fantasies into reality without hurting anybody, or forgetting myself. I mean you can't still look at a picture of yourself in the papers and think you are still a groove. You can't believe that you are anything above or better. It's a living, and you are still a piece of paper, or card. Whatever that thing is that people think you are — you are not. And if you think you are you're a hung up person.

I know that I would be quite happy to play if people just gave me food. If people enjoyed the music it would be a buzz. It would possibly give me a greater buzz than say

making money. If I made money I'd rather give it away than let it fall into the hands of some cigar smoking dude. What do you mean by cigar-smoking dudes?

You know, the promoter guys who promote Shane Earwig, who's never going to make it in a million years. I don't hate them, I just want nothing to do with them.

If the pop vehicle wasn't available, how would you use your mind?

I'd write science fiction novels, and write on my experiences, and what I feel. Not prophetic stuff. I've always assumed that people like to listen to what I say, maybe I'm wrong. It's not an ego thing, I just feel I'm giving something to people

Sincere

Are you as sincere as you could be?

I don't really know what sincerity is. I'm always truthful. I might be — but I don't think you ever know. I'm a human. What I put down on records is always better than what I project, because it's the artistic side. If we could all wear our fantasies on our coat sleeves, we'd all be Fellini freaks. There are no normal people.

All I'm trying to do is wear my fantasies on my head. There is no norm, I'll say it again, there is no reality, there is no security, we are all dying.

Do you believe in re-incarnation?

Yes, I certainly do. I can remember things from my past lives. The "Children of Karn" is from my past. Things just occur that are inexplicable in normal life.

But what if you were born again as a totally unimaginative person?

It's got to happen. It's part of a person's evolution. I'm sure once that I was a Celtic bard, that would certainly account for my knowledge of poetry, for I wasn't very well educated, and there's no real reason for me being like this.

You talk of your education, what do you think of today's standards?

I'd never send a kid of mine to a school now. I'd rather not have him learn anything. Too much of nothing is being pumped into kids. I don't know what I'd do with him though. It's quite possible that in 30 years all the young people, the groovy people will up and buy a Continent. No politics, no leaders. We don't need them you see. Why do we need them?

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STUDENT STATEMENT



SPYROGYRA: from left, Barbara Gaskin, Martin Cockerham, Julian Cusack and Steve Borill

Spirogyra have a year to make it

If you are a student on the odds are you will have seen Spirogyra play at your college or university. If you are at Kent University it's virtually certain the name will be known.

The band — three guys and a girl, who play what their manager, Max Hole, describes as acoustic rock — have created quite a stir on campuses by getting a sabbatical year off from Kent University to pursue their musical careers.

Of course, this is not absolutely unique — Principal Edwards Magic Theatre got a year off from Exeter — but it is still a rare phenomenon for students to get the blessing of university authorities in discontinuing their studies for 12 months to play in a pop group.

Not only has the band itself, in fact, taken a year off, but also its roadie and hole himself, Max is now working at Trigrad Agency, helping out with agency work for Patto, but basically looking after his band.

He explained the position to me. The band, it seems, has from January to January next year to make a success of the venture. The crux of the matter is that if all six think they have got somewhere by the end of this year they will not return to University but continue in the business.

Hole defines success in various ways: "First of all we want to have an album out, possibly two. (We are sorting things out this week; one or two record companies have expressed interest.) Secondly, the records must be selling well. Thirdly, we must have a lot of work. Fourthly, we have to make sure we're entertaining people. And fifthly, we



the Senate, which is the highest body at the university and is presided over by the Vice-Chancellor. Even they could not make a decision, because they felt they could not set a precedent. So back it went to faculty board level, which consists of the heads of each four departments. And they, amazingly, said yes, it's ok."

(They made only one stipulation. That the six should not disrupt the lives of other students at Kent. This meant, virtually, that they were told to keep themselves to themselves. As a result, they have taken a house together in Canterbury.)

The whole process of deliberation took two months and it was a grind all the way. "We had to write up ten letters, go and see the registrar, and chat everybody up. To be honest, we didn't think we'd get it."

Why did they want the sabbatical in any case? Could they not have waited until their term at university had finished? "That's what the university authorities told us, but we explained to them that we were doing so many gigs a week and becoming, so successful, comparatively, that we didn't have time to do any work. The band has only been going six months, but people were liking us. We had made a tape and Roger Bain, who produces Black Sabbath, told us it was good. A lot of people liked us and wanted us to turn pro. They weren't interested in a semi-pro band."

And parents? "They didn't think all that much of the idea. They weren't particularly angry, but the majority of them were not particularly keen, either. The local authorities didn't quibble, however. They gave us an intermission to the business, but our grants have been stopped for the 12 month period. We have to make a living purely on our own. A lot of the present works out at about the same as a grant — £10."

MICHAEL WATTS

This week's dates

- THURSDAY, FEBRUARY 11:**
 University College, Cardiff: Ralph McTell, Steeleye Span (Cory Hall)
 Salisbury College of Further Education: Stray
 Northern Polytechnic, London: Sings and Symphony
 Ealing Tech: Disco (bar)
- FRIDAY, FEBRUARY 12:**
 Portsmouth Polytechnic: Symbolism (Main hall, Park Road)
 University College, Cardiff: Lindsfarne Mick Saffley (Old Union, Park Place)
 London: Crawley College of Further Education: Rick Young Band and Rosko Road Show
 Liverpool Polytechnic: Spring, Noir and Magic Michael
 Exeter University: Incredible Sings Band in concert
 Ealing Tech: Gracious (Lecture Theatre)
 City Polytechnic, London: Caravan, Stray and Birth (separately)
 Polytechnic, London: Fusion Orchestra
 Goldsmith's College, London: Valentines Dance, with Trimm
 South Bank Polytechnic, London: Jillybread, Czar (Courland Grove Halls of Residence)
- SATURDAY, FEBRUARY 13:**
 Queen Mary College: Martin Carthy
 Sussex University: Having Ruper's Rock and Roll Review, with Tomb Disco
 Hendon Tech: Fusion Orchestra
 Crawley College of Further Education: Sings and Symphony
 The Thunderbolts, and Sam Mitchell
 Ealing Tech: Disco in the bar
 University of Wales Institute of Science and Technology: The K
 Durham University: Strawbs, and Trevor Billings
 Slough College: Cochise, Sweet Thunder and Ginger
 North East London Polytechnic: Yes and Zeppelin "supershow" film
 North East London Polytechnic: T. Rex, Comus (Barking Precinct)
 North Anglia University: Principal Edward's Magic Theatre and Bram Stoker
MONDAY, FEBRUARY 15:
 North East London Polytechnic: Traditional folk, with Cyril Tawney, Chingford Morris Men (featuring Home, Drew), and Dave and Toni Arthur
TUESDAY, FEBRUARY 16:
 Bradford University: Johnny Winter and Magoo
 North East Poly: Tom Paxton
WEDNESDAY, FEBRUARY 17:
 Northern Polytechnic, London: Noel Murphy
 North East Polytechnic: Alice's Restaurant, Yellow Submarine.

THERE seems to be a confusion of standards in the world of music today, with nobody being able to agree on what is good or bad, so I'm going to try and explain what music excites me most at the moment... and obviously I'm going to be talking about Nucleus.

But first, why play music at all? The answer is that if I don't play, or if I'm playing something I don't believe in, I get neurotically miserable and bloody-minded.

It took me quite a long time to realise that I need to play almost as powerfully as I need to eat or breathe.

And, in particular, I need to play a certain kind of improvised music. The idea that the composer is the man who makes the blueprint and that the musicians are simply mechanics on the assembly-line is, as far as I'm concerned, a non-starter.

Also, I must be with musicians whose need to play is as intense as my own, who believe as strongly as I do in the music we're making, and who can express themselves freely and completely in this context.

That's why Nucleus is a dream-band for me: it fulfills all these conditions. It's not just a well-oiled machine that goes through the motions: it's a group of musicians (Karl Jenkins, Brian Smith, Chris Spedding, Jeff Clyne, John Marshall), who are really committed to the music.

And although we have certain written themes, the group music is organic in the sense that anything that happens at any given point in time grows out of what has happened immediately beforehand. This means that it is spontaneous and unpredictable, and the musicians have to listen to one another and relate to what's going on.

For me, music must have a physical feel in the pulse — not the mechanical up-and-down feel of the Polka, but the lateral sway of the blues. It needs to feel there all the time, of course, and to be either hinted at subtly or heavily stated, but it is the basis of Nucleus' conception of the most important ingredient of its music. This physical feel has had various names — soul — swing — groove — funk — and it's vitally important that we believe music should be felt with the body — should make you move physically.

It's not surprising that the further music moves away from this physical feel, from the dance, the more sterile it becomes. I was doing so many gigs a week, and reading brilliant essays "Soul on Ice," points out that this feel puts man in touch with his biological nature and rehumanises him, unving his mind with his body.

Cleaver also pays a lovely tribute to the blues, stating that their universal popularity with people from all walks of life helped American whites to rediscove their bodies in England. Mike Gibbs' music is one of the most beautiful manifestations of this physical feel.

Jazz was really the first kind of music to make some whites attempt to get back to the body, but the Charleston, that universally popular dance of the 1920s, was little more than a beserk Polka, and the jazz influence didn't spread to the same degree largely because of its early associations with brothels and low-life. Also, attempts to respectabilise jazz nearly always resulted in emasculation — the loss of the body-feel. All genuinely creative art is basically anarchic and not respectable, because it questions commonly held values and conceptions. Its greatest aim is middle-class politeness and conformity. Eldridge (Cleaver notes that the Beatles were able to conquer America by presenting a clean-cut, non-sexual image, while playing an aggressively physical music. This made them acceptable...)

So the body-feel is an essential part of Nucleus; it is the thing we think in terms of. It unites musicians and music and audience. Bodies are something we all have in common. And it is from this standpoint that brain and imagination begin their work. The music is, we hope, intelligent without being intellectually pompous, serious without being solemn, something to get high on, something that makes musicians and audience feel good. If you feel that if you were made of cardboard at the beginning of the

It has to be body music



by Ian Carr

evening, you should feel like warm flesh and blood before the end.

Nucleus is not a polite phenomenon, and some of its music is probably offensive to some people. There's a lot of violence in it. Sometimes it needs a violent attack to break through to a creative state, and sometimes the violence is itself the creative end. Anyway, whether the mood is lyrical or violent, we are always giving the best performance we're capable of always playing as if it's going to be the last time we'll ever play. Also, we never tailor our repertoire or mould our performance to suit different kinds of audiences. We are always the same, always improvising, and therefore always different.

Nucleus is, of course, quite heavily electronic, and this obviously has both negative and positive benefits. The negative ones are that we are never at the mercy of the atrocious PA systems or the even worse pianos which are to be found all over Britain. The positive benefits are that we have a huge vocabulary of sounds at our disposal, and also we can regulate our volume from a whisper to a roar. To make as much noise as a hundred-piece orchestra you need only a few hundred watts.

Apart from exploring rhythmic and melodic phrases, we are also experimenting with all the sounds we can make. John Marshall has a whole arsenal of percussion instruments, Chris Spedding can coax a huge range of sounds from the guitar, and Karl Jenkins has a wah-wah pedal and a fuzz-box for the electric piano. And these sounds are in addition to the acoustic instruments we have at our disposal — trumpet and flugelhorn, tenor saxophone, soprano and clarinet, Eklidex (Cleaver notes that the Beatles were able to conquer America by presenting a clean-cut, non-sexual image, while playing an aggressively physical music. This made them acceptable...)

Which brings us to the problem of hype. How on earth can we get people interested in Nucleus when no member of it does anything more sensational than play hard and well? Nobody splits his pants nobody gets himself on fire, nobody vomits publicly or takes his clothes off, nobody talks publicly about Peace and Love.

In this era of the stunt, the gimmick, the big hype, when everyone seems to be shouting at the top of his voice, is it possible that anyone will notice Nucleus? Grave doubts have been expressed from knowledgeable quarters — is Nucleus good enough? Is it not too intellectual? Is it not too much to play long

stretches of improvised music? What is Joe Public going to say... if he ever gets to hear it?

John Peel was quoted in a magazine as stating that "People aren't interested in hearing new sounds... all they care about are formulas, repetitions, and images." (By the way, it's a year since Nucleus was on your show... how about that John?) But certain facts give the lie to all these doubts.

Audiences simply aren't as morose as agents would have us believe. They are open-minded, open-earred, and seem to exude goodwill. Nucleus is a new and uncompromising sound, but everywhere we go the house is packed, the message seems to get through, we are asked to play encore after encore. Our formula is not to have a formula, our image doesn't exist, and the audiences are listening. The only snag is that large sections of the British public haven't yet been made aware of Nucleus. We've played in Montreux, Newport, New York, Zurich, Cologne, Bordeaux, and Brussels, but we haven't been to Scotland or Manchester.

It seems to me that there is more genuine interest in music now than there's ever been before. Agents and promoters need to take a fresh

look at the scene, and instead of trying to reduce everything to the lowest common denominator (a heavy, inflexible rhythm section, simple direct numbers with singable melodies, somebody to chat-up the audience, and all members of the group looking happy and making extravagant gestures) to look for real quality. Audiences are not going to be fobbed off with anything less than excellent, and the old habit of looking for a successful formula and then repeating it ad nauseum soon won't work any more.

Meanwhile, I shall continue to take my pleasure with Nucleus... in the music itself and in the immensely varied personalities of the musicians. One thing you can be sure of — if you come to see the group and everyone looks happy, then they must be feeling happy.

If they're looking miserable, then the odds are that they're probably feeling miserable. The best music comes out of complete honesty, not out of vaudeville. As I said at the beginning of this article, I have a great need to play in the context of this group. And improvising — is a fantastically exciting adventure. The day music becomes just a job for me, just a means of trying to earn a living, will be the day I become an ex-musician.

Ian Carr will write regularly in the MM on jazz-rock topics

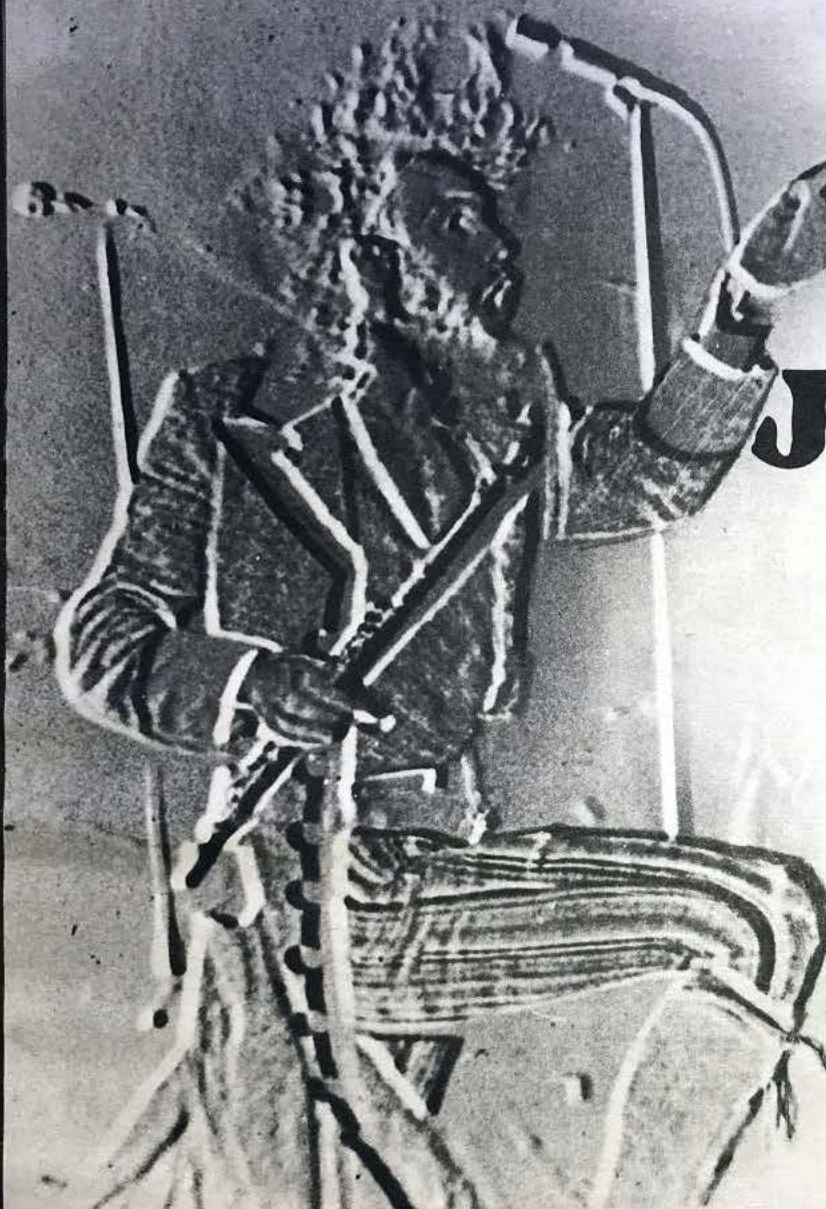
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Friday, 19th. March	Edinburgh The Empire	11.30. p.m.
Saturday, 20th. March	Sunderland The Empire	5.00. p.m. & 9.00. p.m.

pop albums

JUDY COLLINS: "Whales And Nightingales" (Elektra). Rock has always been the art of a single performance: we get used to the way Jagger sings "Sympathy For The Devil," and when we go to see the Stones in concert we expect to hear him repeat it exactly, but with visuals.

Maybe rock needs more interpreters, though, for there are many songs being written which are capable of multiple interpretation: Rod Stewart does a great "Country Comfort," even though he gets the words wrong, while Harrison's "If Not For You" finely complements Dylan's, and Ian Matthews' "Something In The Way She Moves" extracts more from the song that composer James Taylor's original reading. So we come to Judy Collins, whose craft has almost always been to interpret (the writings of others. Sometimes she's succeeded (as with the Tyson's "Somebody Soon" and Joni's "Both Sides Now"), at others she's failed badly, adding nothing to the original versions of "Bird On The Wire" or "I Fly The Poor Immigrant," "Whales And Nightingales" retains this unsteadiness: at one moment she can be sublime (Behan's "The Patriot Game," sung with hardness and real care), yet she can follow this with the emptiest and most banal rendering of "Time Passes Slowly," which may be pretty but lacks the guts and nostalgia of Dylan's recording. Maybe that's not what she's after, but as she doesn't come up with an alternative it's not worthwhile. I don't particu-

Both sides of Judy: sublime and banal

ly care for her Jacques Brel interpretations, either, although "Marieke" is rather better than the extremely superficial "Sons Of." The former does have the benefit of a superb orchestral arrangement by Joshua Rifkin, though, while he doesn't really try on "Sons Of." She comes into her own, though, on "Farewell To Tarbatie," a simple folk melody delivered with ease and grace, accompanied by the sound of humpback whales. This could be an awful gimmick, but it comes off very well. The two tracks titled "Nightingale" are also extremely lovely; the second being an orchestral piece, and are almost worth the price of the album on their own. Inevitably, the album ends with "Amazing Grace," perhaps the most boring 244 seconds ever committed to vinyl. Typically inconsistent, then, but she hits the mark often enough to justify purchase. — R.W.

TIM HOLLIER: "Sky Sail" (Phillips). Arrangements mean so much when applied to a host of rather similar songs alike. The depth which John Cameron achieves with his original and thoughtful treatment of the album is one very solid reason for listening to it. He arranges ten songs, while Ed Coleman does the remaining one. Between the two of them they effectively avoid clichés.

Most of the songs are written in part or in full by Tim. Also included is Cameron's "Flowers In The Morning." Tim sings with a delicate smoothness, but take away these arrangements and some of the songs would not stand up to repeated plays. — A.M.

URIAH HEPP: "Salisbury" (Vertigo). Uriah Heep are trying to be original with their Danish Fjord vocals (the sort of sound produced by someone falling into a Fjord on a cold day), and that originality is pleasing. But the thing with originality is that it can only be used so much before it becomes a tedious bore, as it does in this case. The title track, "Salisbury," is a clever attempt at getting down to some serious composition, and for the most part it works. I'm looking forward to their next album, because this is a hundred per cent improvement over their last. The next one should really be something. — M.P.

MARVIN, WELCH AND FARRAR: "Marvin, Welch and Farrar" (Regal Zonophone). Hank Marvin, Bruce Welch and Jon Farrar's first album together really is a gas and deserves a listen from every ear. So what if it does sound not unlike Crosby, Stills, Nash and Young? Remember, Hank was Britain's first guitar hero and could it not be possible that



JUDY COLLINS: typically inconsistent

Graham Nash was influenced by him in his younger days? In fact most of Britain's musicians must have been — go on, admit it. Hank Marvin has become a top class song writer, proving the fact with the song his long-time male Cliff mutilated last year, "Throw Down A Line." Hank sings it as it should have been sung by Cliff, with the guts and conviction of a man who believes in what he is doing. — M.P.

TIM BUCKLEY: "Starsailor" (Straight). Tim Buckley is very much a left-field man; several years ago he was one of the Orange Country Three, a New Wave folk singer whose identity was confused with all the other Tims, Toms, and Phils brandishing guitars and singing songs of social significance. Now here he is, making some of the most extraordinary mutant-rock music I've ever heard. If your ears are open to Nico, Albert Ayler, and Neil Young, I don't see how you can resist Buckley, because he's providing a new direction in which rock can join the New Music, and although he seems to synthesise I'm sure his developments come from within himself rather than from outside. "Starsailor" is a phenomenally substantial and provocative album, using all kinds of techniques to build up a totally original atmosphere. Part of it comes from Buckley's voice, which

has a harsh, naked tone, and the songs, which avoid clichés like the plague and contain unusual intervals and phrase lengths. The arrangements are superb, making full use of the band: Buzz Gardner (trumpet, flugel), Bunk Gardner (tenor vute), Les Underwood (guitar, keyboards), John Balkin (string bass and bass guitar), Maury Baker (drums), and Buckley on 12-string. The overall tone is 'relaxed acoustic,' and allows for such unorthodox delights as Buzz Gardner's flugal obbligato throughout "Down By The Borderline" and Bunk's acidulous tenor on "The Healing Festival." The title track is a daring exploration of space moods which Sun Ra would appreciate. With stunning vocal distortions which also work well on "Monterey." I know that I haven't described this music adequately, but everyone interested in genuinely creative music should hear it. Quietly and confidently, Buckley is working at creating a body of work which may eventually outshine all his contemporaries. It's a far trip, but it's worth hanging on to the fins of his spaceship. — R.W.

SWEET SLAG: "Tracking With Close-Ups" (Transatlantic). From the sleeve: "This album represents a trail of images where been, where seen. They are very fierce, iconic images. These tracks are not mere artifact, they are intensely personal, involving a great deal of idealistic responsibility." More and more, rock is becoming confused by statements not verbal and musical — which are literally meaningless; we're getting caught in a web of Newspeak, self-deception, and it's not doing us any good at all. Sweet Slag, a comparatively new band, are Mick Kerensky (guitar, vocals), Paul Jolly (reeds and flute), Moth O'Neill (bass guitar, trombone), and Al Chambers (drums), and on the evidence of their first album they're playing in an area somewhere between rock and left-time, with some skill, but honestly not a lot of originality. Kerensky is the composer, and his writing is harshly contemporary, jagged and straight-ahead, and it's pleasant to note that Kerensky sounds more like the Laughlin than the Jolly, that Jolly is a rather considerable musician, Chambers and O'Neill stoke the rebellious, virtuosic lot of convoluted improvisation, and they're obviously a very worthy band who deserves to be Laughlin this year. It's important to remember that Trane was in his mid-Thirties when he gave birth to "A Love Supreme." — R.W.

THE PARTRIDGE FAMILY: "The Partridge Family Album" (Bell). The Partridge Family are a phenomenon peculiar to America, the entertaining clan, which goes way back to the pioneering days. Brought together for a television series, the family are not a family in the sense that they are related by birth, but they do look like one anyway. The music on the album is particularly good with the same compelling beat that the Tamla Motown people have been producing for years. Their forte is more likely to be the singles market and I cannot see the album getting off the ground until the television show is imported to our shores. — M.P.

GOLIATH: "Goliath" (CBS). I heard this album, when it was still in tape form and not fully mixed, on enormous great speakers last year in a tiny little Denmark Street music publisher's studio and thought it was an extremely fine piece of work. Now the rough edges have been removed, and even on family-sized equipment it's still some album. Little Linda Rothwell, the five foot nothing soul machine has a voice usually reserved for women twice her girth. Each of the group has something to offer with their particular instrument, none of them — Joseph Rosbotham, flute and teno, Malcolm Grundy, guitar, John Williams, bass guitar, and Eric Eastman, drums and vibes — are virtuosos, but each of them have a natural gift for putting their talent over. If you don't feel like laying out the money for the album, get a listen to their single "Port and Lemon Lady." It's bound to convince you to buy the whole thing. — M.P.

THE FLYING CIRCUS: "Prepared In Peace" (Grove). Oh God, not another peace album, not more protest songs. Save us Lord, it's enough to make a pacifist sweat to get up and shout someone. Well I suppose I'd better put it on and get it over with, but there's no mention of peace in our time yet. "Israel" that's nice too. Now there's a song about a train ("3667"). This is a good album. The Flying Circus, an Australian group, play tasty acoustic music, forgetting the clichés. Sometimes their vocal harmonies sound a little too much like C.S.N. & Y, but there's no harm in that, because they are not deliberately copying them. Have a peaceful time, get a listen to The Flying Circus. — M.P.

FRANKIE VALLI: "Frankie Valli Solo" (Phillips). Some nice listening on this package from Frankie Valli without the other three Seasons. Near perfect arrangements, harmonies and melodies make up a set of 12 songs which Four Seasons fans will inevitably rush out to buy without a second thought. There's a jazzy arrangement of "Secret Love" and "Can't Take My Eyes Off You" and "The Sun Ain't Gonna Shine Anymore" swing like proverbial punda-lums. Most of the selections are written by Bob Gaudio and fifth Season. Bob Grove who produced and directed the record. — C.C.

BALLIN' JACK: "Ballin' Jack" (CBS). Ballin' Jack play angry violent music in the context of a rock band dressed up with spluttering brass and soaring gospel harmonies. Sounding not unlike Santana with brass, this, their first album, is enough to establish them as a band to be reckoned with. Ballin' Jack must be a gas on stage with their compelling beat that demands of you to get up and start bopping with them. Ballin' Jack sum it all up in their song "Street People," when they say "We're got to find a new thing." — M.P.

ALAN JAMES EASTWOOD: "Seeds" (President). "We at President" strongly believe that in Alan James Eastwood we have discovered a talent to rank alongside the best contemporary songwriters of today. Eastwood reads pretty strong handout included in this package. It goes on to compare Mr. Eastwood with Neil Young and Elton John — but unfortunately there's no "Only Love Can Break Your Heart," or "Your Song" to linger in the mind. To be fair, most of the songs are pretty well produced with interesting arrangements. A lot of them sound similar though, and the singer sounds terribly corny when he dedicates a certain song to his loved one. Best track in my opinion is the opener "She's Getting Married In August" and "Seeds" which has been released on a single. — C.C.

MORE ON PAGE 43

blues singers insist on



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Yes, yes, yes

YES: "The Yes Album" (Atlantic). A quality of sound and music has been unleashed that will surprise even hardcore Yes admirers. At last — their third album gives justice to the band many believe is the finest in Europe — and America. The song-writing and instrumental ability has always been well known. Oddly enough, I recall a musician from another group complaining that Yes should write their own material. Gently it was explained that all the excellent songs he admittedly enjoyed, were originals, by Chris Squire, Jon Anderson and Steve Howe. But Yes music has a tendency to sound more rounded, mature and lasting than most group riffs. Their songs sound as if they must be standards like "Yours Is No Disgrace," "I've Seen All Good People," and the melodies that make up the three sections "Starship Trooper." From the first bars, the vibrations emitted somehow guarantee this will be a hit album. There is a consistently high standard of engineering and production, which conveys the three major facets of the group's style and appeal. These are the sensitive lyrics and vocal style of Jon Anderson, who also receives fine vocal sup-



STEVE HOWE of YES: lasting music

port from Chris and Steve; instrumental sophistication and good taste in arrangement; the individual artistry of musicians like guitarist Steve Howe and drummer Bill Bruford. Now they have managed to combine all the delights which make Yes such a popular and satisfying stage act, one can enjoy their album without the feeling that it isn't doing them justice, or that some of the spontaneity is missing. There is a lot to discover in a Yes performance. This most playable album will help bring many more on the trail of good music. — C.W.

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BLIND DATE



with Mickie Most

■ **MICKIE MOST**, one of Britain's most successful record producers, sat through Blind Date in his Oxford Street office listening to the records on his enormous stereo outfit. Having been in the pop music business a long time Mickie gave a straightforward, but comprehensive, criticism of each record.

LINDA RONSTADT: "The Long Way Around" (Capitol). Who is it? She sounds famous, but I can't place her. There's a lot of distortion on the record isn't there, maybe it's just the cut.

Is it American? The voice sounds like a mature Mary Hopkin. The song didn't do all that much for me, and I don't think we are going to find that in the hit parade, but the performance was good. All these record labels are getting very flash aren't they?

CHAIRMEN OF THE BOARD: "Everything's Tuesday" (Invictus). Nice bass sound already isn't it. Americans have an ability to drive their musicians right, in Britain we try to push it too hard, make it too fast. This must be the Chairmen of the Board. Nice record, really nice. I'm sure it will be a hit. Good one, really nice one. Amazing. Holland, Dozier and Holland didn't write it, I suppose it must have been written by the group. Disastrous situation that, when performers want to write their own material, but this is a good record. I'm certain those musicians are so good because coloured people have a more lazy feel to everything they do, they're a different race, and this comes out in their music.

ALAN BROWN: "Wanted Man" and "Forever" from the album Listen (Island). When I listen to a lot of groups like this, they get labelled progressive but this is pleasant. When I think back to my first interest in music, it wasn't rock then but jazz, all the records were melodic and interesting. Then the jazz men started getting progressive and I couldn't listen as a fan. This record sounds to me like they have spent a lot of time getting the feel. When the brass comes in they get the Stax feel and the feel of a Chicago studio I went to a couple of years ago. I can't remember the name now. It amazes me how British groups are playing blues and selling it back to the teenagers in America. Is it because they are white? I thought the vocal was very good, a lot of time was spent arranging and it all comes out of their heads. This track sounds like they enjoyed doing it in the studio, a few tricks and echo and it's just monumental to me.

VIKKI CARR: "I'll Be Home" (CBS). Vikki Carr. I don't like this type of record. I'm not a great fan of girl singers, although I do record some. It's got all the right ingredients

for the Vikki Carr following, and should do well in America.

AMERICAN GYPSY: "Gypsy Queen Part One" (CBS). That's a loud one. No I don't like that, it sounds as if the 16-track machine has taken over the song. It's just trying to rely on noise to cover up the music. I don't reckon that's going to find its way into my heart. I long for the days of the Byrds and Sonny and Cher to come back. They had all the balls, but they were pretty and had colour.

THE BROOKLYN BRIDGE: "Down By The River" from the album The Brooklyn Bridge (Buddah). Like that thing I saw in your paper, Love Affair to do Led Zeppelin — this sounds like Brooklyn Bridge doing a Led Zeppelin. Much better record than the last one, and quite a nice tune. Nobody in the world can beat Americans when they are singing harmony or doing modern dance, as in West Side Story. I like that, not a hit, but it's a nice one.

EDWIN STARR: "Stop The War Now" (Tama Motown). It's Edwin Starr isn't it. Nice. Americans really are the guffers with this. Very hard to get that sound without being crazy. That guitar (waves his fingers through the air to give an impression of floating). Yeah that's nice. Bloody good record, and I hope it sells. I don't know about the tune, but it's really well made.

WARHORSE: "St Louis" (Vertigo). Send you mad locking at that label, Vertigo isn't it? It's mad isn't it. It would be so much better anyway, and a bit more tasteful. Before the record has hardly begun it goes up a semitone.

URIAH HEPP: "Bird Of Prey" from the album Salisbury (Vertigo). High voice. No, I don't think they could top the first 25 seconds, but the song lets them down. There's no lyric to it. These things just don't happen, has a bird of prey ever taken you away? These things just don't happen do they. I don't really like that one. You're either a writer or you're not, and there are only few real writers. I hear thousands of songs and it's amazing to me how some of them even get onto demos.

ISAAC HAYES: "You've Lost That Lovin' Feelin'" (Stax). You've Lost That Lovin' Feelin' was the best pop record ever made. No one can take on the original record. The song was the best pop song ever written. Phil Spector passed himself in the production, and the performance was fabulous. To record this for a single, no. For an album or for live shows I'm certain he'd enjoy singing it. But I can't erase the original, I think Isaac Hayes doing this is wrong. I don't know what he's going to do with this, the other must have sold about seventy million copies.

B. J. THOMAS: "Oh Me Oh My" (Wand). I like this song. B. J. Thomas, yeah, he sings this nicely. This is a better song than people gave it credit for first time round. Sounds better coming from a male singer than a female singer. Good luck, nice singer B. J. Thomas.

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Richard Williams begins a two-part interview with ISAAC HAYES. . .

ISAAC HAYES is already a giant of black music. Yet three albums ago, he was little more than one half of a very fine song-writing team which churned out hits for Sam and Dave, Carla Thomas, and other Stax acts. Neither Hayes, nor his partner David Porter, looked like potential superstar material.

But Ike has made it, and how. Those three albums—"Hot Buttered Soul," "The Isaac Hayes Movement," and "To Be Continued"—have sold millions of copies, topping the American pop, R&B, and jazz charts for months on end. Right now, he's one of the hottest contenders around.

The man himself is something of an enigma, at least to outsiders. His publicity pictures have him looking mean, moody, and mysterious, bare-torsoed and hung with stark, symbolic chains, head ecstatically shaken, omniphent.

But when you meet him, he's charming to a degree.

He approves of his image of inaccessibility, though, and doesn't deny that he's known to surround himself with heavies. He doesn't intend to go the route of so many exploited black artists, and he's prepared to defend himself in that cause.

His office is phenomenal, the talk of the company. Reclining behind his long desk, he's surrounded by good hi-fi, a small colour TV, wild printed walls, fringed carpets, and sci-fi lighting, plus a womb-like chair with speakers in the headrest. It's so freaky that, on my way out, I actually had to enquire which particular panel was the door.

**MM IN
MEMPHIS**

■ How did you arrive at the idea of extended songs, like "Phoenix"?

Well, it wasn't really an idea, I just felt that to get the tune over the way I wanted to, it had to be a long version. I was given the opportunity to arrange and cut it as I saw fit, so I did it with no pressure. At the completion everybody said: "Yeah, it's hip, but it might be too long." But I took the selfish attitude that if it doesn't sell a copy I'm satisfied with the arrangement and the performance. When I was cutting it I wasn't conscious of the time I didn't even think about that.

■ Did you do it in one take?

"Phoenix" was, yeah. I just started. I was sitting at the organ and we had kind of a rough-time mixing it down because of the bleed from the organ on to the vocal track. I just started rapping and then went on into the song.

■ I wondered if maybe the idea came from the old style of gospel preaching.

Looking at it afterwards it's kind of in that style, but I didn't think about it like that. . . I felt I had to do it to sell the tune, especially to get it over to the black market. It had been introduced to the pop and Country and Western markets, recorded by quite a few other artists, but it hadn't really gone over big. black. So I took it on down to Soulsville, with a story that they could identify with.

■ Is everything you do aimed in terms of the black market?

Yes, I guess. . . one reason because of me being black, and the other reason is my approach to the songs. A large percentage of the sales on all my albums are black, but it's beginning to spread over to other markets; there's an almost immediate response on the jazz market.

■ How do you feel about going on the jazz chart?

Well, when I was younger, my understanding of jazz was a tune being improvised. . . chords, progressions, things like that, and also improvising even from a vocal performance. When I was rated as 'jazz' I was in a sense embarrassed, I didn't consider myself a jazz artist. Sure I play with arrangements, and I like to get off into an idea musically, but when you get greats that I had admired for years, the acknowledged great musicians of jazz, and I beat them on pols and things, I get scared. But they rate me, and I accept it as long as someone is accepting what I'm doing.

■ Were you surprised by all the success?

Yes I was, just by a lot of people saying it was a good album but it wouldn't make it because it's too long. I just accepted the fact that it wouldn't be a hit, but like I say I was well pleased with the performance and everything, and when it started to sell I was . . . surprised.

■ So how did you approach the second album, in the light of this success?

Same way. I didn't do any preplanning. I feel as if you would preplan something like that it might not come out right with a natural feel, so I just waited until I felt it. A lot of times I'd get into the studio, producing other acts, and I'd work myself up, getting really keyed up and in a studio mood, and then ideas would just come. I'd think of a tune and say 'OK, let's cut

Super star of soul

it' and when I'd cut it I'd listen to the track and when I'm in the mood I'd put my vocal on. It all comes in moods. . . I'd get in a mood to put the strings and horns on, and then I'd get in a mood to call Dale Warren, my co-arranger, and I'd convey my ideas to him and he'd get them down on paper.

■ Do you write or read music?

No, I can't. I can play the parts and give him the voicing of the orchestration. I hum the lines, and sometimes I put it on cassette, humming along with the track, and he writes it out and we iron out the bugs at the actual session. When that's done I give it to Pat Lewis, one of the singers, and she puts in the vocal background. Sometimes I inject some ideas that I might have, but basically I give it to her and she has a beautiful imagination for back-up singing, and when she's through all we do is mix.

■ One writer put down "To Be Continued" as "black Muzak." How do you react to that?

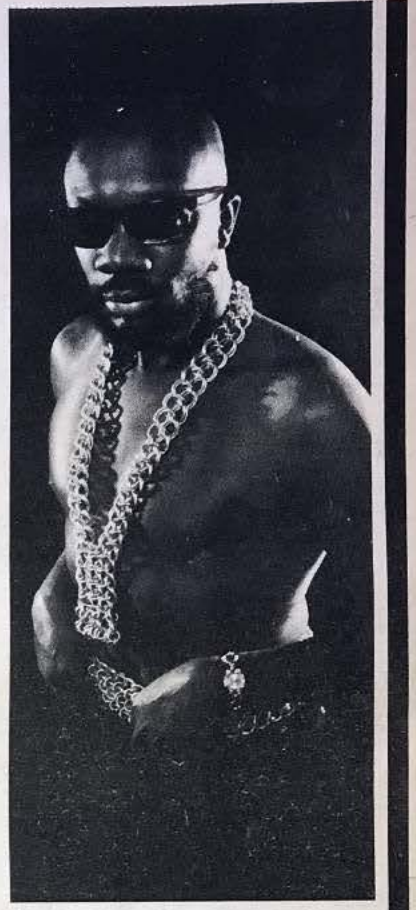
I read it. I was surprised, but I just chalked it up to ignorance of what I'm doing, of what I'm all about. You see some writers when they don't understand a thing they attack it, and he doesn't see where I'm coming from. Like he says, a man whose written songs for Sam and Dave and people like that. . . sure, I can also sing like that. David and I at one time

contemplated going into a duo, but that has been done, that has been proven. So I want to do something different, something fresh to the people.

It can't be so bad when you've got gold to prove it. . . it must be saying something that somebody wants to hear. But whenever something different comes along you're going to get criticism as well as acceptance, so I was ready for that the moment it happened. Everybody has a right to do what they want to do as far as music is concerned, because music is free and that's the way I did it. I feel that there should be no restrictions in music and arrangement, even in message. Music is the universal language — that's what keeps society together when nothing else will work.

He said it was a gimmick on "Our Day Will Come," the sound of crickets and that, but that was no gimmick — it was to try and give a clear picture of what was happening on the front end of that tune, and I've had letters from fans saying that they're in a similar situation, that it gives them something to hang on to. If it means something to somebody, it's no gimmick. It's something that I feel. That critic made an ass of himself — he's no God to say what's what, and neither am I. I just do what I feel and if people don't accept it I don't try to force it on them.

■ NEXT WEEK: the future — back to the roots.



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TWO-THIRTY P.M. Seagulls circle ominously overhead, and a grey ceiling of cloud presses the dusty blasts of a north-easter along the paves.

No, there's really nothing very romantic about getting it together in a pub just north of London's Kings Cross. Still it's a change from country cottages. And the music's good, that's what counts. Since Dorris Henderson left the old Election very little has been heard of her. Now she's back with a new Election and one that promises some enterprising sounds.



BARBARA THOMPSON: Mrs Hiseman

Barbara— jazz girl with sax appeal

IT WOULD BE silly to dismiss Barbara Thompson — who giggles — as being a jazz saxophonist, and wife of Jon Hiseman, full stop. There's more to her than that. There's a near-nude photograph for instance that she nudges, with embarrassment, across the table. Then there's her writing.

Maybe it would be more vital to take her writing first, because that matters. The fact that she's teasingly attractive, and freaks, are just the excellent finishing touches. She'd left Jon a steak to cook for lunch, and abandoned her household duties to talk, and giggle at will. There's something warm about her, but we won't go into that. "I've really got a lot of writing to do at the moment, and in fact have done a lot of writing. It's fabulous for me to have a thing like the New Jazz Orchestra to write for. "The pattern of the stuff I'm writing will, I feel, be for a 17 piece unit. This will include violins, and I want to use a church organ. "I did a Jazz in Britain last September, which resulted in me doing an awful lot of work. It ended up with me writing too much.

"I mean, I don't try and compete with anyone as far as my music goes. I just play what I like. After my earlier stages doing musical cabaret, I suddenly wanted to be creative. Maybe that was like a pop group, and automatically the things I did became my own music. My hand came into being, a good quartet, and everything we do is original."

Barbara admits to being firstly influenced by the "modes" of Coltrane. "But because of my training within the Royal College of Music, I became a cross between classical and jazz — and that cross thing seems to be quite different. The stuff I'm doing is fairly heavily written because of that. I do give plenty of scope for the soloists, and not by just putting down a sketchy tune, that maybe just bides time before that solo."

Did Barbara still do much work with Colossus? "No, not much now. The last time I really played with them was on the album 'Daughter Of Time.' I was on almost every track. But I'm really concentrating on my own things now. To me now, Colossus are such a complete group, they don't need anyone else from the outside. Dick Heckstall-Smith is writing beautifully — much to my regret!"

"I couldn't really see Colossus doing any of the stuff I'm writing now. They could play it central well, but their need is for strong material — with immediate impact. And — I feel the stuff I'm doing is not in that idiom. You see, it's just pure jazz."

With writing for a larger unit, wouldn't Barbara like a permanent unit — maybe a 17-piece on stage all the time? "I'd love to. I really would love to. I'd like a three or four piece front line, strings around me, and a couple of percussion men. But nowadays, when the bookers of a gig ring up and ask you how many, they turn pale when I tell them it's a quartet, and not a trio. Moneywise, you are worth what you draw. I look upon making music as a pleasure — I've got other bread and butter things apart from that."

What sort of things were they? "Well, there's commercial work, there's playing at dinner dances for a couple of hours, TV jingles — which is good loot. I used to do a hell of a lot of pop sessions, but pop bands seem to be using less brass front lines. They prefer the Mellotron. I think what I do is typical of how most jazz musicians survive."

"I think when I first entered the live jazz field I was a little scared of the amount of people in it that I respected. But it turned out not at all like I expected. I got much help from them. Phil Seaman, who I was terrified of, turned out to be great. I was so happy."

How did Barbara see her future? "Well Jon gives me a lot of help, rhythmic help. He's got a marvellous ear for shaping music, and he therefore helps to shape my things. I think what I'm writing will be reasonably successful. I notice all the time that audiences will listen, and listen hard. They are interested in my progress. I know I'm never going raking in much money, but I'll always carry on as well as I can." — ROY HOLLINGWORTH.

The ec

material. "I really didn't want to get back into the folk club scene as a solo singer, with just the auto-harp," Dorris explained. "There were so many things I wanted to do. Once you have worked with a group it's a bit difficult to get back again. It was a matter of getting someone to put up the money."

Fortunately Billy Goff, manager of the Faces, has taken an interest in the group, so the busi-

IN an upstairs room in E block at Pine-wood Studios Keith Moon is talking to Jimmy Carl Black, a big, raw-boned Mexican Indian with deep bags under his eyes and a long black pig-tail held in place by a silver clip. An ex-Mother, you may recall.

"It really would be too much, man," he tells Moon, "if you could send me all The Who records. My kids really dig your group and they'd kind of like it if you could autograph the copies for them. Here, these are my kids." He fishes in the pocket of his cowboy shirt, a fancy deep blue in colour, and pulls out some photos, laying them on the dressing-room table.

Moon murmurs his appreciation and then turns to his "Minder," his valet Chalky. "Get track to send those albums to Jim's address," he says. He pauses. "Hey, when do you go back, Jim?" he says suddenly.

"Well, I gotta be getting a flight tomorrow," the reply is drawn slowly. In that case, Moon says, he will make sure he has them by the morning. "You got that Chalky?" he remarks. He walks to the door, flinging a last remark over his shoulder. "And Chalky, don't forget to get some bottles for the party tonight."

The party. Everybody is talking about the party, and

KEITH MOON, dressed up as a nun with a painted white face, was chasing Ringo Starr through an orchestra pit set in a concentration camp. Ringo was carrying a harp and Keith's wimple was poking out the eyes of the violinist. The whole scene was surrounded by barbed wire so there was no chance to escape. And machine guns from the limpani level were trained on the conductor.

Sounds rather bizarre, even in these days of Monty Python mania—but it's all part of Frank Zappa's "200 Motels" film which was being shot at Pinewood Studios last week.

The part of the nun was to have been played by Mick Jagger, but Moon took over principally to get some experience of appearing before film cameras before working on the Who's own film on Sunday.

It was fortunate that I met Keith at his Windsor hotel at the appointed time for his special chauffeur Chalky, who had been wrongly informed that Keith had the day off — and Keith wanted to get to the studio. An emergency call had come through to say he was wanted on the set — and Keith was penniless and stranded at the hotel.

"We've been filming all week and last week and it's just like being on the road again," he told me as I strode hastily towards Pinewood. "I was only supposed to be doing two days filming but it has turned out to be much longer because I keep cropping up in crowd scenes as well."

The whole movie is based on a group's life on the road — those with experience of that are used to what is going on. We had Wilfred Bramble to take one part, but he gave it up in despair because he

ever there came bit p actor sheb Mr. beca show Th 5.30 shoo 200 that bean be 4 Man, the of n what Moth boun skin that strate his Bel stylis there

Eclectic Miss Henderson



DORRIS HENDERSON: delighted

ness side shouldn't give Dorris any worries. Musically, she is delighted with the way the group have adapted to her approach since they came together late last year.

Why had she used the name Election again?

"To be perfectly honest Election built up a bit of a reputation and I wanted to take advantage of it." Dorris also felt that the word election described the kind of music they do, and identified

the group as the meeting point for a number of influences. "I want to do all kinds of music. I don't want to be hampered by what other people think I ought to do."

The material they are playing contains some of Dorris's own compositions and work by a number of contemporary writers. Keith Ralph McNeil and Mike Chapman. But their treatment of this music makes it misleading to call them folk-rock if the term brings to

mind the styles adopted by groups like Fairport Convention. Dorris was quite adamant about the type of song she wanted.

"It's got to be sure, something. It's got to have something I can identify with. I just refuse to sing tripe songs that don't mean anything."

Did she want to write more songs herself?

"I'm not really a writer. I don't consider myself a writer at all. The reason that I write is

because someone hasn't put into a song what I want to say."

Concentrating as she does on singing, Dorris needs to be heard above the group. At the same time the music needs to be exciting. She stressed that this didn't depend on volume.

"To me words are important to understand what a singer is singing about," she concluded. "I tend to think that comes from a folk background. You really don't need to play loud."

PAPA'S GOT A BRAND NEW BAG

Michael Watts with a bizarre despatch from the set of Frank Zappa's new venture—the film version of the controversial 200 Motels

You know it, and so do the two tea-ladies, pushing past with their laden trolley. "We know you, you're Ringo," they call out, nudging each other. "No, I'm Zappa, Frank Zappa," he says very deadpan. "That's Ringo," pointing to Moon, who is hiding behind a grotesque, fleshy mask of a wrinkled crone. "And that's Paul," he says, stretching out his hand.

"No. We've seen you; it's Ringo," call out the chaps, disappearing up the corridor. You can fool some of the people some of the time. But...

Studio A is rigged up like a small mid-Western town-ship. There is a blue-painted liquor store, a butcher's with its white walls flecked with blood, and just opposite, the wooden front of a boutique, in the window of which hang a few soiled dresses.

Walk through the casbah tassels of the boutique door and you are in a mock cafeteria, complete with fake jukebox, fake food and the life-size dummy of a blonde in a black-tasseled dress, sitting at a table with her legs apart.

the fierce hotness of the arc lights. Then there are the various technicians, mostly middle-aged men with grizzled faces and diffident grins; the actors and actresses, waiting for their scenes to come up, and the casual onlookers, like the tall, distinguished guy with his small blond son, who is trying to explain what groupies are:

"What's a groupie, dad?" says Neil, and his father pauses and thinks slowly. "They are fans of pop groups and follow them about," he says after much reflection.

"Well, mmm, that's about the half of it, I reckon, and I look up to see Miss Lucy of the GIOs, deep in petulant conversation with an assistant director. She doesn't wanna be in this part of the movie, she whines, because she don't have nuthin' to say, and anyway, nobody can goddamn see her because the boutique front is in the way. She tosses her short head of dark brown hair and pouts full-lipped at him.

Don't be silly, he tells her. They have four cameras on the scene and she is sure to be featured on at least one of them.

He delivers the payoff: "Don't forget, you've been paid to be in this and you're going to do it." She stalks off, her bottom moving rhythmically up and down behind her mauve silk flapper's dress, and her arm trailing a similarly mauve bra down Main Street, like a kid pulling a toy.

"Gee, it's tough being an actress," mimics David in perfect American. David is a very impressive-looking cat, who appears to be an assistant co-director. He is very tall and rangy, with a black sweater and trousers, white shoes and a red cloth cap, that perches on his head above big shades. A pair of cans look permanently glued to his ears, and every now and then he says "yeah, Tony" or "right, Tony," the Tony in question being Mr. Tony Palmer, who is directing the movie from a control room outside the studio.

This guy David paces in

brooding fashion around the set, slinging out sardonic asides every once in a while from a mouth that is incessantly grinding chewing gum. When he is not doing that or talking to Tony, he is shouting "cut," though maybe he should have said: "Once more from the top?"

Vicar

Scene 21, Take Four, is the scene that manages to make it past Tony and David to the actual videotape. Howard Kaylan and Mark Volman, vocalists with The Mothers are walking into Centerville. I say walking; rather, it is a curious stylised shuffling that gives them the appearance of clockwork figures.

"Centerville — real nice place to raise your kids," they say in these very stylised, zombie-like voices. "Liquor stores! Rancid boutiques!" They gaze around in stylised appreciation.

A vicar walks down Main Street, his hands clasped piously together. Drunks topple out of the liquor store. A policeman strolls up and down, swinging his night-stick. A schoolmarm steps out very primly, her nose in the air. A girl in a white party frock and a kid in a cowboy suit zigzag in and out of these characters in playful pursuit of each other. Then, Volman and Kaylan close the scene by shuffling out off-camera, their heads working mechanically up and down like dolls. Really, it seems a very stylised movie.

It all goes in the can and there is a break for coffee. Returning, I take a look-see around the set. Don Preston, one-time keyboard man with The Mothers, is playing a snooker on a table set up in Redneck Eats. He is wearing a black cap and black hat, and seems oblivious to everything that is going on around him. Suddenly, he puts down his cue, picks up a little camera, and shoots: at nothing in particular. He takes his cue again and carries on playing. His face is a large blank.



ZAPPA and groupie

everybody is going to be there: sound technicians, cameramen, lighting experts, bit part actors and big part actors — the whole movie shebang. And not forgetting Mr. Frank Zappa, of course because after all it is his show.

Artificial

It's all very unglamorous and depressingly artificial, but clever nevertheless, because right next to the cafe there is the exact replica of a bar, its half-moon counter ringed with bottles, and right across the main street there are four mock house-fronts, whitewashed with green squares of carpet outside, like neat lawns. And standing on the carpets are cardboard models of a redneck with turned up dungarees and a can of beer in his fist, and a Mr. and Mrs. Average, all permed hair and suits.

Avoid the wires snaking around the set like tramlines, sit down on the porch steps of a ranch, and take note. A lot of people have got the same idea. There are various photographers milling about, zoom lenses dangling from their shoulders, their faces white and sharp, like the rest of us, in

Various members of the Mothers are wandering around in bizarre costumes, in particular Mark Volman who is wearing a black bra, panties and girdle. Girls taking the parts of groupies are in abundance.

Half an hour later Keith returns in the nun's outfit with his painted white face. There's a delay while a dance sequence is being shot and Keith shows me the orchestra set where his chase with Ringo was filmed.

"I was rushing around there and it was no joke with half a ton of denim around me," he says, indicating his nun's habit. "I think I asked who the hell was that. They were all clutching their Stradivarius in horror in case Ringo's harp smashed them."

I asked how this scene fitted into the plot but he didn't seem to know. He did mention something about being raised from the ground on wires and flying into the sky.

"We had Tony Curtis down on our set yesterday and I was chatting with him. He does all his own stunt work and apparently he did a death defying act yesterday and they discovered the camera had not been working properly. He didn't want to risk his luck by doing it again," said Keith.

At last the procession scene is underway. To a background of "Penis Dimensions," just about the entire cast walks down the street carrying lighted torches. There were about 20 guys dressed as Ku Klux Klan followers in the procession and the torches create enough smoke to reduce visibility down to a few yards. For of the torches makes a big show of picking his nose during the scene. Nobody seems to mind.

At 5.20 exactly filming stops. Film

technicians are strict union men and everything shuts down with remarkable speed. Keith changes arm most of the cast make for the bar where talk centres on the organisation of the party on the Friday night — the last day's filming.

Not surprisingly Keith figures pretty high in the organisation of the party, directing Chalky — who has since re-appeared — to purchase bottles by the dozen and arrange music for all.

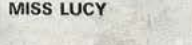
Back at the hotel over dinner Keith talks about his role in the film and in the Who film. "I am really only doing this film to get the hang of working before cameras. I've never been on a film set before so the experience will come in useful for our own film. I'm not doing this for the money, and I suppose anyone could dress up like a nun and do what I do. But it's great fun to do and nice to get out of London for a while. I am thinking of buying a house near Windsor too."

"With our own film each of us in the group is being given a section to write for themselves so I'm thinking of having my bit shot in Bermuda so we can all go over there. I don't know what the film company will think about it though," he adds with some doubt.

A few drinks later and I'm in no mood to be driving back to town. The spare bed in Chalky's room looks inviting and the next thing I knew it's Friday morning. Keith is already down for breakfast — looking as if he's never been to bed at all. Maybe he hasn't, but he's as much energy packed to his frame as three of me. It's always been evident in his drumming and it looks now as though it will be evident on the movie screen too.—CHRIS CHARLES-WORTH.



RINGO and Keith Moon



MISS LUCY



MOTORHEAD SHERWOOD, Howard Kalen and Mark Volman



JIMMY CARL BLACK



MISS LUCY, Motorhead Sherwood, Miss Angela and Mark Volman



KEITH MOON with Miss Lucy and Miss Angela

Blue Moon!

didn't know what was going on. Ringo's chauffeur took the role instead.

Pinewood is situated in the green fields of Buckinghamshire near Iwer Heath. Hidden from the road, it encompasses acres of film sets, both inside and out, linked by corridors resembling tube stations. It is centred on what was once a rambling country home, which today houses the offices, dining rooms and bars.

The film set for 200 Motels was a street in "anytown" USA. Keith showed me round, explaining who was what and apologising for his late appearance. Shooting starts very

early in the morning — at an hour when most pop people are midway through the night's sleep.

Someone suggests that Keith puts his nun's costume on for a procession scene and I am left to watch the action. Ringo is eating a custard pie and leaning against a wooden cut. He's made up to look like Frank Zappa with black hair everywhere, moustache and tiny beard below his bottom lip. Frank Zappa is rushing in and out with suggestions. Director Tony Palmer is not on the set. He's in an office with monitor TV sets showing him what's going on and speaking through a closed circuit radio to the stage director.

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jazzscene



JOHNNY DYANI: heard it all before

Johnny Dyani, working for Africa

IF SOUTH AFRICA were free, Johnny Mbizo Dyani would pick up his bass, put his arm round his wife and go home tomorrow. And nothing, apart from a heavy financial proposition, would persuade him to leave again. As far as he is concerned, Europe and America have nothing creative to offer a musician who has heard it all before.

A couple of years back, Dyani and drummer Louis Moholo left Chris McGregor with whom they had come to Europe, and spent over a year on the road with American soprano saxophonist Steve Lacy. "I thought this thing was interesting but in the end I found myself wondering," said the bassist. "I realised I'd heard it all before in South Africa and played it, too. There was nothing new in what Lacy was doing."

Where Johnny is concerned, South Africa, or the whole of the African continent, is the central hub of today's musical dynamism. "In Europe they admire the Americans so much

but the Americans are copying us. It all comes from Africa but the South African musicians are not strong enough within themselves and don't have enough belief in what they can do. They let themselves be used. Take Hugh Masekela, Spear — they're making money out of Africa but it's up to them to work for Africa!"

According to Johnny, the only African musicians who are playing hard and being true to themselves are pianist Dollar Brand and the drummer usually associated with him, Makhaya Ntshoko — "He's a musical hero just like Milford Graves. They're the drummers for me because when we play together, it's an exchange, I play bass for them and they play drums for me."

And as far as his other South African compadres are concerned, Dyani feels that they have been too influenced by their Western surroundings and are guilty of selling out. "I'm trying to work for Africa so that Africa can work for me," he declared. "Where the other cats are concerned, the instruments are playing them, instead of them play-

ing the instruments, I mean, I refuse to be played by an instrument!

"Chris McGregor's musicians are not doing what they were talking about in South Africa, they are losing their way and letting themselves be influenced by Americans and that's why I find it difficult to play with them. They let the people choose what they should play and I can't go along with that any more. I must have freedom at all times and I don't want someone else to find work for me."

Dyani's involvement with the Chris McGregor band started when he was playing in his native East London, where trumpeter Mongezi Feza also developed his career. Dyani was working with pianist Tete Mbambisa and singing, too, when McGregor came through town minus a bassist. Johnny got the gig and ended up at Antibes in 1964. He was just 19. Although he never had any formal training, the bassist plays with an impressive technique and an academic touch.

He explained that he always had "a bass sound going on in me," even before he actually owned an instrument. "I didn't look for a bass, I just wished for one! I started when I was around thirteen and it wasn't easy. Tete was going to Johannesburg to take part in a competition but I refused to go with him. I wanted to be serious about it and I didn't like the idea of competing."

His single-mindedness is nothing new and if anyone is a dedicated musician, Johnny is the man. "I developed on my own and had no influences. I couldn't afford to play somebody else. Music passes by and I never criticise to say it's wrong or right. I listen to Bach today and Dollar Brand tomorrow. I've never worked. I've always been involved in music. I'm trying my best to come up and be known, but I always wanted to be known only by musicians."

Working at the moment with his new group, Earthquake Power, Johnny is waiting for a call to join Don Cherry in Sweden. He has worked off and on with Cherry ever since they met and would have been on the Blue Note "Where Is Brooklyn" album except that he was marooned in South America with Steve Lacy. Cherry is one of the few musicians about whom he is openly enthusiastic.

"I met Don in Rome and the minute we saw each other, our eyes just clutched together and we laughed! It was just like we'd known each other from birth. I don't dig any of the European musicians so it's very hard for me to stay here. If I play with Sonny Rollins or Don Cherry and come back here and play with somebody who's playing Sonny Rollins or Don Cherry, it's a pressure and I can't stand it. And over here these musicians seem to know so much and talk so much."

"With Don we don't seem to need to talk, we just communicate, but musicians here are always saying 'this should be an F or a G or something.' Musicians — all musicians — I just feel we shouldn't speak, we should just play music when we meet because the moment we open our mouths, we tell lies. That's my philosophy, you could call it."

For Johnny, music has become a religion. "It has put me where I never thought of being. What it has done to me, nobody could believe. I had bad times but I tried to follow the music. Some time ago I used to try to let music lead me — even into clubs and to the people. Now I let music judge for me."

VALERIE WILMER

New music - by Matrix and Coe

YOU'RE LIABLE to find jazz musicians in all sorts of unlikely surroundings these days. Especially the younger ones. So it hardly surprised me to see Tony Coe's name among a group which included Jane Manning (soprano), Tristan Fry (percussion) and Alan Hacker (reeds).

This group, named the Matrix, is completed (when in full strength) by pianist Paul Crossley and reedman Francis Christou. All are familiar with what, for want of a more accurate term, is often called "new music making."

What is that? Don't ask me; I haven't witnessed it yet, and the Matrix have so far performed only once or twice.

But I know Miss Manning is a soprano singer, and that the group can and does muster three more sopranos (of the saxophone variety) for its interpretation of Britten's "Love Song" and one or two other pieces.

"New music making" could give a false impression here. Matrix is not — repeat not — one of your freedom-loving avant-garde jazz combos preoccupied with liberty, progress and open improvisation.

Mozart

Its repertoire takes in Bach cantatas, Mozart divertimenti, Purcell, Frescobaldi, Mendelssohn, Stravinsky, Poulenc, Stockhausen, Messiaen, Cage, Dancworth, Wheeler.

Dankworth (John) and Wheeler (Kenny) are writing songs for the group, and a typical Matrix programme includes at least one jazz interlude listed simply as solos on tenor sax by Tony Coe.

The best thing, I decided, was to seek elucidation from the horse's mouth. So to Hampstead where, in an upstairs flat with a view, Coe was preparing something at the piano for his latest recording session with Brian Lemon.

Asked to explain Matrix he said that really it was reeds — nobody plays flute, for instance — the trio of hornmen (himself, Hacker and Chris ou) playing a good assortment of saxes and clarinets.

These three reeds are nucleus, so to speak, and Hacker is the leader. "A freelance musician who plays all the clarinet family," Tony describes him. "It's basically three, we're the kernel." Some of the pieces feature just one musician. "Like the Britwistle, on which Alan does that multi-note thing."

And what about the tenor solo? "I do an unaccompanied jazz improvisation; I played it last year at the Edinburgh Festival. An up-tempo thing which stops and changes tempo, and sometimes has no tempo."

"It's refreshing to play on my own, not having to stick to the pulse or any particular harmonic basis — though often I do. In fact I use that blues theme you suggested as a departure; then it goes into different things. I enjoy doing it."

"It is free-form, I suppose. Some of the avant-garde has rubbed off on me."

"We've recorded a few pieces with the Francy Boland band which have free bits in them. Some are modal and some are atonal in effect. But they've still got Francy's stamp on them, you know; the way that he writes and treats his instruments."

"The sonorities he gets, that's the thing. Yes, I enjoyed playing them. Well, anything for a change. But I think it's a mistake, for example, to write some serial music just for the sake of it."

And, returning to Matrix, how about the name which has an honoured place in the literature of discographers and record collectors? No connection with matrix numbers, I assume.

Tony says I need to ask Alan Hacker really as he thought of it. "Because it means a womb, a thing in which anything is embedded. It has to do with the structure we use."

Structure? Right. When



TONY COE: 15th Century music

funds and other circumstances allow it, the group performs in the round. And takes its "round" along with it. "The audience and musicians are enclosed by a vast, easily erected tubular steel structure designed by Keith Critchlow."

I've been shown colour photographs of this adjustable framework and it looks exciting. But looks aren't all.

The designer speaks about the electromagnetic spectrum being interpreted as a "wave vibration system of increasing octaves on which both sight and sound can be expressed as well as the invisible wavelengths."

Of his setting for the music, he says: "It is a setting where the different vibrations of human appreciation can find echoes and a logical meaning, where there can be a greater appreciation of the unity of a performance, and a more sensitive understanding."

Scott's

Tony says the group is probably getting a gig down at Ronnie Scott's, and he hopes the structure will go in, too.

"You can change the shape of it, so it should be okay. The band sits in the middle on a platform and the people surround us. It would get the musicians off that bandstand."

How would he describe Matrix? Isn't a jazz group, is it?

"Partially," he says in a non-committal tone. "It all depends. We play pieces in their own right, all the way from 15th Century music up to the present day."

"That early music was very dance-like, had a sort of momentum to it. And it allows for some embellishment — the little run or trill in keeping with the character, the language of the time."

"The idea is to play the music as was, or as far as we know it was. I think it's legitimate to bend a note, or slur up to it. They used to do that probably. And harmonically it was so free, before they clamped down on it. Purcell is incredible."

I took it that Coe was finding Matrix rewarding. "Invaluable," he says. It has taught him several things, acquainted him with a lot of music he didn't know well. "It is exciting but I enjoy it."

He's also found he has to use two clarinet mouthpieces — one, with a long, open lay for jazz, and another for his "straight" work.

"To get full control for the Mozart, which is done by two clarinets and bassethorn, I use a more restricted lay. No, the reed doesn't really come into it though I use a harder reed with the closer lay."

Tony Coe is a professional all-rounder whose work ranges from radio and recording sessions here and abroad to film dates, club spots and engagements with the Clarke Boland Big Band or Coe-Wheeler & Co.

Speaking of which does the Coe-Wheeler group still exist? Tony says it does if anybody wants it. "We don't get many gigs but we have got a recording coming up for Philips."

"I like writing and it's taking up more of my time lately. It's compulsive, I suppose; I suddenly get a yen to put something down and I do it. But it has implications professionally."

"Obviously I'd like to do all things for Coe-Wheeler. But there's so much material with Kenny, and I like playing his things — harmonically they're quite wayward. So I've been a bit lazy there. Now I want to write for the band, but in fact — might even start tomorrow."

MAX JONES

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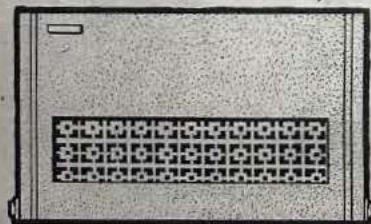
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Mogul — the well balanced band

IN THIS age of massive super-amps, and intricate guitar-workings, it's interesting to note that the P.A. is becoming a vital part of a band's amplification breakdown. Gone are the days when the P.A. was used to announce raffle ticket winners — in fact, with a band like Mogul Thrash, the P.A. becomes the main feature — controllable and successful.

Mogul Thrash, the big band led by ex-Colossus guitarist Jimmy Litherland, rely on their P.A. to a greater extent than most bands. Only the bass guitar remains "on its own," while the rest reach the audience through an intricate, and fully varied P.A. set-up. Jimmy himself only plays through a standard Vox AC 30 — which he picked because of the sounds obtained. The AC 30 is not a big amp, but that means nothing with the present Mogul Thrash set-up. Raf, roadie and electrician in charge of the band talks enthusiastically about the P.A. — which has already brought the band much praise.

Balance

"No musician can ever tell what his sound is like to the audience. With having everything through a really efficient P.A., it means that with the help of audiometer's I can control the balance perfectly. Raf actually sits with the audience at gigs — 60 ft. leads are used — "I can hear the same sound that the audience hears, and mix at will."

The P.A. system calls for the use of ten mikes, and the complete range of W.E.M. speakers. "Most bands tend to ignore using the full range, when in fact it really makes a P.A."

The Mogul Thrash unit is powered by a 600 watt P.A., using normal slave units, and one monitor. There are then two cabinets, each containing two 15inch speakers, topped by four horns on each. This immediately makes for 100 watts each side.

Hi-Fi

There are then two more cabinets containing two hi-fi double-cone speakers, plus a total of 12 10inch speakers each side. The monitor consists of two 4x12 columns, specially constructed for the brass section.

"If you are going to use hi-fi, then you've got to use one in which the frequency range is reached with each speaker. We've found that this set-up gives an excellent coverage of frequency for brass and voices. We've found that putting most of our eggs into the P.A. has brought a fabulous sound, and also a sound that's fully controllable. There's only the bass that's independent of the rest, because putting that through P.A. causes difficulties. Waving to our other roadie corrects it anyway!"



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a four-page MM survey

But in the past 10 to 12 years, there has been a formidable build-up through 30, 50, 75 and 100 watts to 200 and 250. And, by using a series of slave amps, a positive bombardment of 1,000 watts has engulfed audiences at open-air concerts.

The success of amplification lies in specialised production, enterprisingly based on current requirements. Amplification equipment is now made to create the sound musicians require, and has therefore virtually been "designed" by them.

Demands

It is as up-to-date as their own personal music, and it will go on keeping step with changing trends. It is producing a fortune for the musical instrument industry, and suppliers are hard-pressed to keep abreast of demands.

In this special four page supplement specially devoted to amplification, the MM spotlights the current group scene in all its aspects.

It shows why amplifiers are big business, and also provides helpful advice and information on equipment that has, in many cases, transformed the ever-developing music scene.

Mayor of Sound City

SOUND CITY must be the smallest city in the world. Its population only just reaches double figures and the Lord Mayor's chamber is hardly up to Guildhall standards.

But it has a Lord Mayor — of sorts. He's 46-year-old John Marriott who presides over a workbench of valves and speakers in a cramped workshop below the main showroom. He's a surgeon of the amplifier business, operating, dissecting, grafting and transplanting amps to suit individual customers' requirements.

And his customers number the cream of the pop world. Only the other week George Harrison was in there buying a dozen new amplifiers. All Fender 50 watt units, to be precise, in order to produce the sound he wanted for studio work on his triple album.

Singers and guitarists bring their problems to John who is probably more responsible than anyone else for the certain exclusive sound that groups strive for to gain recognition.

He's been in the amp repair business for 25 years, the last eight at Sound City. He started out with J. T. Coppock, just about the oldest music firm in the country, and in those days a 10-watt amp was pretty powerful. When Sound City was born he was the automatic choice to head their servicing department.

"The majority of top groups from the Beatles downwards come here," he says. "We do all their repairs, and repairs for American bands who are touring in this country. We do the conversions because they have different voltage settings in the States."

"We do hundreds of different modifications on amplifiers but mainly we are specialists for Fender, Marshall and, of course, Sound City equipment. We get fellows in here wanting all sorts of weird modifications. One group wanted a special guitar for a TV programme with a microphone sticking out of the front with a goose neck on it so he could walk around on stage instead of standing by the mike stand. He had a fuzz unit and a treble booster built in as well."

"Many of the groups these days are using smaller equipment instead of the huge stacks of speakers. What they do is have a small amplifier,



GEORGE HARRISON: a dozen new amps

a mike in front and put it through the PA system as well. The tendency is moving away from the massive guitar amps.

"We also find a lot of rock musicians get a hearing illusion. They think that their equipment is not as loud as it used to be because they are getting so used to hearing it so loud. Consequently they think it is either distorted or the power is down but it is usually just their hearing playing tricks with them."

Among the top names John has dealt with recently are Led Zeppelin and Eric Clapton who came to him for the

Dominos' equipment. Dave Swarbrick has his violins "electrified" by John and numerous bands rely on him for making up leads with obscure plugs on either end.

"The Who used to be in here every week during the days when they smashed up their equipment. We don't see so much of them since they gave up the kicking business," he says. "Jimi Hendrix was always in this shop, and there's always a few road managers dropping in to see if there's anything new on the market for us to demonstrate."

"Yes come in here for all their gear. We have just done

a big deal with Family and Tremeloes and Moody Blues are regular customers too. It's more like a club here at times than a shop with them dropping in for coffee and a chat.

"Because we do such a lot of work, we are also just about the cheapest shop when it comes to servicing and repairs. We pride ourselves on being fast too. We can check an amp over in 15 minutes provided there is nothing wrong with it and we buy our components in bulk from the main factory so there's always a good supply."

"Each individual group want their own sound these days and we have to try and produce this for them. This is a fairly recent thing because they were all satisfied with the standard sound from the amp. If they want a harsh sound they buy Marshall gear, if they want a clean sound they buy Sound City and if they want a very clean clear sound they buy Fender amps."

John is an expert on feedback, the whining sound that comes from holding a guitar too close to an amp at a high volume. He's designed a filter gadget to cut down 85 per cent of the feedback — and he is also in the throes of designing a guitar with a sliding pick-up that can be used to get a bass or a treble tone by just moving the pick-up closer or further away from the bridge.

When he leaves the workshop behind, there's another side to John's character. He's also the Pearly King of London — like his father and grandfather before him. Above his workbench there's a snap of Mr and Mrs Marriott decked out in an outfit not unlike the one worn by Pete Townsend on recent Who shows.

In the Pearly capacity John has travelled all over the world appearing at charity functions. Not surprising when you consider that he started his career at 14 doing the electrics for a fairground.

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All in a Knight's work

SEND for Ian Knight — that's the plea of many groups and their managers when they are going on the road or staging a big concert. It's a tribute to his ability as a sound engineer and gift of being able to get together all the technical aspects on a gig.

Knight's current notable achievement is his handling of Centipede, a difficult task because he has to supervise the sound balance of 50-odd musicians playing a huge spectrum of instruments. But he has fingers in several pies. He has not long returned, for instance, from a tour of France with Family, where he acted as tour manager, and a good deal of his time at present is being spent at London's Central School of Art in Southampton Road where he is teaching theatre design until March.

The theatre in fact, has provided the background to his current activities. He spent six years as a designer working at the Belgrade in Coventry and the Welsh National among others, ending up in London as a manager of a studio which made theatre props.

This job gave him lots of interesting outlets, including work at Covent Garden, on Brook's "US," and several stage musicals — "like that terrible Camelot."

It was in 1967, the year that pop finally came of age, that his involvement in music began. He formed an association with Keith Allbarn, an environmental sculptor, who had a gallery in Kingsly Street which made a hit during the onset of psychedelia with its staging of small happenings.

This, in turn, led him to work with Victor Schonfield and his experimental music ventures (Schonfield, incidentally, brought over Sun Ra recently) and ultimately and inevitably, of course, to UFO.

"I was never directly involved with UFO on a permanent basis," he says, "but I helped out there at certain times when my theatre background came in useful. People from UFO often came into the gallery and I ended up doing a structure for the Softs and working with Joan Littlewood."

The Soft Machine, in fact, were his first major introduction to the new pop scene. He went to France with them and was involved in several mass media events at Alhambra's gallery in which they had an interest. His involvement with pop culture increased when he organised a festival in Parma in 1968, at which Hendrix, Count Basie, Burdon and Georgie Fame were due to appear.

This never materialised, but from that moment on he has worked full time with rock bands. For a long time he was production and stage manager at Middle Earth, and he has been associated with numerous well-known names, such as The Doors, The Airplane, The Byrds, and the Floyd.

With Centipede he is in charge of the technical side, although this involves extraneous tasks, such as employing the people who are required to shift equipment. It's a tough job.

"Centipede poses an almost impossible problem," he says. "What it needs is special equipment which is custom-built for the band. It needs things to overcome the problem of thousands of miles trailing across the stage. But the band doesn't have the money, unfortunately."

"Initially we used WEM equipment, and that did the job pretty well, but then we had the problem of borrowing the different stuff. Charlie Watkins was amusing in this respect, actually, as were the Softs. But this time at Coventry we had HiWatt. I'd used HiWatt at Implosion and liked it. They have developed their biggest speakers, and these we used. We took the risk of having the bigger HiWatt cabinets, and accordingly we cut down the distortion."

"From that point of view HiWatt has been the best. The cabinets can take all that enormous amount of equipment without distorting."

FRANCIS MONKMAN, lead guitarist and keyboard player with Curved Air, has some forthright ideas about the importance of amplifying equipment.

"Any group planning a budget to go on the road should be prepared to spend at least 75 per cent of their money on good amplifying equipment," he says.

"For instance, a good guitar can sound terrible if played through a bad amplifier. Conversely, a poor guitar can be made to sound good if played through top-quality equipment."

"The PA system should always have priority over everything. If you can afford to buy, say, 600 watts for your group, don't get two 200-watt stacks for your guitars and a 200-watt PA for your singing."

"Get two 50-watt amps for the stage and a properly balanced 500 watt PA with a mixer and something to work on, preferably from the back of the hall."

"Mix the instruments and drums with the vocal, and you have a far superior sound with much better projection, and a possible 500-watts boost from solos, etc."

"We have in effect two 500-watt PA's which work by walking, and each consists of five slave amps, powered by an Audiomaster mixer feeding an X129 stack, eight 4" x 12" columns and an assortment of horns."

"This system will fill any hall, with the possible exception of somewhere like London's Royal Albert Hall, and can be used either as 500-watt stereo or 1,000-watt mono."

don't get me wrong: that's for that particular size of band; it's not to say that HiWatt is necessarily better than WEM overall. At the moment, though, they're the two best types."

Another problem he sees with Centipede lies in the arrangements. "With a lot of the sets you have everybody blowing like mad and somebody doing a solo over the top. If you could split into sections it would be easier, but that's a totally different question."

Although he realises he cannot solve every problem, he is certainly very thorough in his pursuit of perfection. Obviously, with Centipede he has to see that the stage can accommodate that number of people. For that reason he turned up at Lanchester, a few days before the arts festival gig there, and had the stage moved for that night from its position next to the long wall of the hall to a sitting at the end. He was pleased with the arrangements at Coventry, though. The stage was just the right size, he explains, whereas at Bordeaux and the Lyceum it was too small.

What other equipment did he advise bands to use? "Well, I personally like the Vita Vox equipment of Altec Lansing. A lot of the American bands use Altec Lansing speakers, but in England they're only really used in the theatre."

I said I had heard a story of how a sound engineer with a group had been killed because of a combination of the group's loudness and the strategic placing of their equipment. I felt, I said, that many roadies and bands were not aware of the power that had been placed in their hands. He agreed, and said he was not surprised.

"Strobe lights, for instance, affect the heartbeat and music can really hurt at certain frequencies, although they differ from person to person. But in the normal run of circumstances, these factors will do no harm, because most bands are not too professional. Very few lightshows, for example, are really technically into what they're doing. But they could be dangerous, if used 'calculatedly.'" — MICHAEL WATTS.



PA has priority over everything by Curved Air's Francis Monkman

"No sound is perfect, and you will never be completely satisfied, but if you start building on the right principles, you will never regret it."

"A word of advice: don't rely on getting distortion effects from the amp-speaker set-up. So many British guitarists who follow the Clapton-Beck tradition have fallen into this trap."

"It is better to use a fuzzbox to obtain distortion and then put

this sound source through a good quality amp-speaker system. This way, you'll get a cleaner, crisper sound, more akin to the original effects — albeit 'distorted' — you originally had in mind."

"And be sure your speakers can handle the power output. That they can give you the right 'gutsy' sound without any loss in frequency response due to amp overloading, and there's no danger of blown speakers due to overloading."

"We make some fine equipment in Britain, but I still think British manufacturers have a lot to learn in the development of speakers. "For instance, we have a Lans-

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TRANSISTOR RECEIVERS AND AMPLIFIERS, by F. G. Rayer. Focal Press, 36s. (£15.00).
THE MICROPHONE GUIDE, by John Borwick. Focal Press 7s. 6d. (37p).
LOUDSPEAKERS, by E. J. Jordan, A. M. Brit. I.R.E. Focal Press (£2.10).
AMPLIFIERS, by H. Lewis York, Focal Press, 42s. (£2.10).
HOW TO BUILD SPEAKER ENCLOSURES, Foulsham and Sons, 27s. 6d. (£13.51).

a four-page MM survey



by Chris Welch

ONE of the most efficient and respected of "boss roadies," is Australian-born Mike Tait of Yes. Mike is now personal manager of the group he joined as a roadie.

He is dedicated to the band, recognised as one of the finest in modern rock, and understands all the factors important to the smooth presentation of its music, and transportation of its talent.

Burst tyres

With their vast amounts of equipment, there are endless problems for the touring group, which has to travel huge distances daily, and cope with constantly changing venues, officialdom and burst tyres.

Says Mike: "When I joined Yes two years ago, I didn't know one end of a group from the other. I studied electronics engineering in Australia, but decided I didn't want to be an engineer—I wanted to see a bit of the world. So I fell into the group."

Public address is my main concern. "The trend now is to use smaller equipment on stage and mike it all up through the PA. All the big groups in America now don't buy PA—they hire it and select a company from the area they are working in. They might hire from four or five different companies, depending on the State they are in. "When we buy Butterfly's PA, we'll get rid of that wall of equipment we use

Problems of a super-roadie . . .

now. And I'm advertising for a fully qualified sound engineer to come and mix our sound. I've always done it myself before, but I've got to find a studio engineer who will just make sure our sound is fantastic.

"We'll be cutting the guitar and organ amplifiers down to 40 watts, although the bass will still be a little bit larger. "The system Butterfly use is unknown here. Emerson, Lake and Palmer spend a lot of time experimenting, but we haven't got the time, as we are on the road so much.

"The Who have an incredible sound, but we've got different problems. We've got vocal harmonies and we haven't got a really loud singer. We've got Crosby, Stills and Nash style vocals with a really heavy backing.



BILL BRUFORD of Yes

ways working late on one-nighters and coming home in bad conditions. It's hard to get a safe and comfortable car. I hope to buy an American six-door station wagon. We've got to get eight guitars in the car, as well as the group! Steve Hows has three and even Bill is dragging one around. "They like to carry their guitars because if they are left in the truck the temperature affects them, and they like to restring them every day and practice. Steve won't even let me carry his guitars. The slightest jar affects them." Lighting is another facet that Yes are utilising more

heavily to highlight their dramatic arrangements.

"We're more interested in the theatrical aspects of lighting rather than freaky effects," says Mike.

"In America you just ask for the lighting that you want them to supply. We don't have that here, although the colleges usually get something together. The only way is for us to have our own lighting. It can really make a difference to audience reaction. We try for a total entertainment scene and lighting plays an important role.

"I usually ring up before a gig and ask what lighting is available and beg, borrow and steal. At one college I am

having a six foot long scaffold erected which will put me above the audience, where I can be in complete control of everything."

"How long does it take to set up Yes equipment?"

"We try to get to a gig five hours before the doors open. It takes about two hours to set up, although the roadies could do it in one hour. But they do a better job in two."

"It gives the group a chance to get a feel of the place and get a sound balance. That gives them more confidence.

"The sound varies so much from place to place. In America they have something called a Graphic Equaliser. No PA here has one. Most people haven't even heard of the thing. It gives complete control over the audio spectrum, and you can set the response curve exactly, to compensate for the various acoustics.

"On stage we always try and keep as many people off as possible to give the roadies more room. When things get broken they have to run around and quickly find replacements. The show can't stop. I've got two good roadies — Lou and Phil."

"There are so many jobs that have to be done. Drinks in the dressing rooms, organising fans who want to come and visit the group, and then getting the group home as quickly as possible. The more you organise, the easier things become. If anybody breaks down, they've got telephone numbers to ring. It's terribly important to know where people are when things go wrong.

"Once we had a gig we thought was in Cardiff, but it was in another town in Wales. I still don't know how it happened. But the roadies had left by the time we found out. I rang up the Severn Bridge and they put up a sign for the roadies. Even getting the phone number of the bridge was a miracle.

"We just went to the gig and the roadies had arrived. They had seen the sign."

Credit

"Everybody carries credit cards to hire vehicles in an emergency. We try to take care of every contingency, and still things go wrong. Even so, we've done pretty well. We've only missed four gigs in two years. Once the van broke down in Copenhagen and we had to get to Plymouth, Well, there wasn't much we could do about that.

"Actually lifting equipment is only a small part of the job for a roadie. It's tremendously hard work and long hours. If they were employed by the Ford Motor Company, they would be earning £200 a week.

"The technical advances are outstripping the rock industries' ability to pay. It costs about £10,000 to buy all the equipment and transport comes on top of that. You can earn enough back to pay it off, but nobody will ever get rich by working on the road. It always amuses me when people talk about long-haired pop stars having a good time.

"They work harder than most people, and the roadies work twice as hard. Good roadies are hard to find. And if they are good, they want to do something else. It's a very hard job. You've got to be dedicated and intelligent. It's not all beer and talk!"

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"Jon Anderson was getting quite depressed, but having the new PA has made such a difference to the band. They are enjoying playing much more because they can hear each other.

"We'll have a system where each musician will have his own monitor so he can hear a bit of each of the others. That's one of the main problems on stage — hearing each other.

"And you must have a mixer working out in the audience. We're going to have a 100 yard remote cable to control all the sound and lighting from the audience. You can't do it properly from the side of the stage.

"Fire regulations can be a hang-up sometimes, but you can get it together in most places. You just have to put the cable up on the wall, or cover it with wood. You can control things from a guy in the audience with a walkie-talkie, but you're getting the information second hand.

"I think the future trend will be to smaller equipment of a more specialist nature."

What are the other problems for the travelling band?

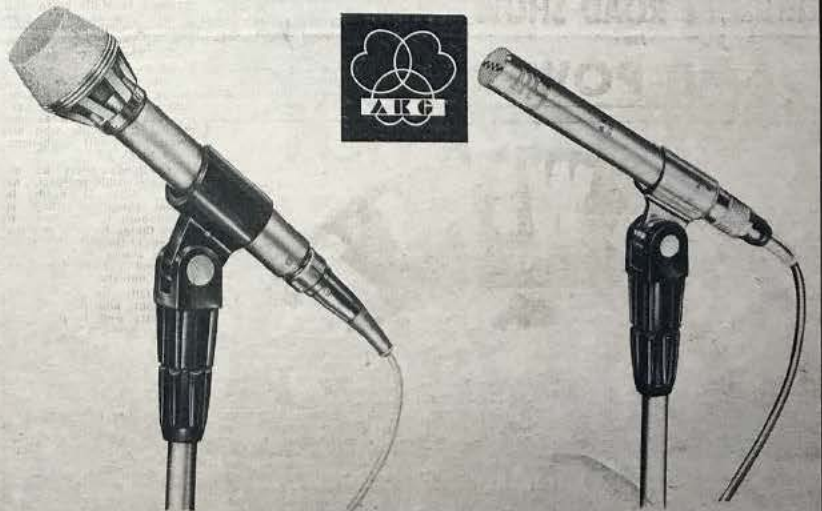
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WHAT was the musical background of Glenn Ross Campbell, of Juicy Lucy, what equipment does he use, and where can I get any of the records he made with The Misunderstood? — John Stockwell, Lewisham.

I have three guitars: a really small six-string Framus, a double-neck eight-string Fender and a 16-string Denley pedal steel guitar which I've only used on stage three or four times. My amplifier is a Marshall 100-watt with one cabinet containing four 12 inch speakers. I have a Coloursound wah-wah pedal. I was born in San Diego, California, but when I was about six years of age my family moved to a desert town called Riverside, which was frequented by hoboes, many carrying guitars. They got me interested in music and I taught myself to play the steel guitar after a few initial lessons. I played with various bands, went to college for a year and did a music theory course, and my first really big job was with Misunderstood. We came over to Britain in 1966 and made some records for Philips, but I guess they'll all be deleted by now. Misunderstood broke up after about a year in Britain and I went back home and joined the Dirty Blues Band, which is now

The Juicy Campbell story

called Bacon Fat. I made two albums with them but suddenly work came to an end and I found myself washing dishes for a living! After humming my way round the States I came back to Britain about two-and-a-half-years ago to join a new group which at first we called Misunderstood, but soon retitled Juicy Lucy. —GLENN ROSS CAMPBELL.

Where can I buy a Zenta LP 200G guitar by mail order, as I cannot purchase one locally. — J. McIntyre, Oban, Argyll, Scotland.

These guitars, which are made in Japan, are solely distributed in the UK by John Hornby Skewes Ltd, of Gar-



RAY DAVIES with his National steel

forth, near Leeds (Garforth 3456), who will arrange for one to be sent to your local dealer if you contact them. They cost £55.

Which guitars are played by Ray Davies, of the Kinks? What did they cost and where can I get them? — Andrew Hewitt, Galadness, Sheffield.

Ray plays a Fender Telecaster and a National steel guitar. Dallas Arbitrator Ltd distribute the Fender in the UK and you can get one at any musical instrument shop, with rosewood or maple neck and different coloured bodies. The standard model in blonde

finish costs £118. The National steel guitar is no longer made, but you can sometimes pick one up second-hand by watching Instruments For Sale in the MELODY MAKER.

I'm staggered at the big sound Dorita y Pepo get from their unamplified nylon-string guitars. What make are they? — James Last, Hammersmith.

I made both our guitars. Dorita's is of fairly standard construction, but mine has a double back. Inside the guitar, parallel to and an inch away from the normal back is an inner back. The theory behind this is that in a normal guitar

the back vibrates to some extent in sympathy with the soundboard, but these vibrations are absorbed by the player's body. In a double-back guitar, the inner back vibrates freely, unimpeded by the player's body, which is, of course, pressed against the outer back. We both use Concertiste strings, because they suit our guitars and retain their tone and intonation, even when submitted to long, hard playing. — PETER SENSIEK, Dorita y Pepo.

What type of soprano sax, reeds and mouthpiece does Brian Smith use with Nucleus? Does his amplification in any way assist in producing the excellent tone on the LP "Elastic Rock"? When will Nucleus be playing again in the North East? — Stan Johnson, Middlesbrough.

I play a Selmer soprano sax with Selmer D mouthpiece and Rico No. 3 reeds and a Selmer Mark VI tenor sax with Lawton No. 9 mouthpiece and medium La Vox reeds. Trumpet-player Ian Carr and myself play into a standing mike through a Sound City PA amplifier and no electronic effects were used on the recording, so amplification has nothing to do with the tone. We shall be playing at Newcastle on February 24.

What electric guitar and strings does Marc Bolan, of T. Rex use? How does he gain the "chukka-chukka" effect on "Elemental Child"? (G. Potts, Dagenham). What acoustic guitar does Marc use? (Mandy Sherwood, Southampton).

My acoustic guitars are an Eko and an Epiphone. Sometimes I use a pick-up on these. My electric guitars are a Fender Stratocaster and a Fender Telecaster, plus a 1947 Gibson Les Paul. My strings are ultra light gauge Picato. The effect you describe is achieved by dampening the strings with my plectrum hand. — MARC BOLAN.

Lucky breaks for Wishbone

JOHN PEEL: "I heard Wishbone Ash for the first time, and haven't been so impressed with a relatively new band for a long time. Their music is original, exciting and beautifully played."

Wishbone Ash are indeed a fine band. I levelled criticism at them in a review of the new album. Maybe because they were a little "samey" — but hope did lie within them.

It's an unbelievable fact really that Wishbone have only been on the road for one year. During that time they have chalked up an enviable reputation for "fair do's", good playing, and sheer hard work. In Ted Turner and Andy Powell they possess two of the most listenable, together lead guitarists around, and there's fine gelling with vocalist Martin Turner, and Steve Upton (drums) as well.

For an out of town band they've done remarkably well. The album has already made the MM album charts. "It's one year's work we are able to look back and see that we have been making a progression. We have never stagnated, if we had done we would have been very depressed," Andy told me.

We didn't want to come up with an album first, and play around that. It could have been very bad for us. Instead we got to work, and worked, and worked, then we laid down an album — and we were very careful in choosing material for it. "I'm not going to turn round and say now that it could be a lot better, it's nice to get an album done. We were careful not to be too ambitious, we just wanted to put over down-the-line representation of what we were doing."

We wanted it to be fairly heavy, we wanted a solid first effort. The more mellow items on the album are not too adventurous, mellow things don't really go down in London clubs.

"It's certainly not stale old rock, that's for certain," said Martin. "Riffs, and the massive use of them are becoming an easy way out for most bands. People fail to realise when they hear us on record that we have two lead guitarists. They'll hear us and say, great, bloody good double tracking. Possibly we're more effective on stage for that reason."

"When two lead guitarists have been working solidly for one year, it's inevitable that they'll get an incredibly tight sound. We aimed to be dynamic, and I feel it's turned out that way," said Andy.

"I feel we are then a little different to a two guitar, drums and bass unit as such. We write every ounce out of our format, and can't for one minute think there's an end to rock music. So many groups have missed the point, they've missed out. We keep going on straight down-the-line."

Wishbone will undertake their first American tour at the end of the month. "I don't want people to get the impression that we are going over there, because we aren't going down too well over here. That's just not true. With being with MCA, a lot of our business is dealt with in America, the album has been released over there, and it's as simple as that. It's a shame that we are going so quickly, just when the album's starting to go in England," said Andy. — ROY HOLLINGWORTH



WISHBONE ASH: avoiding the riffs

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MELODY MAKER READER SERVICE ANY QUESTIONS ?

I would like to take this opportunity of putting pen to paper to express how refreshing it is to listen to a radio station which claims to be independent and is THE greatest radio station in the world. I think M.C.I. is the greatest radio station in the world. Great to hear the new station — especially Dave Cash, hope you will eventually extend broadcasting hours into early evening — is this a possibility? and Dave Cash the other night last night they were great. Reception is first-class, and the station is a big boost to entertainment. We enjoy the Rock and Roll show and Saturday party. I heard your first broadcast last night which I honestly think was fantastic TO BE GREAT!!

I think Radio Monte Carlo is terrific — my only complaint is that it's not on for long enough!! Greetings from South Germany I enjoy your show, and of course Tommy Vance's also. Let me congratulate on your big success. It is nice to go to work and turn on the radio and hear some decent music. MANCHESTER WE ARE RECEIVING YOU GREAT HEAT THANKS FOR A GREAT PROGRAMME

I was a little surprised when I tuned into a new free radio (M.C.I) here in Norway — I've no problem to and the music is great on 2.05 MHz.

I am receiving your programme very well here in Bristol, I am a Regular listener of M.C.I. and I enjoy it tremendously

Thanks for a great program! Great to hear you

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THE NEW RADIO FROM THE SUN

ALL Cream fans should go out and buy an album called "Things We Like," featuring John McLaughlin, Dick Heckstall-Smith, and Jon Hiseman under the leadership of Jack Bruce.

It reveals another side of the Bruce: the nimble, string-bassing side, which developed into the monstrously inventive playing he exhibited with Lifetime late last year, during their British tour.

It's also selling extremely well, which both pleases and surprises Jack. "I didn't expect it to do so well," he says. "It's a jazz album really, and it's quite a while since it was recorded—a couple of years, anyway, so it couldn't be described as being in the forefront of musical development; a lot of things have happened since then."

trio

"At the time we made it, I felt very strongly that it should be released. It was mostly first takes... in fact it was meant to be a trio album with Dick, Jon and myself, but after we'd cut two tunes Johnny Mac came through the door and I re-wrote the themes for quartet."

I expressed the opinion that it was, in particular, Hiseman's best recorded playing, and Jack replied, "Yes, I think so, and Dick's too. Johnny Mac, of course, is always fantastic."

On to newer projects, though Jack has just finished the final mixes of his new album, ostensibly the follow-up to "Songs For A Tailor." Once again he used Chris Spedding on guitar and John Marshall on drums, and the whole project was completed very quickly.

"Pete Brown wrote the words and I did the music. At one time I was thinking of making it a great big thing—you know, ask everyone I know and have a big 'all-star' scene... but then I felt it would be nice to have a personal kind of thing, just the three of us. I've played with them before, on the first album and in Mike Gibbs' band."

"The songs are so varied, with many different types of feelings, and Chris and John are both capable of that. They're not just a good rock guitarist and a good jazz drummer... they have all those different things in their playing. Chris has come on a storm—I haven't heard anyone else with that kind of free rhythm he plays."

"We did it very quickly. It took us only two days to get the tracks down, and then I spent another two days putting on a lot of overdubs. What kind? Oh, keyboards and lots of string basses and dozens of voices and cellos and hundreds of harmonicas and pianos and organs. Good fun, that."

Jack's doing what he likes



JACK BRUCE: the audiences are ahead

ONE of the most intriguing qualities that Audience possess is the tortured shriek of Keith Gemmell's saxophone.

The group—Howard Worth (acoustic guitar, vocals), Tony Connor (drums) and Trevor Williams (bass guitar, vocals) are the other members—form an aggressive sound as it is. But the sax, like a wailing monstrosity from mythology, brandishes its throats screams as a final argument for the music. Recently Keith talked about the group and his own part in it.

Keith's aggressive sound has little in common with most jazz sax players, but the fact is that many people cannot appreciate a sax in a group rather than jazz context.

"I've got a thing about that," Keith told me. "Most people seem to label any group with a sax player as a jazz group, which isn't so. I listen to most guitar players than saxes. I don't think the sax has ever been fully recognised. I'd like to see it more accepted in groups."

"There aren't many saxes taken seriously in groups. They are either taken in the Blood, Sweat and Tears or Chicago format or you get someone doing very heavy riffs over a rock backing."

"Most groups with saxes just sound very ordinary. I think there's a visual side to it too. I'm no great showman but I still try to get that across. I try to make it a bit violent. I play it quite aggressively and loudly."

How would he define his style of playing? "As far as that goes it's more related to the old rock and roll," he said.

"Also I try to do what a lead guitar player would do—like bending the notes. I think we get the best of both worlds with the sax, and I can always switch to flute."

"If you get set phrases where Howard's voice and the sax come together it really sounds like a brass section. The human voice is quite close in range to the tenor sax."

There was a time when Keith was considering using more electronic aids to extend his sound. He was probably the first in this country to use an echo device with his sax, and this is still the only device he uses.

"I didn't get a very good sound from bugs," he explained. "I suppose I just lost interest in the electronic side. Besides the echo I don't know what else you can do at the moment apart from wah-wah pedals."

Keith's echo has in itself made an important contribution to his sound. "It's quite a unique thing that echo," he agreed. "It makes the sax sound nothing like a sax at times. It sounds like an oscillator. I find myself doing things with the sax



AUDIENCE: aggressive sax

The scream of Audience

that aren't at all technical, just to get a nice sound out of it."

A maxi single called "Indian Summer" is being released in mid February. Keith was careful to explain that it had nothing to do with flower power. The title meant a flash of youth in old age. An album is also to be released soon, and I asked how it would differ from previous offerings.

"I think it will be more melodic," Keith replied. "It's a mixture really of our first and second albums. On the first the songs were good but the production wasn't so good. On the second it was the other way round. We're doing a longer version of 'House On The Hill' as the title song. It was on the first album but it was such a weak version that we're doing it again. We've got to do all we can to make this one the one. It's got to make an impact."

"We used to have a medieval theme, but it's going away from that. The cover for this album is based on a far as communication with the audience goes," says Keith.

Did he have to adjust his style to fit in with the 1940's film set. I've had to alter my playing a lot since I joined Audience. I've had to change drastical-

ly really. Sometimes instead of playing something nice you have to play something to fill in. There's a gap in tone between the bass and guitar and you have to find something that will fit in. It's that which makes Audience's sound."

Another contribution to a good sound, on record at least, is a good producer. Were they happy with the production of their forthcoming album

"Gus Dugson is producing it, and we're completely happy with him," he replied. "He seems to be in sympathy with us. He let's us rehearse before recording. He was almost like a fifth member of the group when we did the single. It seems to me that there are not many good producers about, and we need someone like him because otherwise we get carried away. He also gets the best acoustic guitar sound that we've had."

Audience are going on tour next month. "There are a few things we have got to polish up on stage as far as communication with the audience goes," says Keith.

"Up to now Howard has done all the talking but we're going to let Trevor do some, and with any luck there will be some repartee between the two of them."

— ANDREW MEANS.

rough

He's particularly pleased with the way his piano-playing is coming on. He's selling the instrument, and says: "I guess I'm still pretty rough, but it's good enough for accompanying the singing." He's also contemplating incorporating the cello into his first instrument, on which he received extensive classical training—into his work with Lifetime, but feels he must first find a way of amplifying it without distort-

ing the fine natural tone. Lifetime is reconvening in New York this week after a break which began when the other three members returned to the States shortly before Christmas. All four have been writing new material, and the next album, on which they begin work immediately, will consist of some of this plus part of the repertoire they played on their British gigs, none of which has been recorded, although McLaughlin did cut "Dragon Lady" on his own album.

It will be recorded at Electric Lady Studios, which Jimi Hendrix and his manager Mike Jeffries set up during the year before the guitarist's death. "It's a pretty impressive place," says Jack. "I guess you'd describe it as 'groovy.' Yeah, that's the word."

The sound quality of the band's two previous albums has been a stumbling block for some listeners, who couldn't get past the fuzziness and distortion. Jack ascribes this to Tony's desire to reproduce the band's live sound in the studio, and says: "I think the next one will be rather different—more of a studio sound." Why didn't they cut a live album here as was mooted? "Contractual problems." Whose? "Everybody's."

Is the internal feeling within the group still as strong? "Well, when you're not with the people all the time you're bound to get caught up in other things, and I got very involved in my own album. It was nice to do my own songs in my own way, and it was the first album of that kind that I've produced. It's kind of fun to be your own boss."

"But I'm sure that once I'm with them again it'll be as strong as ever. One of the unfortunate things is that due to managerial type problems the band isn't really a band, I'm just playing with them rather than being a full member. I have contractual obliga-

tions to fulfill, and we'd hoped to make the band into a centre from which we could all evolve. It hasn't really worked out like that; I've got clearance to make the one album with them, and we'll have to see how it goes after that."

"I really need to do my own things as well, though. I keep writing songs that aren't suitable for Lifetime— they're a bit romantic and rather than keep them down, I'd do them by myself."

Jack has also just completed his portion of the recording of "Escalator Over The Hill," an opera by Carla Bley, the arranger responsible for the scoring of two milestone records: Gary Burton's "Genuine Tongue" and Charlie Haden's "Liberation Music Orchestra." It will be a three-album set, released through the Jazz Composers Orchestra mail-order system, but the money has run out with the project mostly completed, and Carla is looking around for more bread.

amazing

"It's amazing," says Jack, "but it would take an awful long time to explain the concept. When it's staged there'll be seven or eight different stages, with the audience around and between them, and it uses the Jazz Composers Orchestra, an Eastern band with cellos and basses and Don Cherry singing and

playing flutes, Carla's idea of a rock group with herself on organ, Johnny Mac, Paul Motlan on drums, and me, and a hotel band with Roswell Rudd and some other people playing hotel music."

"There's also a genuine operatic mezzo-soprano, and I flew over for a couple of days to put my bits down. They've been sending me snippets as the mixing goes along, and it really is working beautifully. The way it's very deep—they're by Paul Haines, a poet who lives in India."

So Jack is more or less freelancing, able to do whatever takes his fancy. But is he? "I'm freer than most. I guess, but there are still tremendous limitations that haven't disappeared. A couple of years ago it looked as if it would all be possible, but there still come times when people tell me I can't do such-and-such because of certain obligations to something else. But I'm lucky to be able to do as much as I do."

Unlike most of his contemporaries, Jack is firmly convinced that the audience is well ahead of most of the musicians.

"Yeah, I'm sure of that. The musicians are always taking the easy way out and blaming it on the audience, but the audience doesn't want to hear whatever's easy to do. They just want to hear good music."

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albums

THE DUBLINERS: "Seven Drunken Nights" (Starline 5059). Irish folk songs come alive in the hands of The Dubliners. They instill them with an excitement that is rarely equalled by other performers. This sharpness is partly achieved by their thorough musical competence.

Here they sing some of their best and most well known material. Along with the title song, the album includes "The Galway Races," "The Rising Of The Moon," "I'm A Rover," "The Travelling People" (McColl), "Black Velvet Band" and "Poor Paddy On The Railway."

"BALLAD NIGHT OUT" (Tallman, Shamrock series STAL 6022). Including the live album luxury of clapping and cheering, this collection of songs from an Irish pub contains two contributions each from six acts. While each song is in itself fair, the album begins monotonously, but brightens up towards the end of the first side. Although it is never easy to pick out one performance from a record like this, Geraldine Doyle's voice on "Down By The Green Bushes" deserves credit.

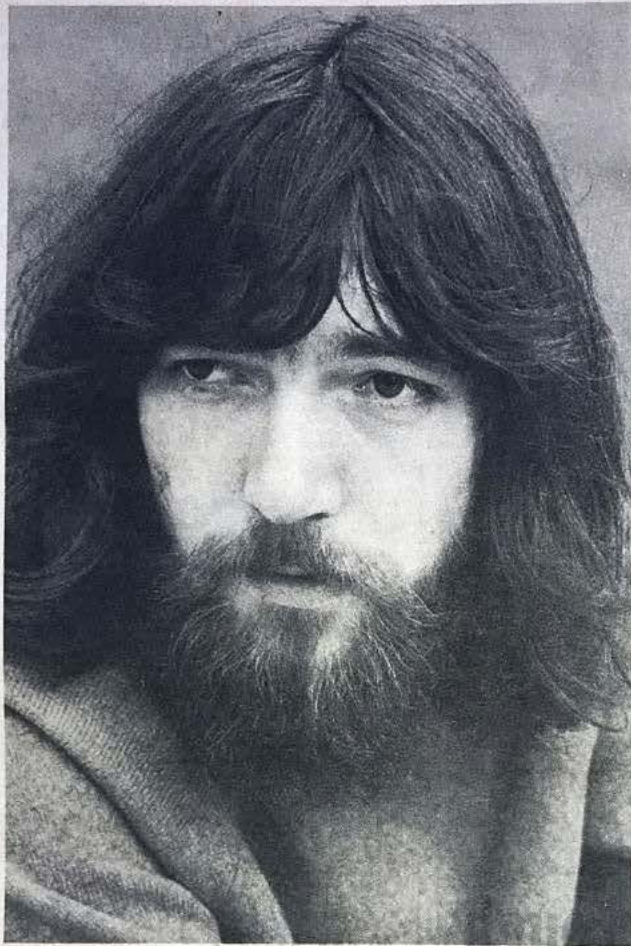
BARBARA DICKSON: "Do Right Woman" (Decca SKL 5058). As expressive as Barbara Dickson's voice is, this album would have benefited from more ambitious arrangements on at least some of the numbers. The emphasis is on a string sextet as the backing unit. It is suppressed into a very subdued role, which is paced "Turn A Deaf Ear" (Rab Noakes) but necessary on "Gloomy Sunday" (Serres; Javor, Lewis, Carter).

The material itself, including a sprinkling of traditional and contemporary, is well suited to Barbara and her voice meets the challenge comfortably.

ALASTAIR McDONALD: "Tam-Lin" (Young Blood SBYB 3). This selection of Scottish songs sung by a popular and versatile performer owes part of its success to the skilful arrangements by Jim McLean. The songs have been stripped down to their bare essentials and the arrangements constructed to show the essence of the music.

The album has been scheduled for world release to coincide with an American film version of "Tam-Lin."

BRIDIE GALLAGHER: "At Home" (Tallman, Shamrock series STAL 6023). Bridie's versatile voice skips through twelve Irish songs, with accompaniment directed by Stan Butcher. Songs are "Home To Mayo," "Castlebar Fair," "Where The River Shannon Flows," "Flower Of Sweet Strabane," "Heaven Around Galway Bay," "Sean South Of Garryowen," "Killeter Fair," "Cabin On The Hill," "Slieveanamon," "Old Skibbereen," "Eileen O'Grady," "Dan O'Hara."



LEA NICHOLSON: more than just folk music

THERE is a brand of songwriter who gains recognition only after other singers have performed his work and drawn attention to it. Take Harvey Andrews for instance. At one time he gave up professional folk singing to spend a year earning his living less creatively. Yet one song — "Sandy" — gave him a countrywide reputation. Since Colin Scott performed the song at last year's Cambridge Folk Festival Harvey's work has quadrupled.

A former school teacher and an inhabitant of Birmingham, Harvey is concerned with a realities of life in his songs. "There's a lot of music that's to do with building a fantasy to escape into," he asserted. "I don't think we have any time to escape. Tolkien is all very well. I enjoyed reading 'Lord Of The Rings' but it's a children's book. The terrible thing is

Harvey: the song, not the singer

that if you attack it in any way you appear to be superior to people even though you don't mean to be.

"I like to get an emotional response. I think you can still sing about things that matter to people and at the same time entertain them. I used to knock people over the head with it but I have a different way of putting it now."

How would you describe your songs then? "Relevant stories. Do you seek to pinpoint social problems? "I suppose so. I want my songs to express the quality of life." Sitting opposite this paternal figure with capsules of sweat navigating his forehead, chewing contentedly on his pipe, it was easy to understand why he considers himself so fortunate to be able to travel throughout the country between gigs. One can imagine him ambling through a nature reserve here and there, writing a song, perhaps a stately home or two — the quality of life and all that.

I asked Harvey what he regards himself as primarily — song writer or musician? "Song writer singer," came the reply. "I'm a limited musician. To me the guitar is a support. It doesn't play a lead role. I'd like to play with top class musicians... but I don't think it (technical perfection) matters for live performances. With an album it has to be good." Harvey has one album out on

Decca entitled "Faces And Places." Were there plans for another?

"There is an LP under negotiation now. With luck we should be recording in the summer. These things take time and I don't want to make the mistakes with this one as with the last."

"I didn't have any say in the last one because I didn't know anything about it."

"Sandy" has been sent out to Pete Seeger. Nina has received another of Harvey's compositions and a French group called the Troubadours have recorded a number of his songs.

But among the encouragement he has received, Harvey picks out Ian Campbell as being the most influential.

"The Ian Campbell Folk Group has always taken more interest in me than anyone else. I owe them everything. I just can't write about myself," he admitted, without so much as a trace of false modesty. "I suppose I'm very much the observer. Things hit me. I cry at films. I used to feel embarrassed but now I think what the hell, I'm just getting to grips with everything, just everyday trying to see things afresh. You can give these ideas, but basically it's just intellectualizing a hobby that I've been fortunate enough to make my job."

Lea's concertina horsemusic

AT first sight the youthful hairiness of Lea Nicholson and the angular severity of his English concertina seem to form an awkward and unlikely match. But that's the fault of preconceptions. The instrument is a frequent butt of abuse, an attitude that Lea's versatility is quick to vanquish.

Having spent some time in Brighton, now living in Manchester, and soon to move down to the London area with his wife, he is probably best known in the south.

His work on John Renbourn's last album gave an indication of his capabilities, and soon his own LP emerges on the Leader label. Lea's imagination reveals itself in his choice of material, from Bach's Allegro to Neil Innes' "The Urban Spaceman." Room is even found for the more expected songs influenced by Lea's Lancashire background and Harry Boardman.

Title

The title of the album is "Horsemusic." It's based, as Lea explained, on the old idea of a negro musician being interviewed. Dialogue would proceed somewhat as follows.

INTERVIEWER: "Would you say what you're doing is folk music?"

MUSICIAN: "I sure ain't heard no horse sing it."

This ethnological point led Lea to talk about the album in more depth.

"I don't want to do a straightforward traditional LP in the sense that most LPs of that sort are. Having been interested in folk music I find myself becoming a concertina player as well as a folk singer. There is no reason why the concertina should be just folk music. It can be more than that."

I asked Lea about the concertina's role in folk music. "It isn't really a traditional instrument at all," he replied. "It's the folk revival that has made it one. It isn't a good instrument to play as far as English and Irish dance music is concerned. It's a good instrument to use to accompany things. Proper traditional singers will use an anglo-

chromatic variety. You get a different note out of that depending on whether you are pushing in or pulling out."

Lea began with the English concertina and prefers it. He considers it to be more versatile, and can mimic a variety of other instruments with it.

How will he develop the role of the concertina? "I can see a situation where I am using it in a completely pop context."

Duets

"I like using two concertinas together. It's why I did so many double track things on the record. I used to play duets with someone, which I enjoyed doing."

"I would prefer to work with other people. I think I've got about as far as I can get with just the concertina."

Lea emphasized the difficulty of giving an instrument a role outside a group context. "For instance," he said, "I could play something incredibly complex which sounds like nothing. I don't think you can develop an instrument unless people know what you are doing. It would only be interesting to me or another concertina player."

How integral a part of his repertoire were Lancashire songs? "I'm trying to play them down to be honest," he replied. "At the moment I do them on bookings because if I am paid to keep people happy for an hour then I've got to do that."

Separate

"I'd like to be in a position where I could carry on as a solo player in the folk clubs, and be part of a group where I was doing something completely different. But I'd like to keep the two separate."

"I don't play in 50 per cent of the country's clubs anyway because they have a contemporary slant. I'd like to play them using more contemporary material. The stand of contemporary songs now is so high."

"I think when I do another LP it will be all contemporary non-folk material. Now whether I get anything into live performances (before that) or whether it will have to wait until afterwards I don't know."



HARVEY ANDREWS: hobby that's a job

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14/- (70p) in advance; 18/- (80p) on door at the New Union, Whiteknights Park, Reading
Advance tickets from Soc. Committee S.U., Whiteknights Park. Send S.A.E.

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LICENSED BARS • BUFFET • CAR PARK
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GOOD TIME SONGS, LOVE SONGS
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MICK ABRAHAMS

BAND
+ KARAKORUM
Next week: CHICKEN SHACK

MAY BLITZ

with to apologise to all their friends at Brintree who were let down last weekend.
Those arrangements were made without our knowledge.

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Fri: DEL BOY WILLIAMS
Sat: JIGSAW
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Students' Union, Knight's Hill, London, S.E.27
Train station: W. Norwood
Enquiries: Students' Union 670 3774
All arrangements made directly with "WISEMEN AND FOOLS", Production Office, Tel. 686 1167

IT
Banbury's New Progressive Club presents
SKID ROW
Wednesday, February 17th, 8 p.m.
Admission 40p
Wincotts Ballroom, North Bar, Banbury
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EXCITING LIGHTSHOW BY MEDICINE LIGHTS
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10/- (50p)

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with HOOKFOOT plus URBAN CLEARWAY

Ticket price 16/- (80p) advance

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KARAKORUM
PALADIN
GUN HILL
LATENT CRIMP

Thames Polytechnic, Calderwood St., Woolwich, S.E.16
Friday, February 19, 8 p.m.
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Enquiries 854 3162

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PRESENT

JOHNNY WINTER

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Tickets from City Hall Box Office, Newcastle and Dunelm House, Durham
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At BARKING PRECINCT
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 Enquiries: Students' Union, 435 6593/435 7141

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 London Road, Isleworth, Middlesex. Nearest Tube: Osterley/Hounslow East
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 Enquiries: Students' Union 854 3162

Friday, February 26th
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 Enquiries: Students' Union 534 4763; 527 3717

Saturday, February 27th
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Friday, March 5th
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Saturday, March 6th
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 AT THE
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 six pm
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+ STAIRCASE & DISCO

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 on Thursday, Feb. 25th
 Tickets £1 from Lyceum Box Office


YES

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Melody Maker

I BET a pound to a penny if Dorothy Squires' "My Way" was played on Top of the Pops it would be in the Top Ten. — MR E. BURNES, 126a Cherry Linton Road, Cambridge.

The Circus is still in town

I WOULD like to clarify several points as to why Kinetic Circus has been so irregular in its appearances (MM, Jan. 30).

The Circus series started on a weekly spot with Black Sabbath and this proved a relatively successful venture. But because Birmingham Town Hall was also holding rock concerts, and groups appearing here could not appear in Birmingham twice during their tours, we found that we had to wait several weeks to re-book them, and other bands. Therefore, because of the competition, we were forced to move to a Sunday spot.

The next two concerts that we held, featuring Southern Comfort and Emerson, Lake and Palmer respectively, lost us money so hence the irregularity.

However, I'm pleased to announce that the Kinetic Circus is out of its difficulties and will open again on February 13 with Johnny Winter. — PETER MARTIN, Kinetic Circus, Birmingham.

MOTORING through Hampshire, I was idly glancing at the signs placed outside farms and at the bottom of farm lanes. "Potatoes," "Farm Fresh Cream," "New Laid Eggs," "Strawberries" — then, to my horror I saw one bearing the legend "Welches." Kind friends tried to reassure me that it was probably the name of some farmer or brand of fertilizer but I can't help feeling some evil plot is afoot. Shouldn't M15 or "Doomwatch" or "24 Hours" be informed about this possible threat to our national security? — PETER CHARLTON, 65 Kingsley Avenue, West Ealing, London, W.13.

HOW CAN Clive Dunn, after releasing a record like "Grandad," have the audacity to accuse Emerson, Lake and Palmer's "The Barbarian" of being gimmicky? We have, for a long time been ardent Nice and King Crimson fans, and believe Emerson, Lake and Palmer, as a brilliant fusion of these two groups (not forgetting Carl Palmer Atomic Rooster) constitute a strongly united trio of musicians.

Mr Clive Dunn, please relax and listen again! — DEBORAH COLMAN (13) and SARAH CHALLIS (14), 8b Wagon Mead, Hatfield Herts, nr. Bishops Stortford, Herts.

FOR MANY years now "straight" or "modern classical" music and pop music have taken their own distinctive directions.

While the modern "straight" composers have become bored with the limitations of the romantic and classical periods in music and have broken away from fixed keys and time signatures, using different sound production techniques, the "pop" music composers have relied on harmony used in the 1700s to produce sounds that are supposed to please the listener, but almost make some people vomit on hearing.

But, as usual with rules, there are a few exceptions. For instance, the music of Frank Zappa and the Soft Machine is a combination of "Straight" and "rock" music and these people have been recognised by some members of the public, unlike some excellent "straight" composers.

The music of Zappa also bears considerably more relevance to the present than many other forms of popular music. Mum also owes a lot to musicians such as Keith Emerson and Jon Lord who have made more people aware of classical music.

Mum also owes a lot to musicians such as Keith Emerson and Jon Lord who have made more people aware of classical music — and do not attempt to abort it as some jolly song which will sell a million. They use it as it was originally intended.

A SLOANE, 15 Salisbury Street, Wolverhampton, Staffs.

● LP WINNER

ONE TREND in music I have noticed over the past couple of years is particularly worrying to the grass-roots musician: the person who is trying to "make it" from scratch. It is bad enough for these people to have to compete with successful groups but how can they compete with a completely unknown group who, because they got their lead guitarist from "so-and-so" when they split and the drummer from "somebody else" when they split, instantly top the bill for a fee that is often more than an already established group is getting? One need only look to Blind Faith, Airforce, Emerson, Lake and Palmer, etc. to see what I mean.

I am not being derogatory about these groups. In many cases they are worth their fee and their top billing but it would surely be in the agents' own interests if these groups were first of all to prove themselves before getting top billing and enormous fees. Okay, the agents can perhaps make a profit, but a loss, if it comes, could very expensive.

For the grass-roots musician the outlook is bleak. He will just be doing the clubs till the cows come home while all the so-called superstars from all the so-called super-groups will be gathering a couple of friends around them, rehearsing for a week and then coming along and getting higher billing and more money than the grass-rooter! — B. R. THORPE-SMITH, Basement Flat, 53 Sheriff Road, London, N.W.5.

HEY, RECORD companies, why don't you put LPs up to £5, that's a nice round sum. — PETER OSTRIDGE, Lower Lodge, Hawthornedale, Warfield, Bracknell, Berks.

THERE'S MORE to Dylan's "John Wesley Harding" cover than meets the eye, it seems.

Reader Martin Rawlins discovered pictures of the Beatles on it (Mailbag, December 19) while C. Le Vay Roth found a picture of King Lear with a trombone up his nose (Mailbag, January 3). But they both seem to have missed the most important feature of the cover. If you hold it right-way-up, then turn it in a clockwise direction, the record falls out! — JAMES WINSFUR, Chenies Cottage, Solesbridge Lane, Chorleywood, Herts.



CARL PALMER of ELP: no gimmicky

Emerson and Lord bridge that gap...

AFTER PLAYING a single by Orange Bicycle, Tony Blackburn declared that the song was boring because, in his own words, "It dragged on far too long, over three minutes, in fact." How can any musician produce a good sound, representative of himself in under three minutes! I ask you, how can anyone respect Blackburn or his tastes, when he comes out with ridiculous, banal statements such as this? — BOB EIFER, 8 Twickenham Road, Gien Parva, Leicester LE2 9RY.

UNTIL now I've thought nobody could perform a Laura Nyro composition like Laura, but having heard "Stoney End" by Barbra Streisand I am proven wrong. Miss Streisand gives a completely overwhelming version that I'm sure no-one could surpass and the charts should be prepared for her triumphant return with this new single. — BYRON PHILLIPS, 1 Wheatley Avenue, Port Talbot, Glamorgan.

I AM writing in defence of the maligned groups and singers who are given support by your critics and the so-called "progressive" listeners, and then laughed at and criticised once they reach higher peaks.

I'm speaking in particular of such people as TYA, James Taylor, and the Fairports. ELP seem to be this month's (and last year's) favourites in the running, but no doubt once they become popular amongst everyone, MM will have no more to do with them, calling them commercial and heart throbs.

And, for God's sake, stop calling James Taylor "Sweet Baby James" — for that is his young nephew, and can hardly be said to be not as good as Livingstone! I am sure many others agree that Clapton, Mayell and ELF are not the best around.

— MISS HELEN TURNBULL, 13 Calder Avenue, Brook-rean's Park, Hatfield, Herts.



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IT SEEMS strange to me that a "Blues Traditionalist" like Mike Raven should consider the Blues is dead. To me, it isn't just a form of music, but a way of life.

The music is merely an expression of one's emotions. When I listen to the Blues, I become involved in it and associate myself with it. And in this sense it can never "die." OK, R and B and Soul originated from the Blues; but during their commercialisation they lost all the personal and emotional qualities the Blues has always had.

Mike Raven is a little mixed up as to what the Blues is really about. — U. WHITCOMBE, 6 Church Lane, Hartley Wintney, Hants.

THE BLUES is very much alive although circumstances have prevented it being the attraction that it was a couple of years ago. The small clubs were then thriving on the inexhaustible supply of visiting American blues-men and the many fine English blues groups such as the Aynsley Dunbar Retaliation, Mayall, Fleetwood Mac etc.

However, with the passing of many of the small clubs and the splitting of the best of English groups about the only way to hear the blues now is through the Folk-Blues Tours, or from touring Negro bluesmen who are finding it increasingly difficult to get gigs because there are so few places left.

I am sure, though, that there are many people, like myself, who will always support the blues and try to spread the news to the uninitiated. — JOHN HOLMES (on behalf of the Blues Section of the Harrow Sixth Form College Magazine), 526 Kenton Lane, Harrow, HA3 7LL.

IT IS understandable that Curved Air have become the talking point of many conversations, this being due to the fact that their LP is different! However, have you heard Wishbone Ash? This is a band that deserves to make it on music alone. — JOHN HELME, 1 Springfield Lane, Aberdeen.



ALVIN LEE: a defence

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