

Melody Maker

APRIL 17, 1971

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ANDREW OLDHAM RETURNS

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DYLAN IN NEW BOOTLEG WAR

FOLLOWING the appearance of yet another Bob Dylan bootleg album, his record company has at last declared its determination to clamp down on the illegal exploitation of his material.

As the new album, "Black Nite Crash," slipped into circulation, CBS announced that prosecutions against distributors and dealers are likely as soon as their legal department has amassed enough evidence to support a case.

This comes hard on the heels of EMI's successful court action three weeks ago in which two men were fined the maximum penalties for distributing and selling the Jimi Hendrix bootleg album, "Live Experience," and a plastics company was ordered to destroy the master copy.

Prosecutions involving Dylan bootleg albums would necessitate the appearance of the singer in this country to act as a court witness.

"We had a problem after we'd gathered evidence on 'Great White Wonder'—the first Dylan bootleg—because Dylan wouldn't come to England to appear in court," said CBS press officer Mike O'Mahoney. "It was purely a question of the cost. The money he would have spent in coming over would not warrant the royalties he would have received from the bootleg album in the first place."

"If someone bootlegged one

of our British acts, it'd be much easier to bring a case," he added.

RICHARD WILLIAMS writes: Dylan began the bootleg boom, and "Great White Wonder" sold enough copies to qualify for an American gold record. These new statements from CBS throw light on the reasons for the company's apparent sloth in dealing with the pirates.

Their problem with "Black Nite Crash" is likely to be locating the manufacturer, for the sleeve of the record suggests that it was pressed in Scranton, Pennsylvania.

The album's first side was recorded in concert in New York in 1964, and is half of a "live" album which was never released. It contains versions of unreleased songs: "Hero Blues," "Rambling Down Through The World," "Walls Of Redwing," "Who Killed Davey Moore?", and others.

The second side is the first half of his concert in Dublin in 1965—the "acoustic" half, before he was joined on stage by the Hawks. With guitar and harmonica, he sings "Vision Of Johanna," "Fourth Time Around," and "Desolation Row." These tracks have for some time been available in this country on tape.



DYLAN: new bootleg called "Black Nite Crash"

Monty Python for rock label

MONTY PYTHON'S Flying Circus will record for the Charisma label.

The cast of the notorious BBC TV programme has come to an agreement with Charisma managing director Tony Stratton-Smith to cut four albums of completely new material in the next two years.

And Stratton-Smith intends following up the record deal with a series of concerts in the Autumn. The tentative recording date for the first album has been set for April 25. Stratton-Smith told the MM this week.

The recordings will be entirely new material, written by John Cleese and the rest of the cast with the recording medium in mind. The show's cartoonist Terry Gilliam will be designing the sleeves for the albums.

An album of Monty Python material has been released on the BBC's own record label.

Duke's back

DUKE ELLINGTON and his Orchestra will be back in Britain this Autumn.

Robert Paterson told the MM this week that he has already set dates for the Duke. He opens on Friday, October 16 at the Free Trade Hall, Manchester. Other dates follow at the Odeon, Hammersmith, London (16) and Colston Hall, Bristol (17). Appearances on October 18, 19 and 20 have yet to be announced. There will be two concerts at each venue.

Floyd, Faces, Mountain for the Palace

PINK FLOYD, The Faces and Mountain will headline the first of three special pop afternoons to be held in the open air at Crystal Palace this summer. About 15,000 fans will be able to visit the concerts —

due to be held on May 15, July 31 and September 18.

The concerts — called "An Afternoon At The Crystal Palace Bowl" — are promoted by Harvey Goldsmith and Mike Alfandary in conjunction with John

and Tony Smith. Tickets will be £1.25.

The Floyd's appearance will probably be their only British appearance during the summer — and others tentatively lined up for the May 15 concert include the

Family and folk singer Tom Paxton.

Tickets will be available by mail order only, and there will be free car parking. The first show will feature quadraphonic sound.



PINK FLOYD's Nick Mason

Melody Maker

POP 30

Melody Maker



CAT STEVENS: tour and single

SINGLES

- 1 (1) HOT LOVE T. Rex, Fly
- 2 (2) BRIDGET THE MIDGET Ray Stevens, CBS
- 3 (4) ROSE GARDEN Lynn Anderson, CBS
- 4 (3) JACK IN THE BOX Clodagh Rodgers, RCA
- 5 (12) (WHERE DO I BEGIN) LOVE STORY Andy Williams, CBS
- 6 (9) THERE GOES MY EVERYTHING Elvis Presley, RCA
- 7 (7) WALKING CCS, Rak
- 8 (10) IF NOT FOR YOU Olivia Newton-John, Pye
- 9 (5) ANOTHER DAY Paul McCartney, Apple
- 10 (8) IT'S IMPOSSIBLE Perry Como, RCA
- 11 (19) DOUBLE BARREL Dave and Ansil Collins, Techniques
- 12 (6) POWER TO THE PEOPLE John Lennon and the Plastic Ono Band, Apple
- 13 (28) MOZART 40 Waldo de Los Rios, A&M
- 14 (24) FUNNY FUNNY The Sweet, RCA
- 15 (11) BABY JUMP Mungo Jerry, Dawn
- 16 (23) SOMETHING OLD, SOMETHING NEW Fantastics, Bell
- 17 (13) STRANGE KINDA WOMAN Deep Purple, Harvest
- 18 (16) I WILL DRINK THE WINE Frank Sinatra, Reprise
- 19 (27) REMEMBER ME Diana Ross, Tamla Motown
- 20 (—) KNOCK THREE TIMES Dawn, Bell
- 21 (17) AMAZING GRACE Judy Collins, Elektra
- 22 (15) MY SWEET LORD George Harrison, Apple
- 23 (14) SWEET CAROLINE Neil Diamond, UNI
- 24 (20) THE PUSHBIKE SONG The Mixtures, Polydor
- 25 (—) ROSETTA Fame and Price Together, CBS
- 26 (25) WHO PUT THE LIGHTS OUT Dana, Rex
- 27 (22) YOU COULD HAVE BEEN A LADY Hot Chocolate, Rak
- 28 (18) TOMORROW NIGHT Atomic Rooster, B&C
- 29 (29) MY LITTLE ONE Marmalade, Decca
- 30 (21) EVERYTHING'S TUESDAY Chairmen Of The Board, Invictus

ALBUMS

- 1 (2) HOME LOVIN' MAN Andy Williams, CBS
 - 2 (6) THE CRY OF LOVE Jimi Hendrix, Track
 - 3 (1) BRIDGE OVER TROUBLED WATER Simon & Garfunkel CBS
 - 4 (3) ALL THINGS MUST PASS George Harrison, Apple
 - 5 (7) THE YES ALBUM Atlantic
 - 6 (4) TUMBLEWEED CONNECTION Elton John, DJM
 - 7 (6) ANDY WILLIAMS GREATEST HITS CBS
 - 8 (11) STONE AGE Rolling Stone, Decca
 - 9 (11) AQUALUNG Jethro Tull, Island
 - 10 (9) BEST OF T. REX Fly
 - 11 (—) TAMLA MOTOWN CHARTBUSTERS Vol 4 Various Artists, Tamla Motown
 - 12 (10) ELTON JOHN DJM
 - 13 (17) SPLIT Groundhogs, Liberty
 - 14 (27) FRANK SINATRA'S GREATEST HITS Vol 2 Reprise
 - 15 (24) PORTRAIT IN MUSIC Burt Bacharach, A & M
 - 16 (14) LED ZEPPELIN III Atlantic
 - 17 (12) TAMLA MOTOWN CHARTBUSTER Vol 4 Various Artists, Tamla Motown
 - 18 (20) DEEP PURPLE IN ROCK Harvest
 - 19 (—) COMO'S GOLDEN RECORDS Perry Como, RCA
 - 20 (30) EMERSON, LAKE AND PALMER Island
 - 21 (16) T. REX Fly
 - 22 (15) CHICAGO III CBS
 - (—) OLD SONGS, NEW SONGS Family, Reprise
 - 24 (29) AIR CONDITIONING Curved Air, Warner Brothers
 - 25 (23) SWEET BABY JAMES James Taylor, Warner Brothers
 - (—) LOVE STORY Johnny Mathis, CBS
 - (—) PLEASE TO SEE THE KING Steeleye Span, B & C
 - 28 (21) 'EM 10,000 YEARS OLD, ELVIS COUNTRY Elvis Presley, RCA
 - (—) ABRAXAS Santana, CBS
 - 30 (—) GOLD Neil Diamond, UNI
- Two titles tied for 7th, 22nd, 28th positions and three titles tied for 25th position.

SEVEN -GIG CAT TOUR

LOUSSIER RETURNING

'BONE WITH ELTON

WISHBONE ASH played the final date of their six-week American tour at Fillmore East with Elton John.

On returning to Britain, the group start working on a follow-up to their first album. A nation-wide concert tour is being lined up for June.

America's Top 30 LPs

- 1 (1) PEARL Janis Joplin, Columbia
- 2 (2) LOVE STORY Original Soundtrack, Paramount
- 3 (3) JESUS CHRIST SUPERSTAR Jimi Hendrix, Decca
- 4 (4) THE CRY OF LOVE Jimi Hendrix, Reprise
- 5 (5) LOVE STORY Andy Williams, Columbia
- 6 (9) GOLDEN BISCUITS Three Dog Night, Dunhill
- 7 (13) UP TO DATE Partridge Family, Bell
- 8 (10) IF I COULD ONLY REMEMBER MY NAME Dave Crosby, Atlantic
- 9 (6) ABRAXAS Santana, Columbia
- 10 (8) PARANOID Black Sabbath, Warner Bros.
- 11 (11) CLOSE TO YOU Carpenters, A&M
- 12 (7) CHICAGO III Columbia
- 13 (19) TEA FOR THE TILLERMAN Cat Stevens, A&M
- 14 (11) STONEY END Barbra Streisand, Columbia
- 15 (15) PARTRIDGE FAMILY ALBUM Original TV Cast, Bell
- 16 (—) WOODSTOCK II Various Artists, Atlantic
- 17 (12) TUMBLEWEED CONNECTION Elton John, UNI
- 18 (21) RAY'S LINES, ANGLES AND RHYMES 5th Dimension, Bell
- 19 (20) ROSE GARDEN Lynn Anderson, Columbia
- 20 (23) FRIENDS Elton John/Original Soundtrack, Paramount
- 21 (16) SWEETHEART Engelbert Humperdinck, Parrot
- 22 (30) LONG PLAYER The Faces, Warner Bros.
- 23 (18) EMERSON, LAKE AND PALMER Cotillion
- 24 (22) ALL THINGS MUST PASS George Harrison, Apple
- 25 (28) THE POINT Nilsson, RCA
- 26 (—) SWEET BABY JANE James Taylor, Warner Bros.
- 27 (—) MAINA Paul McCartney, Apple
- 28 (21) THIS IS A LIVE RECORDING Lily Tomlin, Polydor
- 29 (17) PENDULUM Creedence Clearwater Revival, Fantasy
- 30 (—) TARKIO Brewer and Shipley, Kama Sutra

PUBLISHERS/COMPOSERS

1 Essex International (Mark Bolan); 2 KPM (Ray Stevens); 3 Lowery (Joe South); 4 Southern (John Wordley); David Myers; 5 Famous (Francis Lay, Carl Sigmond); 6 Burlington (Dallas Frazier); 7 Donovan (Donovan); 8 Feldman (Bob Dylan); 9 McCartney (McLean I/Mr and Mrs McCartney); 10 Sunbury (Sid Wayne/A. Manz/eneo); 11 BAC (Winston Riley); 12 Northern/McLean (John Lennon); 13 Feldman (Mozart); 14 Wansman (Chen-Chenman); 15 Our Music (Ray Dorset); 16 Mustard/Cookway (Tony Macaulay / Roger Greenaway / Roger Cook); 17 Hec (Deep Purple); 18 Ryan (Paul Ryan); 19 Jobete/Garlin (Nicholas Ashford/Valencia Simpson); 20 Tri-Dem Music (Mark Madras/Phil Margot/Mitch Margo/Jay Siegel); 21 Harmony (Traditional); 22 Apple (George Harrison); 23 KPM (Neil Diamond); 24 Carlin (Idris and Ewan Jones); 25 St. George Music (Mike Snow); 26 Ryan (Paul Ryan); 27 Rak (Erol Brown/Tony Wilson); 28 Essex International (Vincent Crane); 29 Wans (Kumar Campbell/McAloose); 30 KPM (Daphney Dumas/Ronald Dunbar/Edith Wayne).

AMERICA'S TOP 10

- 1 (6) JOY TO THE WORLD Three Dog Night, Dunhill
- 2 (2) JUST MY IMAGINATION Temptations, Gordy
- 3 (1) WHAT'S GOING ON Marvin Gaye, Tamla
- 4 (3) SHE'S A LADY Tom Jones, Parrot
- 5 (15) I AM I SAID Neil Diamond, Uni
- 6 (22) PUT YOUR HAND IN THE HAND Ocean, Kama Sutra
- 7 (17) NEVER SAY GOODBYE Jackson 5, Tamla Motown
- 8 (8) ANOTHER DAY Paul McCartney, Apple
- 9 (13) ONE TOKO OVER THE LINE Brewer And Shipley, Kama Sutra
- 10 (12) THEME FROM 'LOVE' STORY Andy Williams, Columbia

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ABRAHAM'S BAND SET FOR BIG TOUR

FOLLOWING their European tour with Ten Years After, the new Mick Abrahams Band is in line for a major tour of Britain, Europe and the USA during May and June.

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ibpa

Abrahams will undertake an extensive club and concert tour throughout the UK. On May 29 the group will appear at the Festival Horse in Hanover, Germany, and will return to Europe in July for TV and concert work.

The US visit is planned for mid-October for a period of six weeks.

Abrahams' new album, entitled "Mick Abrahams" will be released on the Chrysalis label on May 7. The tracks on the album are all composed by Mick with the exception of two which he cowrote with organist Rob Sergeant.

Dates set for the British tour are Penthouse, Scarborough (April 16), Marquee, London (20), Catacombs, Wolverhampton (26), Fickle Pickle Cio, Southend (27), Cloude, Derby (29), Central Hall, Chatham (May 6), Town Hall, Oxford (7), Stockport College of Technology (8), Blues Club, Cambridge (17).

Drummer for Rex

T. REX have added a drummer to their line up, bringing the group to a four-piece, for their May British tour.

New drummer is Bill Fyfield, formerly with Legend, who has been rehearsing with the group for several weeks. Mickey Finn will now concentrate on bongo playing and vocals. Finn and Marc Bolan were joined by bassist Steve Currie earlier this year.

The group's British tour will start on May 5 and is expected to include a London concert at the Roundhouse. Thirteen other cities throughout the country will be included in the itinerary.

T. Rex are currently in the States and will return to Britain on May 3. While over there, Bolan hopes to record some new songs at Beach Boy Brian Wilson's West Coast studios.

May McKuen tour

AMERICAN poet and songwriter Rod McKuen arrives in London in May to commence his first ever British concert tour.

The tour opens at Fairfield Hall, Croydon, on May 14, and other venues set are City Hall, Glasgow (15), Town Hall, Newcastle-on-Tyne (16), De Montfort Hall, Leicester (17), Philharmonic Hall, Liverpool (18), Free Trade Hall, Manchester (20), Congress Theatre, Eastbourne (21), Colston Hall, Bristol (23), Winter Gardens, Bournemouth (25) and Royal Albert Hall, London (27).

The tour is promoted by John Coast in association with Frank Powis.



■ B. B. KING, who will be returning to Britain in the autumn. Impresario Robert Paterson revealed to the MM this week that B.B. "should be in Britain during the October-November period for three or four dates. He will probably play London, Manchester, Birmingham and college dates."

Mason's back — and gigging

DAVE MASON is back in England recording his second solo album — and is expected to make live appearances during the next fortnight with "heavy friends."

Likely personnel for stage appearances with the former Traffic guitarist and writer are members of the Dominos, Eric Clapton's group. Clapton himself could make an appearance — but the concerts are likely to be spontaneous unadvertised events.

An official tour for Mason is being lined up by Blue Thumb boss Bob Krasnow, who is in this country to supervise Mason's recording sessions. Dates, and venues are currently being negotiated.

On Tuesday evening Mason was expected to jam with Quiver at London's Speakeasy Club.

Blue Thumb have recently signed Spirit and Dan Hicks and the HotLicks, both of whom are planning to tour Britain in June.

RAINBOW SIGNED

RAINBOW BAND, a Danish group from the same stable as Barin's Red Ivanhoe, have been signed up by MCA Records in Britain.

Led by the former jazz pianist Niels Bronsted (who

released here in May, and they'll be making a short British visit around that time.

SPIRIT COMING

SPIRIT are to visit Britain in June. The American group who last visited England for the Bath Festival last year, will be arriving on June 14 and playing about 12 concerts in the UK as part of a European tour. They will be supported by Brian Davison's Every Which Way.

Spirit's principal London concert will probably be at the Coliseum, promoters Terry

King and Tony Stratton Smith, told the MM this week.

THEM MAN'S GROUP

PETER BARDENS, formerly with Them and Village, has formed a new group called On which is expected to be on the road very soon.

ANNE WILL SEE FACES

PRINCESS ANNE will be at the Royal Albert Hall on May 17 to see The Faces and Atomic Rooster in concert. The performance is in aid of the Royal National Institute For The Deaf.

Clodagh quits Tommy

CLODAGH RODGERS — Britain's representative in the Eurovision Song Contest — did not appear as planned when the new Tommy Steele Show, Meet Me In London, opened at the Adelphi on Wednesday last week.

And she will not now be taking part in the show during its 10-week run. Reason is a dispute between Clodagh and Harold Fielding, impresario who is presenting Meet Me in London.

Harold Fielding issued a statement on Wednesday last week saying: "Contrary to the reports which have appeared in a number of newspapers today, Miss Clodagh Rodgers was quite definitely not sacked. Her advisors refused to allow her to perform the programme which had been agreed at rehearsals."

John Morris, Clodagh's husband and manager, told the MM: "Clodagh rehearsed on Monday and Tuesday and ran through a dress rehearsal on Tuesday night."

"We wanted to take her last number on her spot — the Dave Clark hit 'Everybody Get Together' — and make it the second item on the bill. Then I was told on Wednesday at a half-hour band rehearsal that Mr. Fielding wanted the number taken out altogether."

"The contract provides a 16 to 18 minute spot and by cutting this down, she did not think the public would receive the type of presentation they expect from a special guest star."

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Elton John film score LP out soon

A NEW Elton John album will be in the shops on Friday — just a fortnight after the release of his first live album.

The new album is the film score from the Paramount film "Friends," which has already won a gold record for the British singer in America,

where he is currently appearing.

The "Friends" album will be released on the Paramount label through EMI — and a single, the title track of the album and film, will be released simultaneously.

Elton was presented with the gold record at his Fillmore East, New York, concert last week. He remains in the States until June 13, visiting Chicago, Detroit, Cincinnati, Omaha, Vancouver, Seattle, Hawaii, San Francisco and various southern cities in Texas, Colorado, Arizona, Tennessee, Florida and New Orleans.

RONNIE'S: BREATH

THE Brotherhood of Breath — playing opposite Anita O'Day — are set for a two-week season at London's Ronnie Scott's Club from May 22.

Ben Webster and Salena Jones open for a fortnight at the club on Monday and on May 4 Cleo Lane and Johnny Dankworth with his new band Tenfold commence a three-week engagement.

NYJO AT HARROW

THE National Youth Jazz Orchestra is scheduled to play the first ever jazz concert at Harrow's famous public school.

The concert, on the afternoon of Sunday, May 30, was instigated by Tony Crofts, a former Manchester bassist, whose gigs have included one with the Maynard Ferguson Band. Crofts doubles as one of the school's science masters.

Ex-Love man wants a band

SNOOPY, Love's drummer on their first two albums, is in London, looking for a band.

"I'm here mainly to get a band started," he told the MM, "or to get into a group that's already happening."

The band in question will be playing "older, straighter kind of blues," he says. "Lightnin' Hopkins, B. B. King, that kind of thing... where the blues influence came from."

So far, he hasn't heard anything he likes in London: "They're all into progressive noise. I'll want a singer, something like Rod Stewart, a pianist, a guitarist, and a bass-player."

Snoopy, whose real name is Alban Pfisterer, was with Love in the early years, up to 1968. Recently he's been working "with a lot of insignificant club groups — and I've been jamming with Elliott Inger from the Mothers of Invention. But he didn't want to come to Europe, and I did."



AMERICA'S James Gang, who supported the Who on their last UK tour. They're making a major concert tour of Britain and Europe in July. The tour will take in eight major British venues, including one festival in Southend and a London concert with the Who. Other venues are being negotiated. The group's twin album will be released on Probe in early June.

jazz news

BILL BRUMSKILL, long a favourite at many London trad venues, is being honoured by his mates at the Lord Napier, Thornton Heath, on Monday, April 26. They're presenting him with a new trumpet and a souvenir photo-album to mark his first 20 years of leading his own band, and it's hoped that some of the many illustrious alumni who've passed through his band will be in attendance, to drink or blow — or both.

Currently playing at the Lord Napier every Friday and Sunday, Bill was resident at a club in Kingston for 16 years, and was a regular at Cy Laurie's, Lonnie Donegan and Roy Crimmins are just two of the many who've been his sidemen.

ON Wednesday (7) jazz clarinetist Ernie Tomasso flew from Yeovil airport, Yorkshire, New York to see his friend Louis Armstrong who is in hospital with a heart condition. Ernie took with him his musician sons, Enrico (8) who plays trumpet, and pianist Peter (14).

"We shall also go to New Orleans," said Ernie. "I want the kids to hear jazz in its birth-place whilst some of the original exponents are still around."

HOWARD RILEY'S trio holds forth at the London Musical Club, 21 Holland Park, this Friday. Riley's new album should be forthcoming on Peter Eden's Turtle label soon, at the same time as John Taylor's debut LP, with his sextet. Jerry Withers has joined the Colin Symons Band on electric guitar, banjo, and vocals. So he teams up once again with trombonist Lee Handscombe, another former member of the Thames City Jazz Band.

MANCHESTER'S Zenith Six has moved from the Black Lion Hotel, Manchester to the suburban Midland Hotel, West Didsbury, on Saturdays.

On Monday, April 19, the Blackpool Jazz Club Big Band pays a return visit to the Merseyside Jazz Society.

AUDIENCE — BUT NO JERRY

POLICE are searching for a "promoter" to help them in their inquiries following an advertised Mungo Jerry concert at Makeley in Derbyshire last week.

Nearly 500 tickets were sold for the concert — but Mungo Jerry knew nothing about it and were, in fact, booked to play at London's Marquee Club on the same night.

Booker Lindsey Brown, of the Red Bus Agency, told the MM this week: "The first we knew about this was when we had a call from a local

shopkeeper who was a magistrate confirming the booking. He was selling tickets in his shop on behalf of the promoter."

"He had been handing tickets about a fortnight ago and posters were up all over the town. The promoter had been to collect money from him, but he noticed in the MM that Mungo Jerry were playing at the Marquee on the same night and rang us up to find out what was happening."

"The police went to the hall on the night of the concert in the hope that the promoter would be there but they couldn't find him. They arranged for two local groups to play to keep the fans happy and they are still looking for the man."

Brown added that Mungo may do a concert in the

locality soon to make up for the incident.

● Mungo's banjoist Paul King, broke his arm in a game of street football last week, at the beginning of their seven-date Scottish tour. He'll continue, playing harmonica.

Green Man closing

THE Green Man in Blackheath, one of London's most famous jazz pubs, is to be pulled down to make way for road development.

The pub was one of the first to present Mainstream music in the Revival of the early Sixties, and for the past four years has been a stronghold of South London bands. The Black Bottom Stompers were resident there since 1967.

The last night celebrations will be held on April 24, with the Stompers and the Bird-Curtis Quintet, also Green Man stalwarts, plus many guest musicians.

news in brief

FAIRFIELD Parlour have signed a recording deal with RCA and their first album is scheduled for release on the Neon label in May.

Colosseum and Galliard are appearing in the Mountford Hall at Liverpool University tomorrow (Friday). The Groundhogs leave for their first American tour on April 15. They visit 18 cities to promote their "Split" album on Liberty which will be released at the same time.

Cochise appear on Disco 2 on April 29, playing tracks from their new album which Liberty release on April 16.

David Bowie, whose new album "The Man Who Sold The World" was released last week, has written and produced a single by Rudi Valentino and the Arnolfinis which B&C release this week. He has also written Peter Noone's solo single "Oh You Pretty Things."

Paul Korda, formerly with Da Da, releases his first single on MAM next week. Written and produced by Paul, it is a track from his first solo album due for release in May.

Chicken Shack are now representing Britain in the Czechoslovakia Beat Festival in Prague on April 14.



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RCA

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(They'll be back)

Black Sabbath V06
Paranoid 6360011



NEWS BACKGROUND—ON THE STONES AND THEIR NEW RECORD LABEL . . .

As predicted some weeks ago, the Rolling Stones announced officially this week that they have signed a recording deal with the newly formed Kinney Records Group. Their contract with Decca expired several months ago.

The Stones' future records will be released world-wide on a newly created label called Rolling Stones Records. Various other companies are involved in distribution and Marshall Chess, son of the founder of the rhythm and blues Chess label, will co-ordinate their activities.

First release on the new label will be a single — a double "A" side with three tracks—comprising "Brown Sugar," "Bitch" and "Let It Rock." This will be followed by a new album by the Stones entitled "Sticky Fingers" — which will have an original cover design by American pop artist Andy Warhol. The label's logo will be a red tongue sticking out (what else?).

The single was recorded live at Leeds University during the group's recent British tour. Tracks on the album are "Brown Sugar," "Sway," "Wild Horses," "Can't You Hear Me Knocking," "You Gotta Move," "Bitch," "I Got The Blues," "Sister Morphine," "Dead Flowers" and "Moonlight Mile."

Strings, arranged by Paul Buckmaster, are featured on two of the album tracks and the musicians who appeared with the Stones on their recent tour — Jim Price, Bobby Keys and Nicky Hopkins — are also featured.

The MM was invited to put various questions to Mick Jagger this week and here we print the answers.

How many other record companies were bidding?

Over the last year — 21.

How long is the contract for?

No set period — it is a product deal.

What does it involve — albums, singles, per year?

Six albums over the next four years plus perhaps some individual solo albums.

When will the next single be released?

April 16 — the titles are "Bitch" and "Brown Sugar" and "Let It Rock."

When will the next album be released?

April 23 — the title is "Sticky Fingers" and it has 10 titles, it's produced by Jimmy Miller.

When are you going to France and how long will you be there?

Where else is there? But I don't expect to stay there for more than 3 months, before going to New York, Los Angeles, Japan, Bangkok, Ceylon, Persia and England.

Why are you going?

It's all too involved and too libellous.

Will you record in France?

Yes — and we will be using the Mighty Mobile, our recording truck.

Will your next album involve the extra musicians who played with you on your tour?

Yes. There are four out of the ten numbers with brass, Jim Price and Bobby Keys

Rolling Stones — on Rolling Stones Records



MICK JAGGER: we're NOT retiring

France. Why are you going to France as opposed to anywhere else? I don't really know — everyone agreed. Do you think your tour was a success? Yes, I guess so. Most people who came seemed to have a good time, it was full up . . . we had quite a nice time. Why?

It was a success because I think most of the audience were very appreciative and gave us a good time in return for us playing — which was nice. How long will it be before you appear live again in the United Kingdom? About a year or so, I suppose. Regarding the television recordings at the Marquee —

are they likely to be shown in Britain? They will probably be shown in Britain. What was all the trouble about at the Marquee on Friday? Harold Pendleton tried to stop me in the middle of playing because of his ego-trip. Are you contemplating any more movies?

No — but I would if they were right. Jagger told the MM after the interview: "By signing this contract we are guaranteeing to produce six new albums over the next four years — this includes 'Sticky Fingers.' Additionally, perhaps, there may be some solo albums projecting the Stones individually over this period.

"The band is not retiring just because we are going away. We are not going to stay in the South of France — we are going to be touring on the road, America — and I hope to visit Japan, Bangkok, Ceylon, Persia and hope to be back touring Britain some time next year. "We will remain a functioning group, a touring group, a happy group.

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AMERICA

from VICKI WICKHAM
in New York

THE GRATEFUL DEAD, who never exactly play 'short' sets, are immersed in a vast 'Dance Marathon' on 34th Street. They start around nine o'clock in the evening and finish at dawn or whenever.

When I went down, it was packed, and it's a huge place. A strange crowd of typical Dead followers — really a high-school, football crowd, but freaks — were there. A whole line of armed-to-the-teeth New York cops lined one wall, guns stuck in their belts and nightsticks everywhere.

Another epic is being run by Chicago, who have sold out six consecutive nights at Carnegie Hall this week. It's just so great for big-name groups to take the time out to play extra gigs in a decent place like Crosby, Stills, Nash and Young, the Who, or Blood, Sweat and Tears, instead of just playing the minimum time for the most money in some-where horrible, like Madison Square Garden where only the first five rows can really see and hear and from then on it's down to your imagination.

Chicago, in two years, have notched up a lot of plusses. In that time they've released three double-albums, all top sellers, and, in the same space they've become the number one college attraction and will play about 200 college gigs this year alone. No surprise that Carnegie Hall sold out immediately tickets went on sale.

The Ed Sullivan Show is as much part of Sunday night American-TV viewing as Big Ben is part of London. He's been on the air for nearly 23 years, without a break. The show's like "Sunday Night At The London Palladium" — all good wholesome family entertainment. Everything from juggling, dog acts, conjurers, magicians and comics to opera singers, cabaret singers, choirs, and pop music. Sullivan launched Lena Horne, Bob Hope, Elvis Presley, and the Beatles, and that's just for openers. But it's coming to an end. The ratings aren't good and it seems, at last, the dreadful "potpourri" entertainment is out. Viewers will watch what they want to watch, but you can't pad it out with all that cotton fuzz.

Arlo Guthrie played Carnegie too this week — everyone does. I kind of thought of him as a "one-hit" singer, and thought he'd got too involved in "Alice's Restaurant" to go any further. But I was wrong. He's leaning more and more towards Country, and did some of the old familiar but went more for Dylan numbers like "You Ain't Goin' Nowhere," Kris Kristofferson's "Me And Bobby McGee," and the now very popular tongue-in-cheek, anti-hippie number "Okie From Mus-



DEAD's Jerry Garcia and Phil Lesh

Marathon Dead session

He also did some of his dad's old numbers: "Coming Into Los Angeles," and "Ring-around-Rosie-rag," and the whole set made up a perfect concert, with excellent backing from his five-piece band, Swamp Water. He was very relaxed, very comfortable, and the evening was enjoyable.

Miles Davis is opening the "new" Gaslight, which moves into the old Cafe Au Go-Go, in the Village, and at the weekend Roland Kirk joined the small but expanding group of jazz musicians to find their way on stage at the Fillmore East. Together with his six-man band, Vibration Society, he was sandwiched between a jazz-rock group, Tower of Power and Santana. He had a bag full of tricks, he played everything and mostly he played everything simultaneously. A saxophone and a mazzello, add a hi-hat cymbal and a bong, then sudden whistle-blasts, and through part of this a lengthy monologue about "Mr Tongue-Snatchers." It was all amazing and very clever, and he got plenty of applause but was a bit too over-gimmicky to show his real musical abilities.

Richard Nader is taking over Madison Square Garden for his sixth rock and roll revival show on June 16. Top-lining will be Jerry Lee Lewis and the Four Seasons, and he's got the Crystals back together for the show.

These shows are getting a lot of the 'oldie but goldie' acts back into the business. The Skylithers have just recorded for Buddah, the Five Satins are midway through an album, and Tony Williams has formed a new group around himself and the Platters, with Ronnie McCain, formerly with Hair, and an ex-Imperial, Ernie Wright.

Another "comeback" this week from Janis Ian, who did a gig at the Bitter End. Two years ago Janis wrote a song called "Society's Child" which was a monster hit and started a whole heap of things going for her. She was just 16, and somewhere it all got too much for her, and she "dropped out." She's back, with a new album on Capitol, a new band, and a whole lot of new material. Her songs are still very personal, and very perceptive, but it doesn't have the bite of the old stuff. She sounded best on "The Seaside" and "Present Company," and dedicated to her grandparents (in the audience), "See My Grammy Ride" . . . all her own songs. Every time someone asked her to do "Society's Child," she made excuses.

James Brown popped out of his second week at the Copa, leaving after six days. Reasons ranged from bad business to "he didn't dig it," but he's back in New York next week to play the Cheetah for three days. That's like moving from the Palladium to the Flamingo.

Buddy — miles ahead

B UDDY MILES, Wayne Cochran and the C.C. Riders, and Sugarloaf appeared at Fillmore West East this weekend.

Buddy Miles has shown his great capacities as a solo performer since his stint with Jimi Hendrix which climaxed with the "Band Of Gypsies" album. One of the heaviest black drummers around Buddy has utilized his performing genius full-tilt and has learned through singing, playing guitar, and stage antics to command the attention of his hip white audiences.

"Them Changes" "We Gotta Live Together" are his classics and the crowd was dancing and grooving along with him. He did "Midnight Rider" "Wholesale Love" and "That's What Love is For" from his new solo album. His group and utilization of horns is excellent. The album has just been released in the states and the production quality recorded at the Record Plant in New York is of the best.

Wayne Cochran is from Alabama, the deep south, and is of the Jerry Lee Lewis-Little Richard genre. With a full processed white natural he looks like nothing you've ever seen or could possibly believe, nonetheless he has a good voice and his band including a black and white horn section is quite competent. He did his own blues numbers and a few classics such as "Whole Lot Of Shakin' Goin On."

Sugarloaf is a dull band from LA who had

from COSMO DONAHUE
in Los Angeles

one big single "Green-Eyed Lady." They dutifully bombed. Bill Graham, it seems, has taken to hooking any group with long hair.

R UMOURS have been spreading of a planned festival to take place in Death Valley where communes bloom beneath the hot sun.

Some of the people supposedly contracted to attend are the Rolling Stones, John Lennon, Elton John, Jefferson Airplane, Grateful Dead, Paul McCartney and Bob Dylan.

The rumours are started by the Zamora Peoples Concert Committee stating that they have access to thousands of acres of land in Death Valley, where water is scarce if not non-existent.

"If this concert happens it will be a terrific bumper. These people claim an area of land and get thousands of people to come. People are even coming from New York and Chicago. Because of a lack of supplies this could be a major disaster area. If any groups do play they will be local groups," said a spokesman from Earth News.

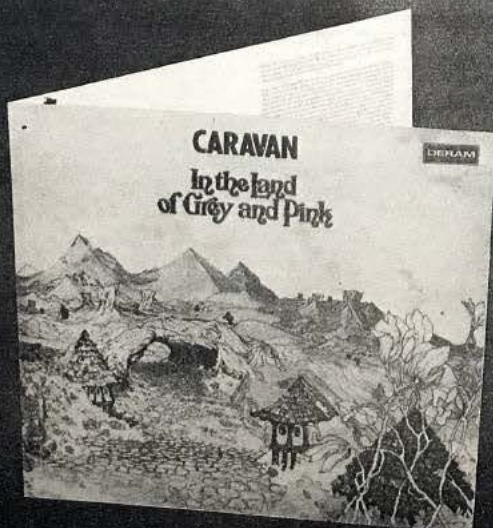
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- Tuesday 11th May Manchester, Free Trade Hall
- Thursday 13th May London, Royal Albert Hall



■ **SOME ARE** born great, some are made great, and others have greatness thrust upon them, as the sage once said. Poor ole Eli Bonaparte misses out all round, but he's in there trying. Here is the curiously ill-named Eli in the middle of another follsosome stunt, designed to turn the public gaze on his awesome talent. Astride his stallion, with wench at rear and bodies in background, he is attempting to emulate his famed French namesake. Nice one Eli. But does he look like the REAL Napoleon? NO. Who does he look like? HAROLD STEPTOE, thundering home from the pub drunk, astride his faithful draught horse Hercules. Never mind Eli, we're all mad about you, you great masculine beast, and Michael sends his love.

YOUR LINES ARE SHOWING, BOB

BETCHA didn't know that The Raver is a Dylanologist who needs fear nothing from the more celebrated A. J. Webermann. Watching a superb late-Fifties gangster movie titled The Line-Up on TV the other night, we spotted a real beauty, the final clue to what Bobby Zimmerman is all about. In the movie, a curiously ambivalent drug-trafficker called Julian was explaining the ethics of criminality, and spoke the following lines: "When you live outside the law, you have to eliminate dishonesty." Click click... whirr remember "To live outside the law/you must be honest?"

That's from "The Wicked Messenger," on "John Wesley Harding," and although it might be a coincidence, we prefer to think of Dylan sitting watching the movie in some sleazy little cinema in Hibbing or Duluth, hearing the words, and jotting them down in a notebook.

Suggestions for the title of Lou Reed's first solo album: "Postcards Of The Hanging." Think about it... didja see Claudia Linnear in full living colour on Disco 2? Say no more, nudge nudge and a nod's as good as a wink... welcome to virtuoso sub-editor Brian Southall, who joins us from Music Business Weekly. Goal, and all points west. Brian is a more than useful addition to the MM's office soccer side (ouch, get yer knee outta me neck).

Miles Davis' new album, out here in June, is the sound track from the movie Jack Johnson, about the first great black heavyweight boxer. It's much simpler than "Bitches Brew" or "Fillmore," far more rocky and very relaxed, and appears to feature his current band, plus a strong guitarist who doesn't sound like McLaughlin to these ears. Great sleeve painting, too... roadie Bazz, formerly of Nice and Derek and the Dominos fame, is off to Europe with

Santana. Don't get all them drums mixed up... very good to see the Queen Elizabeth Hall packed for Mike Gibb's recent concert.

Robert Wyatt's facial expressions hilarious in last week's instalment of BBC 1's Take Three Girls. Another cooler Brando for another cooler generation?... would-be Dylan bootleggers seem to have dried up; they're

reduced to shuffling round the tracks from "Great White Wonder," "24," and "Stealin'," thus perpetrating yet another con on unsuspecting fans of The Master... no truth in the rumour that Tony Oxley now carries his kit about on a truck borrowed from the Steptoe family... bye-bye MBW, it was nice knowing you.

Watch out for a programme recorded at the Country Music Festival on BBC 2 at the end of the month, with most of the stars featured... we note that Dave Eager is still there... ad from an American music trade paper: "Deejay gag service, now in 12th year, for Deejays only. Clean, topical, air-usable. And here's another: "Send 15 dollars for 11,000 hilarious one-liners plus 7,500 additional "Clever Remarks, unconditionally guaranteed." Will somebody buy some for Eager and Blackburn?

Raver's guide to the week

SOFT MACHINE (Watford Town Hall, today Thursday). A mature, inventive band which must be nearing some sort of creative peak.

PINK FLOYD (Doncaster College of Technology, Friday). If, like your Raver, you couldn't make Holland last week, try a touch of floating Floyd melody draped on the dales.

CYRIL TAWNEY AND THE DRUIDS (Cecil Sharp House, London, Friday). Devon meets Derby in an intriguing traditional concert.

CARAVAN (Newcastle City Hall, Saturday).

Along with Barclay James Harvest and Gingo, Caravan kick off a nation-wide tour that promises to be a winner. **SYMBIOSIS** (100 Club, London, Monday). What other band juxtaposes the theme from Workers' Playtime with some gargantuan free blowing? Louis Moholo recently replaced Robert Wyatt on drums, which should stoke the fires even higher.

DUBLINERS (Portsmouth Guildhall, Wednesday). The group remain the top exponents of Irish traditional songs. There's bite in their music.

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Heron's song of the earth

In several respects, Mike Heron is the more earth-born member of the dual partnership at the nucleus of the Incredible String Band.

Heron's writing, in relation to his partner's, has invariably been the less obscure and surrealist, the more overtly romantic and extroverted.

His poetry has a strong rustic quality, a deep sense of the wellspring of nature, that shows itself both in such a reflective song as "Puppies" and the much more lighthearted "Cousin Caterpillar." References to animals abound in his song-writing — even his most complicated abstract piece, "A Very Ceullular Song," has the lines "feather and scale, seed and stamen."

This sense of joyous expressionism, whose effect is heightened by the almost jaunty optimism of his vocals, imbues the String Band's music with the background solidarity that Robin, in his impressionistic wanderings, is wont to ignore. In effect, Heron's is the hand on the string that keeps the exotic kite flying within sight of us all.

It is not so very strange, therefore, that his first solo album should be concerned with contemporary music in its most fundamental and explicit form. In other words, that "Smiling Men With Bad Reputations," which is released on Island in May, should be very much a rock album.

The songs are still unmistakable vehicles for his personal outlook on life, but musically they are carried to a logical conclusion that has not always been accorded on the Incredible albums. Most noticeably, they have a more

MIKE HERON of the **Incredibles** talks about his first solo album to **MICHAEL WATTS**

positive rhythmic feeling, with the inclusion on many tracks of Fairport Convention's rhythm section — Jerry Conway, Pat Donaldson, Dave Pegg and Dave Matlocks. But every track, is made definitive in a way that probably would not have happened, if it was just one of a bunch of Incredible String Band cuts.

Thus, a jazz-inclined number includes a very urgent alto solo from Dudu Pukwana, and he uses similarly Indian musicians on Indian-influenced tracks. In fact, the personnel is wide, reflecting precisely this variation of approach; it ranges from Pete Townshend (Tommy and The Byjous) to pocket trumpeter Dudu Pukwana and ex-Velvet Underground violinist John Cale (who also plays piano, 12-string, harmonium and bass).

The production is by Joe Boyd, who until recent months had been the In-

credibles' producer — he has now been made head of music for Warner Brothers films and the use of horns and the increased sense of dynamism very likely stems from his production involvement with Chris McGregor's Brotherhood of Breath. The album also, incidentally, represents his last effort as a producer with any of the Incredibles for some time.

Heron says the album, whose production wavered on intermittently from last summer until the end of January, was a conscious attempt to make a rock-orientated work. He says he has always had a rock "feeling" hanging around "despite his very heavy involvement over the years with various shades of folk music."

"The String Band," he says, "has always had four or five different styles, which you can trace, 'Black Jack Davy,' for instance, is very different from 'A Very Ceullular Song.' We've just developed in lots of different areas."

He believes, in fact, that his solo cuts could have been incorporated into an Incredible String Band album, but he was anxious that they should be a separate entity. The String Band he values because he can immerse himself to an extent in a corporate identity.

"Smiling Men" became a necessary venture because of his desire to produce a purely personal work. "I felt a need to do it. I thought greatly about the project after summer when I believed I'd got all the material together. I'd long thought of it, and Joe had been interested for some time, but I didn't have the material. I wanted the stuff to be separate from the band's, but at the same time I wanted to keep contributing to it (the band), so I wasn't starving them. So when I had the material, I started recording. I began in the summer for about a week, then went on holiday to San Francisco, and started up again just



MIKE HERON: strong rustic quality

before Christmas. It was all done at Sound Techniques.

He sees the album, with its rock overtones, as something of a watershed in his writing, and emphasises that rock music does not constitute the mainstream of his work. "I

wouldn't like to generalise," he explains, "and say I'm into a certain type of writing. It's just that I sit back and say these tunes can be turned to advantage in rock. Some of the tracks indeed, are not rock, and it would've

been disastrous to have made them that way. The LP to me was just a rock and roll holiday."

"It's a different trip, something exciting to do, and one which I'll do again if the chance arises."

Heron, and indeed Williamson, occupy uniquely curious positions as songwriters, because, although their writing has been among the very best in contemporary British music for the past six years, their material has rarely been used by other artists. Al Stewart has done "The Hedghog's Song," and Judy Collins did a version of "First Boy I loved" (which Heron says she does "immensely musically"), but the list does not extend much further. Almost undoubtedly, the reason for this lack of coverage — which is not to be equated, by any means, with lack of respect or admiration from other singers — is the highly personalised and individual nature of the material. In essence, as Heron admits, their songs are not really commercial.

He emphasises at the same time his desire for other people to do his songs. He is even prepared to write for them because, as he explains, he is a prolific composer; he still has six or seven songs left over from his album. In fact,

"The initiative, basically, has to come from the other artist, however. It takes a really adventurous recording artist," he points out, "someone who doesn't write his own stuff, to grab hold of somebody else's material and make it all his own. The last one I can think of was Joe Cocker, but he has his supply lined up. Then there is Judy Collins, but now she is writing her own stuff. There aren't that many. But I can try to write for other people. The trouble is that anything I've tried to write in a certain style has turned out completely different."

One senses, though, that despite a broadening of his perspectives, his heart and

lungs are still with The String Band. He is very aware of, for instance, the very private communication that the band has with its devotees. He does not concede that he and Robin project a life-style, but he says, they have "a different picture for each person, which does not quite amount to an image."

The picture, too, of two musicians working blissfully and harmoniously together and in concert with two subservient chicks (Rose and Licorice) is something of a gloss. Musically, he remarks, they have had lots of conflicts, although they have always talked them out eventually. "It's not a rare occurrence, because we can allow each other to have very different approaches and then relate the combined products. It's a different thing from having people believe my songs are better than his. It's a good thing, in conflict with other members you can produce something that no-one else can, so that String Band songs become String Band songs absolutely. And if a song which you have written can be more personally done by somebody else, so much the better."

"On one of my new songs, for example, I just played piano while Malcolm (Malcolm Maistre, the band's new bass player and replacement for Rose Simpson) played guitar and sang. It's a nice situation."

"Sometimes it's possible that I want to write songs where you can do something other than sing. Robin too."

Since there had been mention of the Maistre — a dancer, member of the Exploding Galaxy, songwriter and novelist as well as musician, whom the band met in New York — I asked what difference he would make to them.

Heron believes that since Le Maistre joined them at the same time as they were writing new material, in which he

CONTINUED P. 27

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How Yvonne from Hawaii came to Jesus

YVONNE ELLIMAN came to Britain from Hawaii nearly two years ago to perform in front of the Queen, and ended up as Mary Magdalene in Rice and Webber's "Jesus Christ - Superstar" rock opera.

Perform before the Queen? Yes, Yvonne was led to believe by an acquaintance in Hawaii that she was all the rage in Britain and a place had been reserved for her on the Royal Variety Performance. With her heart set on being a star, she was easy prey, and her father who works for the famous Skippy peanut butter makers dug into his savings and supplied two single air-line tickets to London.

London. A lovely city for the poor and aged, even more lonely for the rejected and the half-Japanese half-European girl who set about looking for a flat realising she had been conned. But at least she was in London, and soon she had an agent and was working occasionally for Scott Walker.

Then religion enters into her life. Tim Rice and Andrew Lloyd Webber "discover" Yvonne and decide upon her as their Mary Magdalene.

"How big a part does religion play in my life?" she says, repeating the question. "I'm not baptized. I guess you could say I'm not religious in the sense of going to church. But like most people when I'm in trouble I say a prayer."

Mary Magdalene has moved her closer to God and she admits to feeling close to Jesus, but it's hard to tell if she means Jesus the

spirit, or the picture she has of Jesus in her head. "When I go to the movies and see him I feel like crying. I feel very close to Jesus really — well I should, being his lover," said Yvonne, and she was being deadly serious.

The part of Mary Magdalene has literally changed her life. In a way she has lost her own character and could easily end up as the bit player remembered only by leading character rather than as Yvonne Elliman.

Even her mother now writes to Mary rather than to Yvonne.

"I have dreams about her the other morning I woke up talking and the person I live with told me I was saying that I was Mary Magdalene."

"I wonder a lot about her, how she looked and how she felt about Jesus. When I sing the songs I try to be what she would be like. But the Bible doesn't tell you much about her character."

Her latest single — yet another track from "Superstar," "I Don't Know How To Love Him" — has just been released in the country and in the States where there are four cover versions on the market. But Yvonne wants to wait a while before she goes back to her homeland as a singer.

"I'd like to have a go at England a little while longer. So far I could only be going to America as Mary Magdalene. I'll go back to the States when I have something else to offer, something else to give."

I want to get a hand on the road, but it's finding the right people to go on the road with a girl. How do you get a band on the road? I don't really know about these things.

"Because I don't have enough of my own material I'm worried about performing in front of audiences — English audiences. Because of that I sing a lot of other people's songs and English audiences can be very hard, they don't care a lot and if you let it slip . . ."

"When I first came here I was willing to trust anybody, but in the end you realise you can't trust anybody. I don't know — how do you change a kind heart?" — **MARK PLUMMER.**

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YVONNE ELLIMAN: close to Jesus

Steppenwolf's JOHN KAY..

BERKELEY, CALIFORNIA

HE comes on like Satan's brother protected by a pair of giant skulls, shirtless, brandishing a dagger.

He gazes at you, sinister, from behind impenetrable shades. No smile crosses his face, and he would just as soon as rape the nearest girl as to stare her into submission. This is the impression one gets from album covers of Steppenwolf's microphone-toting, lead singer-song writer-leader John Kay.

Concerned

He does little to discourage this illusion, sitting back in a large chair, resting in a leather jacket. Instead of some sadistically insane leather-neck bent on destruction, however, John Kay impresses one as an extremely articulate, intelligent, and concerned individual. He described Steppenwolf's image as "a combination of a motorcycle gang and political activists."

On their visual and sound level they do come across as savage and primitive, but one has to reach into their music and their personalities to grasp the ideas behind their seriousness. Their album, "Monster," depicted the American civilisation as one that was based on sound principles, but one that lost sight of those guidelines and produced a society that had gotten out of control, like a monster.

Not one to limit his involvement to purely music, Kay is going to run for public office, a minor one — a position on the Board of Trustees for the Junior Colleges, as a step toward getting the "long hair" representation. It's something I'm doing because I want to set an example and hopefully some other long hairs will do it as well, because we only have until the Presidential election to get some kind of representation for our life style, philosophy, opinions, or whatever.

It doesn't matter if I win or not — I will not go to office. I'm not interested in a political career simply. The things that I'm interested in, and that satisfactorily involve me are things related to music. So that really is what I need creatively — not to say that politics can't be creative in itself — my ego lies also within the music field.

"Since I have seen no one else do this, it will set a precedent and we will at least be able to get a temperature reading. Of course, we're talking about a small district, and if the long hairs use their vote, they could conceivably do something. Also I want to get some information on the political process for my own knowledge. In addition, it's also a chance to see if the truth will work — I have no intention of cutting my hair or toning down my life style. It killed Goldwater. He, of course, didn't share our life style, but at least he was up front about it. He lost his ass."

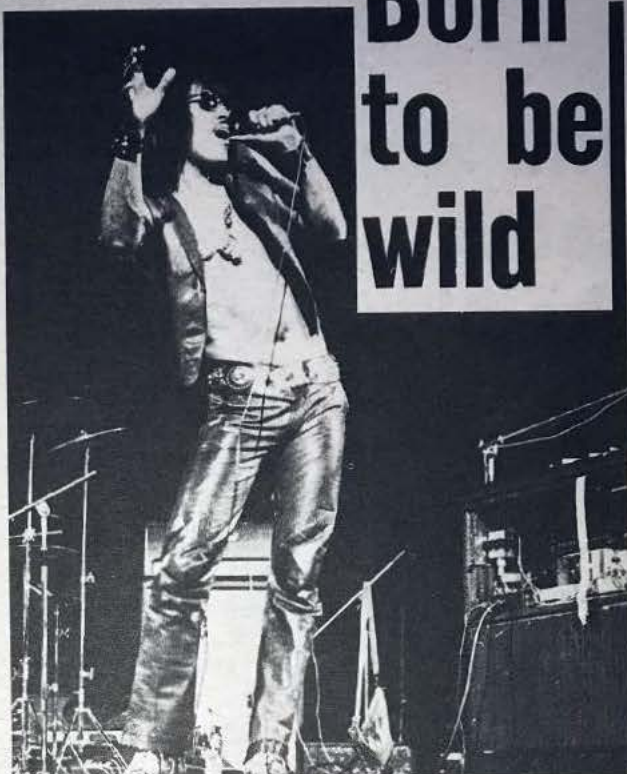
Pusher

Steppenwolf's controversial roots go way back to an anti-drug Hoyt Axton song, "The Pusher," that projected them into the spotlight even though they didn't have a hit single at the time. Yet, Kay confessed that the true intentions of the song may have been missed by certain people.

"Certain age groups thought that it was fantastic for someone to get up there and say 'God damn . . . I smoked a lot of grass. I popped a lot of pills.' And I'm sure that a lot of people had a childish interpretation of the song. But the fact that an official representative from the Baptist Church not only sanctioned the song, but requested that it be played on AM radio (even though it was banned) is indicative of something. It has raised tons of controversy, and as much as it helped propel us into the spotlight, it has caused us a lot of problems."

Their new album, "Steppenwolf 7" (their 5th gold album), is a combination of many different ideas and tones, unlike the conceptual "Monster," "40 Days And 40 Nights" is a blues song. "Snow Blind Friend" is another anti-drug Axton number, and "Renegade" deals with Kay's early life — born in East Prussia, raised in both Germany, and his migration to the western hemisphere. One cut, "Hippo Stomp," sounds like a new dance.

Born to be wild



JOHN KAY: England is our favourite place

"Yeah," agreed Kay, "it's meant to sound that way. I like things that are cute and that are a little challenging to figure out. After all, we have come a long way from the time when the words were nothing — they were just there for the singer to sing, his voice acting like an instrument. Hippo is an abbreviation for hypocrite — we are all hippo to a certain extent, floundering about. We should judge people on their individual merits, rather than their visual long hair-short hair appearances."

On "Fat Jack," bassist George Brando does the singing and sounds not unlike Rod Stewart. It was during this discussion that Kay commented on his own voice.

"I am accursed and blessed with a voice that is not particularly good, it isn't, but one that is hard to duplicate. When you realise that you are limited in ability, you learn to

utilise what you've got. By cultivating it, you end up with something far more unique than someone who has essentially a good voice, like someone with a range up to Johnny Cash all the way up to David Ruffin."

Steppenwolf care very much about their audience and play for them as well as themselves.

"Our audiences have been more loyal to us than to other artists who have been far big-

ger than we," commented Kay. "We've received nine golden awards without a hit single in the last two years. Our concerts are sellouts and diversified as you can get. We have people who are twelve years old who dig us and we have people who are thirty-five who know what we're doing. That's because we've had hits on AM and stuff like "Monster" on FM."

"We've made three visits to England and with each one they have shown more response. The last one was last summer for the Bath Music Festival and Royal Albert Hall. Within ten days after we left, we had three albums on the charts. Out of all Europe, England is our favourite place, and in England, London."

English

Kay commented on the difference between English and American rock bands. "Well, I think by now it has gotten back to a state of equality. Possibly the English groups are more progressive because the competition is even greater than it is here—they have a small country, so few places to play, so the competition breeds a higher calibre of musicianship and progressive music. In terms of popularity, influence, and effect on the audience, there are as many big name rock acts coming to the states as there are American acts going to England. Although every body will do a Daffy Duck when King Crimson comes out, it's been known that only a handful of artists achieve a high degree of popularity. American groups seem to be getting caught up in their own alldude."

John's influences are diverse, predominantly blues, and his favourite acts are Creedence Clearwater Revival and Crosby, Stills, Nash and Young. Music is his life and, like many other performers, he relishes playing live. "There is a fantastic feeling of being on stage when it happens and you're communicating with the audience. It's a feeling of a flash of heat shooting up your spine. No high can replace that. Whether it happens every night, or once every five nights, at those moments you know you wouldn't trade your profession for anything else."

HAROLD BRONSON



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 Wintergardens, Cleethorpes (for Grimsby College of Tech.)—
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 12th: Kinetic Circus, Birmingham-13th: Liverpool Polytechnic-14th: Kirklevington Country Club-15th: Blisworth Hotel, Northampton-
 16th: Quaintways, Chester-17th: Fox At The Starlight, Crawley-
 18th: Country Club, Haverstock Hill, N.W.3-19th: V.T.B.A.-20th: University Cardiff-21st: The Village Roundhouse, Dagenham-22nd: The Fox at the Greyhound, Croydon-23rd

El Pea

Sandy Denny
Jethro Tull
Mountain

IDLP 1

ROLLING STONES: "Brown Sugar" (Kinney). "Sugar" is the longest track that grooves along in much the same mould as "Bitch" and "Let It Rock." Mick chortles with considerable enthusiasm and the guitars chug nicely out of tune. The brass pile on some excitement, and "Bitch" is probably the standard track. Not earth shattering, but who wants the earth shattered? Look out — there's a gaping fissure opening up the South Downs! Flee for your lives! Well now the fun's over—back to the record. Yes, it's definitely a hit all right. Incidentally Kinney is probably the silliest name for a recording company since Pye. Dull, boring and reeking of slot machine vending and rack jobbing. The Rolling Stones march on with more cheering rhythm, and I believe the term is blues.

JOE TEX: "I Knew Him" (Mercury). Shucks folks it's old Joe, just come down from the mountains, where the streams are full o' trout, the corn waves high and pretty maids and young cowhands, jig to the hoe-down at the Line Pine ranch house, and Red Injun fire blazing arrows into their hearts; wild Kirghiz tribesmen attack with scimitars, and fearful volcanoes belch brimstone, scorching the primitive paper hats of the scantily clad native girls, toiling in the fearful heat in the moon-soon beset paddy fields.

The Stones catch the blues

Mighty fine Tex, mighty fine.

RY COODER: "How Can A Poor Man Stand Such Times And Live" (Reprise). Ry came to our attention through his work on Performance ("I heard of 'im years ago," Reader Les Blount, Staffs). And while he plays a mean slide guitar his vocal talents are somewhat meagre. Produced by Van Dyke Parks, it's all rather laboured country funk.

THREE DOG NIGHT: "Joy To The World" (Probe). Rather disappointing song from this fine band. ("Rubish, it's their best yet," Les Blount). A solid beat and heavy vocals but the main chorus is rather repetitive without being particularly exciting. Might make the lower half of the chart.

STAVELY MAKEPEACE: "Give Me That Pistol" (Concord). Odd name for a group. Probably some long and involved story there. You will recall the great success they had with "Edna" last year. ("Never heard of it," Les Blount). It took sometime, but after a while everyone got to like it and it scraped into the chart, for one week at number fifty, and sadly drop-

ped out the following week. All this appears in the accompanying handout. It's an odd, but appealing story.

EMPEROR ROSKO: "The Customs Man" (B&C). The Emperor. In an amusing dig at the customs men and their suspicions. The point is the customs officers, like the taxmen are doing an unpopular, vital job with devotion and efficiency. So when a customs man opens your trunk and drops old socks in full view of the gaping public resist the desire to strike him a sharp blow on the nose and remember he is a public servant, rooting out crime. In the same way, the Income Tax Inspector, when he writes to say he has "information" and demands "explanations," is not being impudent and imputing guilt, but merely attempting to ascertain the facts with the best interests of the nation as a whole at heart. But come the Revolution — there'll be rivers of blood.

GOING THING: "Sweet Sunday" (Decca). A gentle, but soulful song featuring a leading lady and vocal chorus. Note the restrained guitar and backing, and watch out for some slight chart action. The

theme and production recalls some of Nirvana's work.

DION: Close To It All" (Warner). Matured from the early days of the Belmonts Dion lends his vocal prowess to a denial of the creed of escapism. Written by Melanie Safka it makes a change. And that's what we all need. A change of socks and a change of heart. These truths were brought home to me when the breakdown of the Acme Steam Bagwash necessitated wearing a pair of socks for forty-eight hours, rendering them unpleasant to all within a radius of two chains. It symbolised a society in which the monetary system is now largely incomprehensible; travel is a nightmare of frustration and the persistence of insurance, central heating and stainless-steel sliding window salesmen amounts to persecution. A decline in the quality of life which threatens to become catastrophic. I understand, however, there is still an excellent steam ship service to Tasmania.

PAUL KORDA: "Between The Road" (MAM). Ex Dada, ex "Hair," ex tonsils. Paul is a talented fellow, now branching out as a solo singer. From his dramatic training he incorporates a theatrical air to his energetic caterwauling. Perhaps caterwauling is a trifle brutal and doggerleating will be nearer the bark. Please excuse the code in my head. Swiftly downing a beaker of hot quassia my eyes, ears, nose and throat are sufficiently cleared to perceive that this is indeed a splendid selection of dotes.

NORMA TANEGA: "Nothing Much Is Happening Today" (RCA). Damn right. Nothing much is happening at this end either. I should explain I am



NORMA TANEGA: no more cats

reviewing this record by long distance telephone having omitted to listen to the song before leaving home. It sounds pretty lousy and this view is confirmed by colleague Chris Charlesworth who is relaying his copy over the electric cables. Incidentally, here are my plans for beating the phone vandals. Each citizen who enters a kiosk and commences either damaging or otherwise misusing the instrument and coin box, is instantly enveloped in amber poured from a cache in the roof, and preserved as an example to others. Alternatively, a secret sliding door opens in the floor and deposits the gent into a fast-flowing foul sewer and is ejected somewhere in the Thames Estuary. Over to Bert

Thug: "Ere, wots all this? It's my right to do over the phone boxes. I'm just an exploited youf, looking for a place in society which rejects me because of my admittedly-appe like appearance, neo-nazi manners and mongoloid intelligence. It's us wot rules the streets. Bit of a larf, eh." Down Bertram, down.

DIONNE WARWICK: "Who Gets The Guy" (Wand). It's extraordinary the combination of Burt Bacharach, Hal David, and Dionne Warwick has become as worn out and dreary as the lino I was recently forced to rip from my kitchen floor and burn in a glorious conflagration at the bottom of the garden, now a smoking ruin where once gooseberry bushes and fruitful

apple trees blossomed. In the words of Leading Fireman Arthur Ayot St Lawrence: "Could've been a very nasty business there, sir. Never thought we could've got three appliances and the mobile control unit through your raspberries. Glad to hear your neighbours were insured, there's not much left of number fourteen, Bottleswick Street, is there sir?"

RICK NELSON AND THE STONE CANYON BAND: "Life" (MCA). The teenage rocker, if indeed he ever was a rocker, or indeed a teenager, changes his tack and converts to North Sea Gas. Or perhaps one ought to say gentle acoustic country music. His case reminds me of Rocky Ribchester. He made such motion picture triumphs as "Surfin' Steeple Busted," hailed as a classic of the rock era despite the fact that Rocky could not act and had a face like the ancient fishbones of Poulton-le-Fylde, Lancs. His career terminated abruptly after being booted of stage at the Twist Festival at the Winterborne, Steepleton Electric Cinema, when it became apparent that he was under the influence of Badgers Ales. In recent months he has re-emerged as Rock Ribchester, singing dry whimsical ballads to an acoustic guitar which have already led to his appearance at the Swineshead Folk Festival.

COPPERFIELD BRASS: "Charlie" (RCA). Sessica brassmen earning enough bread to take the weekend off fishing. "Ere have you seen this in the Angling Times? Charlie Mufftone, second lead with the West Of England Light Orchestra landed a two pound bass at the Chertsey contest last weekend! So excited he missed a session of spot-on recreations of the Herb Alpert Sound in number two studio."

WARM DUST: "It's A Beautiful Day" (Trend). A hardworking band doing their best with flutes and lively percussion. The brass section put in a bit of High Life and it all reminds me of wild weekend drinking rum, dancing the limbo, eating bananas, sporting with native women and donning colourful masks in street parades I enjoyed once at Frinton-on-Sea.

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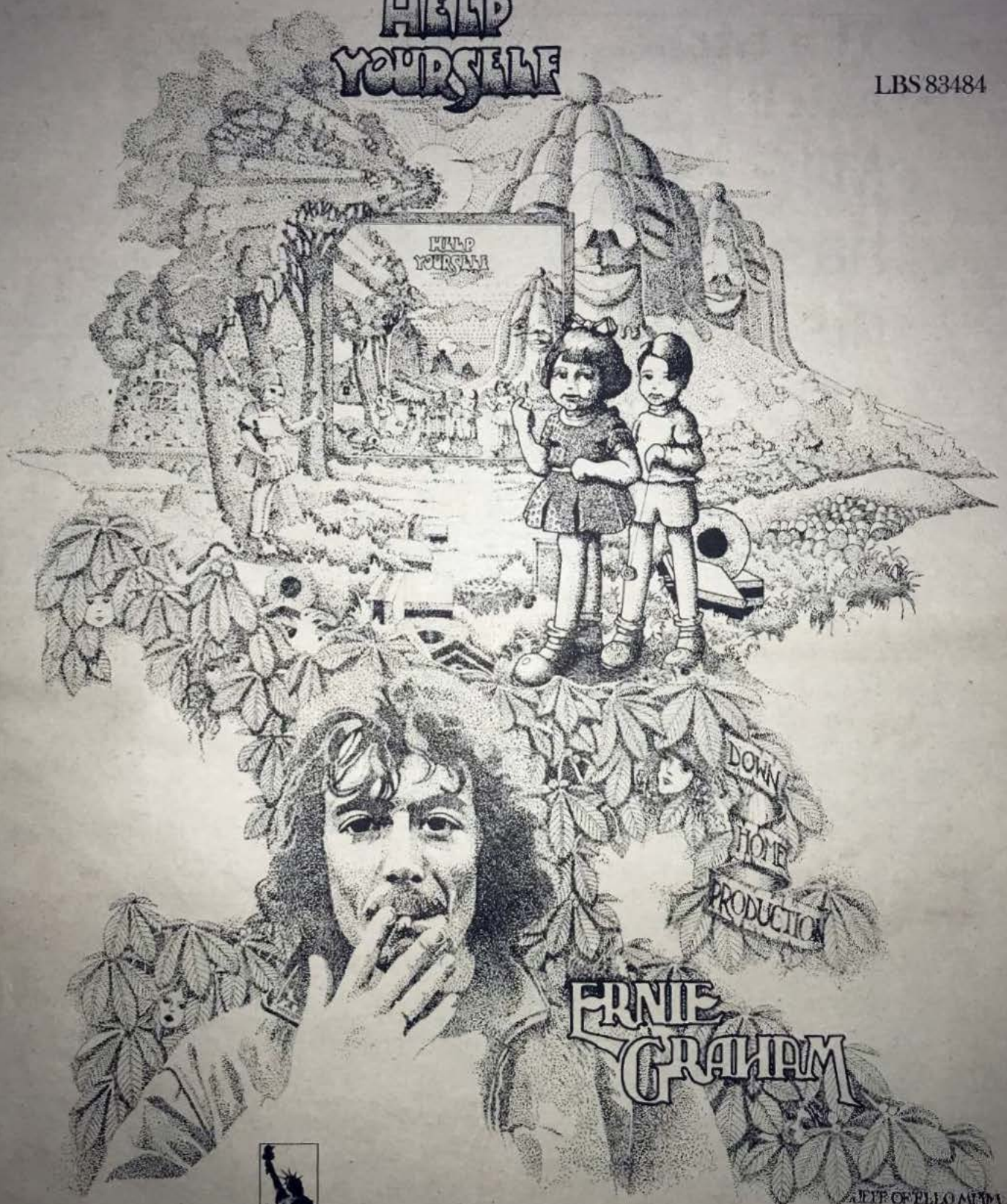
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Jazzscene

MILT BUCKNER looks like Humpty-Dumpty, laughs a lot — and is as politically hip as his organ playing. He wears a CND emblem around his neck ("given me by a doctor friend"), and would like to see the USA get the hell out of Vietnam. But he can't see that happening, when big business and politics are so inextricably mixed.

Linked together in fact — in a far less happier sense — as the two stubby hands that originated the now-famous "locked-hands" piano technique that won Milt fame with Lionel Hampton's Band back in the 'Fifties.

It was while with the Hamp that Milt switched to organ, on which he opened last week with tenorist Illinois Jacquet at London's Ronnie Scott's Club.

And Milt might never have played piano with Lionel Hampton if it hadn't been for a fight which didn't involve him. But more of that later.

Just how did that "locked-hands" keyboard technique originate? "Well, I first started out doing arrangements for the acts appearing at the Cotton Clubs. I did some things for Billy Eckstine when he was there," recalls Milt.

"I was also playing mirimba and vibraharp. My dad gave me his vibraharp when I failed to keep up payments on the mirimba. I owed 150 dollars — so they took it back. I played trombone, too.

"Since those days I've played the vibes only but once in 15 years. I couldn't carry organ and vibes. That would have been too much to haul around.

"On piano, I was playing in Earl Hines' style at first. Then I met Art Tatum and that was in 1930 — in Toledo,

Milt has his way

Ohio.

"I tried to play like Art — but I couldn't. He was too good for me!" (And Milt, if he were not so modest, could have added "and thousands of others." But he didn't).

"So I had to develop my own style. With me arranging background. I was interested in chords. So I started to play that chordal style on piano which was dubbed 'locked-hands-style' by a critic.

"Tatum heard me and said: 'You play well that way — you should stick to it.'"



MILT BUCKNER copied Hines

Milt did. And later developed the fast chordal style that made many pianists' eyes bulge with envy. Phil Moore, the pianist and vocal coach who coached Dorothy Dandridge and Lena Horne, took it up. And so did George Shearing — in more commercial vein.

"Some fellow wrote 'why was I copying Shearing?'" recalls Milt. "I didn't bother with those hassles. Who the hell cares. Every musician has been influenced by some other player. That's what makes you take up an instrument in the first place. I admit I first copied Hines. The only reason I didn't copy Tatum was because I couldn't!"

Milt acknowledges that it was the MM's US correspondent Leonard Feather who gave him his first recording break — on sessions with Dinah Washington. "Lionel Hampton was there — and so was Arnett Cobb on tenor. Lionel wanted me to play behind him — he was doing all that fast, two-finger stuff on piano. But Leonard said 'no' — I was to take some choruses. Which I did — in my lock-handed fashion."

Milt has played with various bands — including the famous McKinney Cotton Pickers. In 1941 he wrote an arrangement for Hampton on the Andrews Sisters hit, "Bei Mir Bist Du Schon" — and incorporated snatches of "Elli Elli".

"When I met Hamp later I told him he had never paid me for that arrangement. He said he couldn't — 'Elli Elli' was a Jewish lament, and it just wouldn't have been right to do it."

Milt eventually joined Hamp in 1941. As a result of a fight between Hampton's pianist and his wife, "Hamp was playing a date at the Grayhound Ballroom in Detroit — which Jean Goldkette founded.

"I was out front just watching. When suddenly a fight broke out during the intermission between the pianist and his wife up there on the balcony. The police were called in and threw them out.

"So Hamp asked if I would like to join the band. I didn't want to take the guy's job — and there was Union trouble because I had to give notice at the dancing club where I was playing at the time. But I straightened it out by finding a replacement who played in my style.

"I was with Hamp from 1941 to 1948. The only thing that bugged me a bit was that I didn't really get a chance to do as much solo work as I wanted. But some leaders are like that.

"So I quit in 1948 and formed my own band on the MGM label. That's when I made 'MB Blues.' This was a record perfectly illustrating Milt's dazzling locked-hands technique. Another number — which he had featured with Hampton was 'Nola' — a fast chordal exercise that would be many single-note pianists in knots.

Milt's band lasted only three months. "Big bands

were going through a tough time," says Milt. "So I went back to Hamp in 1950 — this time on organ to take over from Doug Duke who has just left. I had never played organ before. It was difficult at first. You can so easily get involved in the technical aspects of the organ — co-ordinating hands and feet, you can forget to swing.

"In a sense, playing piano first can be a bit of a handicap. But I liked the organ — it is really like handling a complete orchestra. Which suited me as an arranger. And the organ is a good instrument for a soloist — provided you don't let it run away with you."

Milt says that Wild Bill Davis was the first to exploit the electric organ. "Then I started." The player he most admires is Jackie Davis. "But Jimmy Smith made a fortune out of his style — so you can't ignore that," says Milt. He digs Richard "Groove"

Holmes, but raves more about a newcomer named Joe Bucci. "He's an Italian boy and only 28 years old. He's getting more into a free-form bag, but if he would develop the way I heard him playing, he could be really great. He's done only one album — and that was sponsored by Count Basie. The Count got Joe to do a more commercial thing, though. I didn't care for it too much."

Milt ended his stint with Illinois at Ronnie Scott's yesterday (Wednesday) to fly to the Continent for a concert with Jo Jones. He then joins Slim and Slam — yes, the same duo of "Flat Foot Floogie" fame for a three week tour.

This was his first-ever trip to London. He missed the dates in the 50's with the Hamp band here. Perhaps we'll see him back — all five-foot-two-and-a-half and 205 pounds, and swinging all the way. — LAURIE HENSHAW.

Eat, drink and bath!—at Buck's



HIGHLY INFAMMABLE booked

BUCK'S Club, Liverpool only a stone's throw away from the famous Cavern, has earned its nickname of the "Ronnie Scott's of the North." For Monday evenings, the Merseyside Jazz Society take it over and hold weekly meetings and concerts, attracting not only jazz fans, but musicians and music lovers from miles around.

Formed back in the summer of 1969, by a hard core of enthusiasts, the Society now has a flourishing membership reaching into

Wales. The Blackpool Jazz Quartet, Highly Inflammable, the Roy Smith Quartet, Panama Jazz Band and the Laurie Renton Quartet have already been booked for this season.

The premises are ideal for jazz. The stage can hold a quartet and yet manage to provide ample space for the Blackpool Jazz Orchestra — an 18-piece band. Diners in the licensed restaurant have the music piped through to them and if the beat becomes too hot — they can go upstairs to the floor above and take a sauna bath!

In addition to meetings at Buck's Club, members of the Jazz Society are given the opportunity of watching specially selected jazz films and attending lectures. They are kept up-to-date with the scene through a newsletter compiled by secretary Sheila Watson.

"We've gone from success to success," she said, rapport between the musicians and the audience and the atmosphere on jazz nights is terrific," she said.

Sheila will be pleased to pass on details of the MJS to interested people if they write to her at: 7 Rockside Road, Liverpool L18 4PL.

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Jeremy Gilbert — Sounds

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CAS 1018



IT'S the voice that hits you. So quiet and unassuming. Yet behind that friendly face is an album of startling aggressive songs. Loudon Wainwright III just happens to be in London at the moment. He didn't plan it that way. But it isn't that far from Holland, and that's where he happened to be before. Not that he planned that either.

Still, once he was here, he thought he might as well call in to see his record company. England has recently seen the release of his first album, and while the States sniff inquisitively at the "new singer/songwriter prospect," Wainwright obliviously paces the busking beat of London.

IT'S easy enough to see how this robust American achieved his reputation.

His songs pounce without the formality of an introduction. That in itself is enough to make an impact.

But it's equally easy to see the dangers. For Wainwright has this habit of getting compared with Dylan, and he just can't kick it.

The comparison is extremely misleading, and it's advisable to treat the subject with caution.

There are justifiable similarities, of course. Al Rudi explained this in MM last December, when Wainwright was attracting attention in the States. Both men have associations with Greenwich Village, stage presence, and so on.

When it comes down to the songs, comparisons melt. Unfortunately this is the point where most will look for the evidence. Wainwright has come to terms with the comparison anyway. New York life undoubtedly had a big effect upon him, and he told me that urban environments brought out the best in him, composition-wise.

"New York is a special place for me. It's a stimulating place, like London. I think that's why I like London so much. It can be just as creative as New York can be, in the same beautiful way."

I thought it was slightly ironic that while so many people were turning out of the cities, Loudon was sucking his songs out of them. He thought so too, and mentioned that he had once lived in a country cottage but had to keep going to NY for inspiration.

"At this time in my life I like the whole urban insanity."

"But eventually you have to leave. I feel that I couldn't live in New York again."

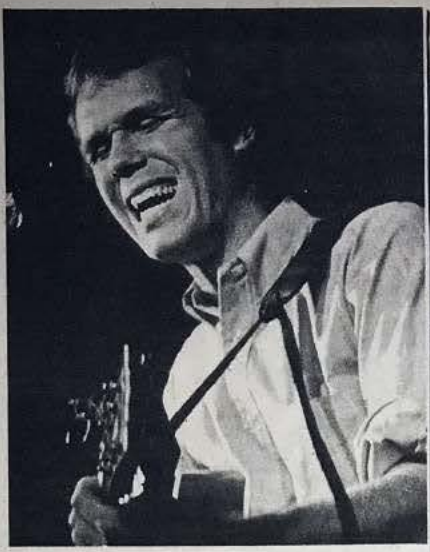
"Like everybody else, intellectually I see how the city is too dirty and too insane but the city is real. Sources you know... I don't know, you just get attracted to the city."

Wainwright as a performer has attracted an amount of favourable criticism. What was his relationship with and audience? Did he create for himself, for them, or what?

had a hand, his influence musically is indeterminate, and his immediate presence will be felt most in terms of his dancing and "wild theatrics." He is basically a dancer, and at the moment he's interested in getting to grips with his job as a musician and what it's like to belong to a band," he says.

Interestingly, too, is Maistre played the pirate in the long second sequence of the band's film *Be Glad (For The Song Has No Ending)*, which was made in 1968 for the BBC's *Omnibus*. The movie was never shown on television, though in the past ten months it has played the art cinemas and colleges.

Heron says it never made the television screens because the BBC could not find any screen time for it. The movie, ran into some difficulties over its format. Williamson, true to form, wanted it to express the band's outlook in an impressionistic form, whereas the BBC was keen on a more straightforward documentary approach. The result was that the first half was played pretty much straight, and the second took the form of a gentle phantasm, written by Williamson, with the band



LOUDON WAINWRIGHT: the city is real

Loudon: sucking songs from the cities

"I create... I don't even know if I create. I really don't know if it's that esoteric. I really think of myself as an entertainer. I have no illusions about being a poet or anything. I have always been an entertainer, that's what I like to do."

"If it were not for the audience I wouldn't be doing it. Otherwise I would be sitting down on the old back porch and singing songs to the dog. That doesn't excite me very much."

Loudon finished recording his second album last month. He wasn't spending so much time in New York then and recorded in Boston, so this one is more relaxed than the first. It should be released in the States in May.

"At the time when I got the first record I was very nervous. It's nice nervousness, I like it very much. I like it (first album), I really like it. I hated it when I finished it. I couldn't stand to listen to it."

For some reason that's

difficult to understand "themes" came into my head. Loudon's first album was a collection of songs without a definite conjunction. Did a theme running through an album appeal to him?

"That's an interesting idea. I've been thinking about that but so far it hasn't happened. It's a nice idea... to carry an idea through 13 songs. What usually happens is that if I have enough songs I like and the record company say it's time to make another record..."

The chances of him staying in England for a time are just as good as those against. Certainly he seemed to like it here. I asked him if he would like to do any gigs here. The answer was straight from Wainwright the entertainer: "I'd like to do everything I just like to play. It's fun to play whether it's in a concert hall, in the street or subway. It's all good."

ANDREW MEANS

MIKE HERON from P9

and friends playing the parts of magicians and characters in a sort of Arabian Nights story.

It had too many flat and clumsy moments to be a great artistic success, but overall the movie did manage to project that unreal and magical world in which the band's music works. Heron agrees that it was representative of them, but "it was only valid at that time."

It was the period before they moved into Scientology, when, as he says with a smile, they were "heavy dopers" and as people "probably something of a failure."

Scientology was the factor that came to have a great bearing on their lives. Heron became an initiate about 18 months ago, just after Williamson and Licorice, and, curiously, he joined the cult unaware of the others' participation in it.

Like most scientologists he is wary of explaining its aims and techniques, but quite willing to detail the effect it has had on his own life. It has, he proclaims, "made me able to operate in all degrees of life with a great amount of ecstasy."

"People have asked me how it affects our writing, but it's not in that area that you appreciate its benefits. It's more of a private area, like being able to speak to a chick confidentially, which I was not too good at before. Scientology gives you a certain essence, it awakens you to greater heights of perception."

"I was always very introverted before and it gives you the means to handle your hang-ups; it's the means by which you get to grips with them. But those who wish to know what it's all about must ask about it themselves. I always tell people to go and get it at first hand."

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JSD on a trip

YOU don't get places in this business sitting on backside. And you don't need to tell that to the JSD Band. They feel they've something special to sell, so they forget about tapes and demo discs. They roll up on a promoter's or producer's doorstep and let him see, there and then, exactly what they can do. And it pays off.

Recently the Glasgow-based band took off a couple of weeks from the Scottish scene, which virtually has been their only hunting ground until now, and drove their van down to London to introduce themselves, to promoters of the club scene.

But there's much more to the JSD Band than enterprise. Musically they've got lots to offer and they're widely rated as the likeliest group on the current Scottish scene to succeed on a much larger scale. It's only a matter of time.

Jim Divers, 19-year-old guitarist/bassist/cellist, told me: "We averaged 17 in school and decided to form a band. We had no big ideas. We just wanted to be a group and play other people's stuff and little else. We practised at each other's homes."

"This set-up survived for 18 months until last June when we turned professional. We'd found more and more work coming in so we chucked in our jobs and took a chance."

Jim added: "Our biggest break came in December when we won the final of All-Scotland Folk Group contest. The £250 cash prize could not have arrived at a better moment. That night our clapped-out van seized up outside the Usher Hall in Edinburgh, so we put the £250 down as a deposit for a new van."

The JSD Band, named after their founder members Jim Divers Stan O'Rourke and Des Coffield, are confident they'll break through. That confidence is shared by EMI who release their first album "Country of the Blind" in June on Regal-Zonophone.

It was made in the Craighall Studios, Edinburgh, where they are already cooking a follow-up LP. Half the taped tracks on the forthcoming release are the band's own compositions, and 50 per cent of their entire repertoire is original.

Said Jim: "There's nothing complicated about our music. It's easy to listen to. Still we feel it's something new. It's a sort of small orchestra as we vary our output... from traditional reels, using only fiddle, banjo and guitar, to arrangements with harmonies."

The band has found plenty of work in clubs but they prefer the concert hall atmosphere. In the clubs, they claim they often feel obliged to play things they prefer not to.

They're rather proud of their debut album. Ex-bus driver Chuck Fleming (23) who doubles fiddle and mandolin, says of the record: "A lot of well-known people using our type of line-up on record but not so many use it on stage. We make a point of recording nothing that we can't do on stage."

Last summer soon after they had turned pro and were searching for work away from their own doorstep, they took their wares to Newcastle and let the promoters there hear what they could do. The result: tours of Newcastle and Durham areas and subsequent return gigs. They hoped their "we're good - and - to - prove - it - we're here" approach to the London clubs will pay similar dividends.—JOHN GIBSON.



JSD BAND: proving their worth



DESIGN: complicated harmonies

THREE rock musicians, two chick singers trained in classical singing, and a folk singer who went to Eton and worked for Apple as a songwriter. A hairy combination that live together in a large Kensington flat and go under the name of Design.

Harmony music being what it is, either insipid pop or heavily influenced by the American West Coast, Design stick out like a sore thumb. Their music is kind of like the English country side, the mock American phrases are missing, but there's funk in there as well.

Design came together in late 1968 when Tony Smith, a songwriting guitar playing BBC record librarian decided to form a group to perform his songs. At the same time a group called Free Expression were belting up and down the M1 playing teeny rock and getting bored in the process. Eventually Free Expression broke up and drummer vocal-

Designs on a hit

ist John Mulcahy-Morgan went to work at the BBC record library and formed Design with John Smith.

John gave up playing drums and started singing harmony behind Tony Smith, then in dribs and drabs Kathy Manuell, Gabrielle Field, Geoff Ramseyer, Barry Alexander and the only non-vocalist guitarist Jeff Matthews joined and Tony Smith left.

"Tony left after a tour of Germany and Italy, the idea was for Tony to leave anyway when we were ready to stand on our own feet," said old Etonian Harry Alexander. "What he wanted to do was write songs for us, and not actually perform them with us — he wanted to manage us and have control."

Design didn't fancy that too much, and decided it was best they depart company fully after recording an album of his songs which has only just been released by Epic after being in the can for a year.

Harmonies

The harmonies they get going between them are incredibly complicated and far above the usual efforts of such groups, of course having a couple of chicks who can go way up high helps too. "When we first started," the rather beautiful Kathy told me in her plum tones, "it took us three weeks to arrange a song. But we're much quicker now and can work it out in three or four nights."

Nights because Kathy and Gabrielle both have to work because the group have only just got an agency deal together and have not had a great amount of work in the past. Kathy in fact works in the Building One Engineering Department of the BBC, who have been good to them and given them 50 radio broadcasts in a little over a year but mostly they've been things like Night Ride and that doesn't get them through to the right audience.

Now Design are hoping that people will get to hear their album and see what they are about, and with their agency deal they should be getting out to colleges and playing to an audience willing to listen. "We haven't had a chance to show the public what we are about," said Kathy in her Duckham's oil bib and tucker. "We are hoping that people will listen to the album, but it's now something for dancing around to. As far as live dates go we haven't derived a lot of satisfaction apart from college gigs."—MARK PLUMMER

A fresh brew from Caparius

MORE often than not, a group name is just a label for a product, the only thing that helps distinguish the music from baked beans or soap powder. But sometimes a name means a little more — like Caparius, for example.

Take musicians whose birth signs are Capricorn and Sagittarius, fuse them together, and you get Caparius — whose basic elements are Clive Stevens (tenor, soprano, flute), Gary Boyle (guitar, Dave MacRae (electric piano), Neville Whitehead (electric bass) and Phil Howerd (drums). Put these elements together and you get your jazz-rock — not the sort of musical Frankenstein that has a few horns stitched onto a stale riff with a drop of 3-in-1 hype to keep it running smoothly, but a fresh blend, a real bitch's brew.

With breaks for Monty Python and a listen to some live tapes of the band, I talked to Clive about their music. He is a very positive person, prone to outbursts of loquacity; one suspects that his life-style is hip rather than velvet-trousered Jack Kerouac and 'On the Road' rather than Richard Neville and 'Play Power'.

Individually, Caparius comes from as far apart as India, New Zealand and England. Dave played with Keith Tippett, The Soft Machine, Brian Auger, Don Rendell. For Clive, Caparius started 18 years ago in Bristol, when he was 10. "I used to get excited watching marching bands for some strange reason, Salvation Army down by the docks." Starting on horns at 15, he played round Bristol, went to London and then left for the States in 1962 to spend a year at the Berklee school of music.

Later I went to San Francisco, to the Conservatory, and got to know John Handy pretty well. Then I got drafted in 1964." After two years as an army bandman, Clive returned to San Francisco to find "the whole trip happening—the be-ins, Timothy Leary, all of that. I used to go down to the Fillmore to hear people like the Dead, Jefferson Airplane and Janis Joplin."

Was that when he started to get into rock? "Yes... although I was very cautious at first. But the very first Blood Sweat and Tears album was a certain revelation for me. I heard it in New York after I'd been in Mexico for three months and really disassociated myself from Western society. I thought of forming a group, but I left America in 1968 to do it in England."

In summer '69, Clive met Neville, while he was rehearsing with the original Da, Da, formed with guitarist Peter Gage. "After making a demo tape and getting an offer from Atlantic I realised I was sick and tired of playing in a horn section. I decided I really wanted to challenge myself, to get into something strong. I was blowing privately with Neville then, we weren't interested in the professional thing."

Nevertheless, Clive joined Manfred Mann's Chapter III in the Autumn. "It was interesting, but Caparius was really formed at the same time, with Phil on drums and an Australian guitarist."

How did Caparius make the transition to the heavy amplification they now use on stage? "It was quite natural really," says Oliver. "I'd been experimenting with echo units, wah-wah and a bug mike for the saxes for six months, and when Gary Boyle joined, Neville found he couldn't hear himself. He just went out and bought an electric bass."

Still, there was something missing. "Every time I mentioned a keyboard player, Neville would go on and on about Dave, this amazing pianist he knew from New Zealand. By some strange chance, Dave came over on the last Buddy Rich tour and stayed here. As soon as he played with us, we knew this was it."

Perhaps the group's greatest asset apart from the sheer unearthly beauty of much of their material, is that they instantly communicate with their basic reason for playing to an audience. As Clive puts it: "It's just to make people feel alive, to feel human, to make them feel real."—PETER MATTHEWS.



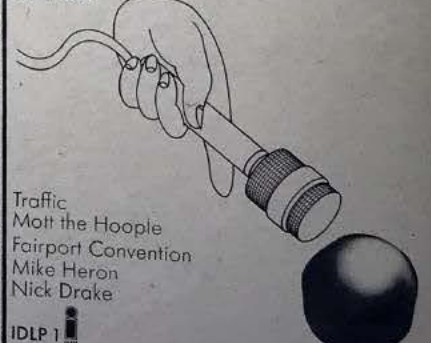
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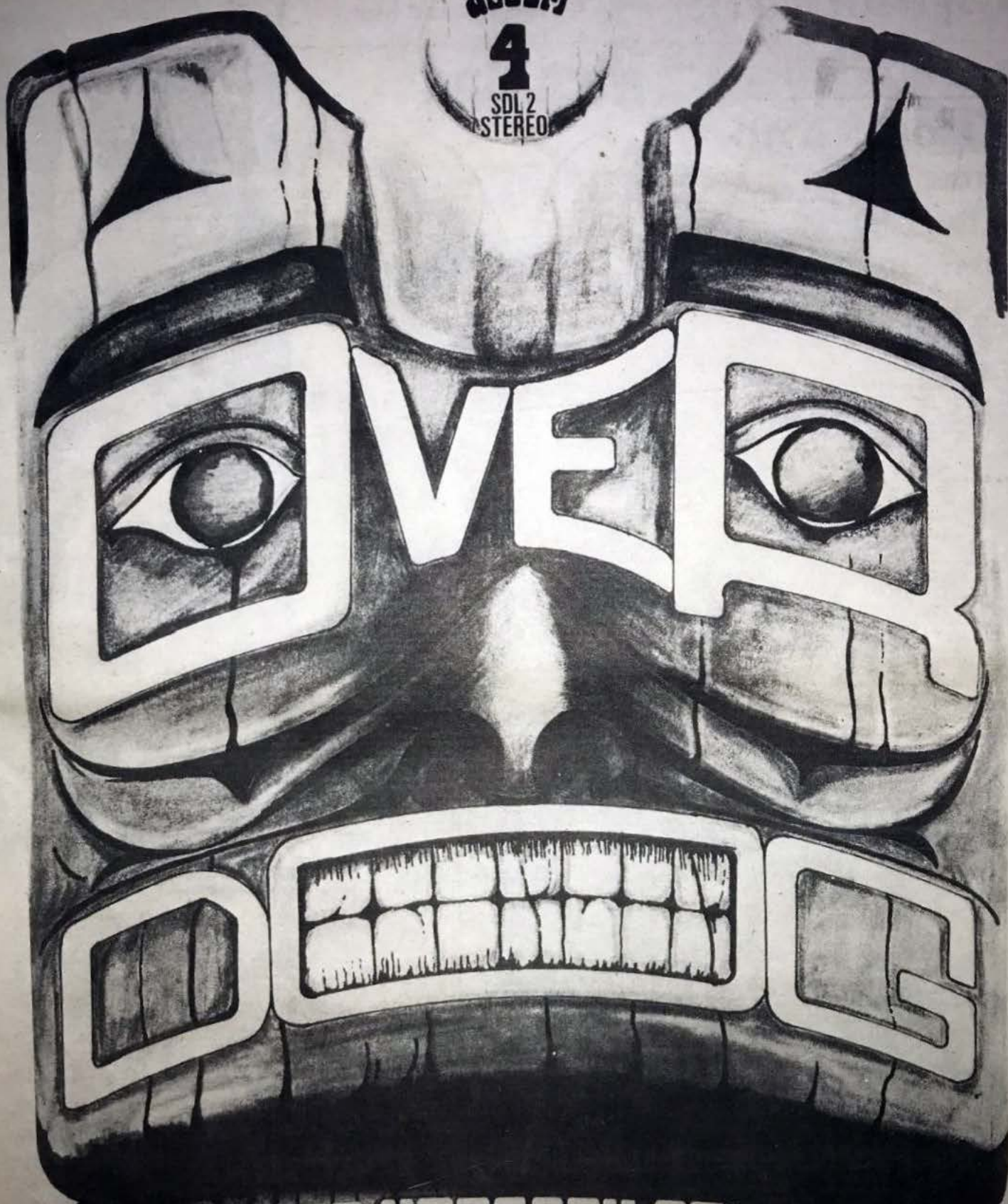
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pop albums



Chairmen of the bored?

CHAIRMEN OF THE BOARD: "In Session" (Invictus). For their own sake, as well as ours, groups like the Chairmen should be forbidden from making albums. Like Motown itself, the breakaway Invictus/Hot Wax empire of Holland-Dozier-Holland has already fallen into a pattern of stunning singles and mediocre albums, the only exceptions being those by Freda Payne and the Honey Cone. Almost all the tracks on this album sound as if they only got there because they weren't good enough for singles. The only ones that don't are the ones that WERE singles: "Everything's Tuesday," "Pay To The Piper" (a pilerdriver of a song featuring Danny Woods and which, absurdly, was never issued here) and their current US hit, "Chairman Of The Board." Like their first dreary album, this one suffers from too little vocal work by General Johnson, whose beautifully cracked voice is the only thing that makes the Chairmen distinctive. Instead we get the inevitable "Bridge Over Troubled Water" and a repeat of the pathetic "Patches," which only increases my admiration for the way Clarence Carter managed to breath some kind of life into the song. — A.L.

DAVID CROSY: "If I Only Could Remember My Name" (Atlantic). "Everybody's saying that music is love . . ." That's how this album begins, with Crosby, Nash and Young singing as a kind of canon/chant. As far as I'm concerned, that's only one thing that music is, which perhaps explains why one approaches new recordings from this "family" with an ever-increasing lack of interest.

The trouble with ol' David Crosby is that he wants to make his diaries into records; well, he just ain't that interesting as a person, and when he does have something to relate, he generally screws it up in a grotesque display of self-indulgence (how anybody can take him seriously after "Almost Cut My Hair," I'll never comprehend).

Music is also hate, desire, fear, glory, pity . . . everything, but it needs an artist to articulate them, and Crosby'll never be a real artist if he lives to be 100. The more I listen to his contributions, the more I understand why McGuinn kicked him out of the Byrds after "Mind Gardens."

Nevertheless, I shall probably be playing this album occasionally; after all, listen to this: Jerry Garcia, Phil Lesh, Bill Kreutzmann, Jorma Kaukonen, Paul Kantner, Grace Slick, Jack Casady, Joni Mitchell, Dave Frierberg, Mike Shrieve, Gregg Rolie. . .

WHATEVER HAPPENED TO STEVE STILL: FERGOD-SAKE? That, at least, ensures some fine playing, with a bit of character coming through for a change.

The beginning of "What Are Their Names," for instance, is marvellous: if you've ever wondered how Garcia and Neil Young (two genuinely creative guitarists) would sound jamming together, here it is. Garcia's sweet plangency cuts through like a blast of ozone, and for good measure there's the great Lesh on bass and the driving drums of Santana's Shrieve. If the whole album had been like this . . . but then maybe Crosby's fans wouldn't have dug it. "Cowboy Movies," the long medium-growler is pretty nice, too, but then I suppose there's nothing on this album that doesn't warrant the expression "really nice" (has there ever been a more damning indictment?).

Good on you, Dave: you're doing what you want to, and nobody has to listen if they don't want. But you and your mates are in danger of boring the pants off us, so why not jump on that big boat of yours

Nice but boring—that's David

and take a vacation . . . say a year, maybe a couple? There's such a thing as overkill, y'know. — R.W.

CARAVAN: "In The Land Of Grey And Pink" (Deram). Caravan are a fine band; anyone doubting that should listen to "In The Land Of Pink And Grey." The trouble is, how to take them seriously. "Golf Girl," a good example of Caravan at work. Quite stupid lyrics about a girl who plays golf over an equally silly rhythmic backing, then David Sinclair fills in with a tiny organ solo that says a lot in a little time. Really Caravan's strength lies in the fact that they know their limits and stick within them, and when the goodies come they steal it back leaving you waiting for the next break. Most of the lead work is left to David Sinclair and his organ work fills and plunges into empty spaces hovering between music and imagery. Side two of the album is taken up with a 23 minute piece written by David Sinclair, "Nine Feet Underground," the perfect vehicle for his organ playing. The progression from track to track fits perfectly and the vocals are kept to a minimum—often purely as a backing to the organ. — M.P.

MOTOWN SPINNERS:

"Second Time Around" (Tamla Motown). The group joined Motown about eight years ago as The Spinners and had a string of minor hits like "I'll Always Love You" (which has since become something of a collector's item), "Sweet Thing" (Covered in Britain by George Fame and the Blue Flames) and "Truly Yours." They later became the Detroit Spinners and issued an album over here under that name. Now they're the Motown Spinners and it's nice to see them making it all over again. But my pleasure is chiefly sentimental, since they're by no means a great group, and their sporadic success only underlines the fact that in their case it's the song, not the singer. They're competent, a bit leaden, with echoes of just about every other Motown group. Their album contains their recent hits, "It's A Shame" and "Together We Can Make Such Sweet Music" with tolerable versions of the Stairsteps' "O-o-h Child," the Dells' "I Can Sing A Rainbow/Love Is Blue" and David Ruffin's "My Whole World Ended." — A.L.

THE STAPLE SINGERS: "The Staple Singers" (Stax). Anyone who is alienated by the apparent slick-

ness and superficiality of so many Soul vocal groups should give a listen to the Staples, who have a looseness, a joyfulness and a general air of spontaneity which makes most other groups sound merely mechanical. These qualities derive from the 15 years they spent as one of the leading gospel groups before joining the Stax empire some four years ago. This third album for the label continues the process of secularisation: their lyrics are now concerned with this world rather than the next, but they retain that burning sense of conviction and committedness. "This Is A Perfect World," for example, is a wry comment on racial conflict, and "I Like The Things About Me (That I Once Despised)" is concerned with the awakening of black pride, but they retain that burning sense of conviction and committedness. "This Is A Perfect World," for example, is a wry comment on racial conflict, and "I Like The Things About Me (That I Once Despised)" is concerned with the awakening of black pride, but they retain that burning sense of conviction and committedness. "This Is A Perfect World," for example, is a wry comment on racial conflict, and "I Like The Things About Me (That I Once Despised)" is concerned with the awakening of black pride, but they retain that burning sense of conviction and committedness. — A.L.

RUFUS THOMAS: "Do The Funky Chicken" (Stax). This is one of several Stax albums which Polydor are re-releasing (they didn't exactly suffer from over-exposure when they were first issued by EMI). It's a warm, friendly set, not to be taken seriously of course, but with a lot of nostalgic appeal for dyed-in-the-wool soul fans. For instance Rufus is something of an institution, with a history stretching back to his 1953 "Beauregard" and spanning such dance-craze songs as "Walking The Dog," "Jump Back Baby" and, his latest, "Do The Push and Pull." He doesn't have much of a voice, more of a controlled bellow, but he has tremendous presence, infectious vitality, and always creates a natural groove. His singles are perfect for the discotheques, but a 40-minute album of the mon gets just a little exhausting. His appeal palls rapidly on the ludicrous two-part "Old McDonald Had A Farm" and his "humorous" monologue on "Soul Food" is tiresome. There is one compensation though: his version of the old Dominoes (Billy Ward's, that is, not Clapton's) hit, "Sixty Minute Man" has a strange power, developing into a kind of African chant. And, of course, the Stax house band provides unflinching support throughout. — A.L.

SEALS AND CROFTS: "Down Home" (Bell). This is the sweetest, most relaxed album I have heard in months. Jimmy Seals is a champion fiddle player from Texas, who also plays tenor sax, but on this album confines himself to guitar and fiddle. Dash Crofts is a drummer turned—strangely enough—mandolin player. The combination of the two has resulted in a music that hovers somewhere between country and soft rock, but which becomes distinctive for two basic reasons. Firstly, Crofts' electrified instrument, which



DAVID CROSBY: never be an artist

lays down an unusual rhythm base for what is essentially a rock band (although Crofts does use it in a solo role on several numbers, most effectively, and with a jazz feel, on "Ridin' Thunk"). Secondly, the vocals and harmonies are marvellously empathetic with the music: very gentle and subtle, but with enough acid in them to prevent the songs becoming bland tracts. This last aspect is the major strength of the album, but what seals the album, for me, are the arrangements (by the duo), which have been so evidently carried out with lavish care and thought. The two are supported at various moments by John Simon on piano (also the producer), John Hall on electric guitar, a drummer, organist and three bassists, one of whom is Harvey Brooks. This, I understand, is Seals and Crofts' second album. I hope it does very well for them. — M.W.

LYNN ANDERSON: "Rose Garden" (CBS). All the C&W ingredients are in there, piercing steel guitar, plink plonk bass, waltzing drums, toons by the right people, and teary eyes. Sounds nice, and that's what it is, just plain simple nice. I agree there's nothing wrong with being nice, I have lots of nice albums and know lots of nice people, but being nice can be terribly boring. The word nice brings on no strong emotions itself, it's just a nice word to use when horrible/nasty/terrible/too much etc don't fit. Lynn Anderson, the one who

succeeded with the vastly over-recorded "Rose Garden" on both sides of the Atlantic, even looks nice. Still, I might not be all that taken with Lynn's tears, but I'm sure my mum will like it. Bet she says it's nice too. — M.P.

BUDDY KNOX: "Rock Reflections" (Sunset). Knox was a fairly minor figure in the history of rock 'n' roll—a light-voiced Texas singer who had a big hit on Roulette 15 years ago with "Party Doll" and later with "Hula Love" and others. Recollections of these and other songs associated with him are featured on this set. It's pleasant, very lightweight stuff, and might interest anyone who heard Buddy perform these songs on John Peel's show during his recent visit here. — A.L.

WHICHWHAT: "Whichwhat's First" (Beacon). The handout accompanying this album states that Whichwhat are a "progressive" group, a commercial "progressive" group, after pointing that the rock generation has its own paragon that is narrow and limiting. But what does progressive mean? Apparently progressive means to write a tired riff, in 4-4 and some Vietnam type lyrics. Are they commercial? Awkward to answer in the current pop climate where anything can suddenly catch on. If this is progressive then bands like the Who must be playing in another world where progressive means what it says. — M.P.

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non albums

BARBRA STREISAND: "Stoney End" (CBS). This album, I presume, marks an attempt by Streisand to give her recorded output a contemporary relevance. To this end she has eschewed material from musicals and carefully picked out instead a number of very good or above-average songs by several of the leading pop/rock songwriters. There is Joni Mitchell, Gordon Lightfoot, Goffin King, Randy Newman, Mann and Weil, Laura Nyrc and Barbara Keith (well, maybe she doesn't qualify) and Harry Nilsson, and only Nilsson's "Maybe" a twee and contrived number, doesn't make it at the compositional stage. It's the belle of Broadway meets the cream of the crop, and who, you ask yourself, is going to come out on top? The answer is that Barbra comes quietly, and what might seem a bloody disemboweling at worst, or a mismatch at best, ends up as a minor triumph for the noble arts. By and large she has tempered the showbiz histrionics and curbed the temptation to show off. Instead, she has chosen to let the mood of the songs take her. Lightfoot's "If You Could Read My Mind," for example, with its delicate feel and structure, she does to perfection, bringing with an understatement of which I did not think her capable. And she handles the three Nyrc compositions — "Time And Love," "Film Flam Man" and "Stoney End," of course — almost as well as the composer (similar singing styles, perhaps). The arrangements (Gene Page) and production (Richard Perry) likewise pursue the policy of restraint most of the time and proportionately, like her, succeed. The old glossy, Broadway-slick professionalism, in fact, does show through eventually, particularly in Mann-Weill's "Just A Little Lovin'." But, generally speaking, she doesn't try to flatten you with the big production. The album is not going to convert anybody to her, and it doesn't particularly reveal any great interpretative talent for this kind of music, but it does show she is trying. The next book should be interesting.—M.W.

Sssh! It's Barbra



BARBRA STREISAND: trying

year's best, and that Seatrain are going to be fiddle-sawin', cheroot smokin' monsters. The reputation of minimalist Richard Greene has already reached a tasty status, but his contribution to this magnificent collection of songs, is going to thrust him way out ahead. Basically a "yah hoo" country biddler, he knows few boundaries, and crosses every field imaginable. Comparisons with The Band are going to be inevitable, for each slick set is laid down nice and easy, with that gentle, yet vaied funk. "Oh My Love" rounds off with the most squealing hee-haw hoe down I've ever heard, courtesy of Greene, and this remarkable unit of Larry Atamanuik, Lloyd Baskin, Andy Kulberg, Peter Rowan, and Jim Roberts. Can't think of a recent album that's graced my turntable as frequently as this — and there's something fresh and different on each playing. Infinitely finer than their first, it's a delicious plate of golden beans and crispy bacon. "O.E.S.," a hip version of "Orange Blossom Special" is Greene at his best — and you'd be a fool not to hear him. — R.H.

BOOKER T AND THE MGs: "Greatest Hits" (Stax Select). Something of a misnomer that since only half of these tracks were hits in any appreciable sense and a couple weren't even issued as singles, that is, only half of what less impressive than their first "greatest hits" package (cut before Stax left the Atlantic/Alco empire). The presence of pop tunes like "Eleanor Rigby," "Mrs Robinson" and "Something" sometimes pushes it, dangerously close to Muzak, but Steve's stinging guitar and Al Jackson's machine-gun drumming always prevent things from getting too sugary. And there's a lot of good music here, notably the two tracks from the film Uptight, "Time Is Tight" and "Johnny I Love You" (with a rare Booker vocal), "Soul Limbo" and "Hip Hug Her." — A.L.

DIANA ROSS: "Everything Is Everything" (Tama Motown). Pointless to judge Diana by the same standards you would apply to Aretha, Gladys and other soul ladies. Image-wise she may be a Superstar, but vocally she's a lightweight. Within its own limits, however, this is a very pleasant album indeed, thanks to some above-average (for Motown albums that is) new songs and beautifully-crafted arrangements which wisely resist the temptation to give Diana the "epic" treatment. Side one is packed with bubbly, tuneful songs, in fact it's one of the most purely enjoyable sides from Motown in a long time. It more than compensates for the inevitable versions of "Come Together"

and "The Long And Winding Road" on side two. There's nothing here quite as good as her superb new single "Remember Me," but it strengthens my belief that both she and the Supremes are better since they split.—A.L.

100 PROOF AGED IN SOUL: "Somebody's Been Sleeping In My Bed" (Hot Wax). The title track, a stomping song which combines danceability with a wry and incisive lyric, was a top ten hit in the US and is still selling steadily to soul fans over here. 100 Proof are a three-man group, fairly unexceptional, but with a hard, aggressive sound. Inevitably most of the tracks on their album sound a lot like their hit, but the songs are consistently tough, both lyrically and musically, and the album packs a lot more punch than say, the new one from the Chairmen of the Board. The songs are all fresh from the Hot Wax assembly-line, except for "Ain't That Lovin' You," which is credited to a Mr Browner but which sounds exactly like the old Johnnie Taylor hit, written by Booker T and Homer Banks.—A.L.

CHAMBERS BROTHERS: "New Generation" (CBS). The continuing failure of the Chambers Brothers to gain any real acceptance here is a small but encouraging sign of the good taste of British record-buyers. Rarely has so much energy been expended to so little effect, rarely has so much a-hollerin' and a-wailin' been done so unconvincingly. After starting out as one of the most tedious folk-gospel groups on record, the Chambers have now "progressed" into progressive sound and social-conscious lyrics, and their admirers (if any there be) will find that this album finds them in a slightly grander setting than usual, complete with massed strings. Nevertheless, they still continue to bore the pants off everyone except, it seems, an earnest and glib section of the American public. Nice sleeve, though.—A.L.

ROGER WHITTAKER: "New World In The Morning" (Columbia). With its ballads enjoying renewed success, Roger ought to sell plenty of copies of this album which is a precision work. Rich orchestrations and clear proof that Roger is an interesting writer, too. Add to these attributes his pure voice and the result is a fine album, bang on target. Included are "Both Sides Now," "Morning Sings Don't," "I'm Sorry" and Ralph McTell's haunting, observant "Streets Of London," which will surely become a milestone for McTell. Roger sings it with total understanding. — R.C.

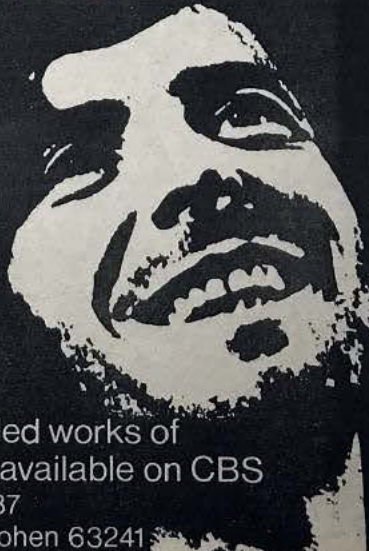
ANDREW LEIGH: "Magician" (Polydor Standard). An indifferent album, with hardly anything to recommend it beyond the fact that it has several well-known musicians such as Mike Kellie, Gary Farr, Kevin Westlake and Brian Godding backing up Mr Leigh (Westlake's nod, is on a variety of instruments, including drums, electric and acoustic guitars, and bass). Unfortunately, they are not given material with any depth on which to exercise their talents, a circumstance for which Leigh must take responsibility, since he has written all but two of the numbers. Leigh himself is very versatile: here he can be found playing bass guitar, recorder, maracas, acoustic guitar, piano, Mellotron, timbales, hand drum and claves. His comprehensive instrumental ability however, cannot disguise the fact that his voice is shaky and slight. The record has all the characteristics of one of those albums where a few friends have gone into a studio to have a carefree blow together. Blow the results, too, perhaps they said. — M.W.

"His music has the same wistful elegance, neat, concise, ordinary, so obvious that one cannot imagine why no one else has put it in quite that way... Leonard Cohen's gift is one of providing calm songs for a stormy generation"

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Feeble funk...

FUNKADELIC: "Free Your Mind And Your Ass Will Follow" (Pye International). It's probably just as well for Funkadelic that they've been banned by the Royal Albert Hall.

The number of people who had heard of them over here (before the "controversy" blew up, that is) probably wouldn't have filled the front row. They're not even very big in the States, where neither of their albums (this is their second) have sold particularly well. Not surprising, really, since they represent an

aggressively boring attempt to mix soul and psychedelia, a tedious melange of Hendrix, Sly Stone, wah-wah, fuzz-tone, phasing, feedback, reverb, reverse tape, mild blasphemy and a dash of declamatory free-form verse à la Last Poets. I hesitate to label them "pretentious," since I can't really credit them with pretensions to achieve anything much at all — except perhaps cash in on a variety of trendy (but in fact rather passe) effects. It's all a bit of a shame, since the vocal section of Funkadelic used to be an excellent group called the Parliaments. — A.L.

ANY interviewer with any self respect will always begin his question and answer game with "How do audiences abroad compare with our own?" Well, how do you all compare with American audiences, and why do groups apparently prefer to work over in the States for long stretches?

There are so many differences between kids in the North and South, even within Britain, you would think perhaps that there are enough Rock lovers to go around. It makes it a lot easier to understand how refreshing it is to discover a new and hungry audience abroad, when you realise that despite the variety here at home, working more than once a week can land you up at everyone's local hall once every few months.

That can't work. A group can't be expected to change its act more than once every six months. It takes about six weeks to do it properly, and usually audiences still want to hear all the oldies. I roared with laughter when I read that Ten Years After had gone off the road to revise their act, then gone back on the road doing exactly the same act. It looks like it could happen to us.

The main reason that a group makes its first groping steps to America is usually a thirst for glamour. Money too. Unless you are top all the time you can't make enough to live on, in a group over here. Lots of groups are doing it for love, playing on half paid-for gear, and eating in transport cafes and out of baked bean cans.

America is the beckoning dream. Where, if you're English, you get cheered for half an hour after your act because they love your accent. The Beatles did it, here and there. I imagine that a lot of groups sit and wonder, just as we did, why their hits in England didn't automatically sell in the States. Americans are famous for their lavish spending on European goods, but they

THE PETE TOWNSHEND PAGE

Things are different across the sea



FACES: proving a point in America

always insist on seeing what it is they are buying. They want to inspect the merchandise. So over we go.

Indignity

The first trip to the States of any major English act is always treated as a group's big next step. They wave happily from the top steps of a VC 10 and set off to make their fortune. A couple of months later, after the most gruelling and exhausting work they have probably ever done in their lives, they return triumphantly home and start to tell lies. "It was great." "We made thousands!" "It went terribly, and they lost thousands." A terrible indignity to have to suffer, particularly if your angry fans start making meat of your lies and tell you off for deserting them for money alone. Leaving debts abroad is

a drag. When a group gets back and does so well, finally, it does maybe three or four tours paying off old debts and getting in the black. So why do they still insist on going?

It pays, in the end, of course. The Faces are proving that yet again for the British contingent. But look at another aspect of the Rock scene which has its worldwide variations. Failure. In this country Thunderclap Newman had a number one hit with their first record, it took everyone unawares, but with the highest ideals in mind they went on to make an album which very few people bought over here. That is a kind of failure.

It's not too hard to hear because, in my opinion (I produced it, so my opinion isn't worth much) it's a bloody good album. An incredible first album. So now we sit around with our heads together determinedly at-

tempting to hum up a number one song. It seems to be the only way — in England.

In the States it's a totally different story. Not only did they not have a number one hit with their first record, "Something In The Air," but neither did they with any of the others. Big deal, you say, but you have to talk to the kids in the streets to get the feeling that exists around them in the States. They aren't a big group, they aren't a small group, they aren't a group. They are a myth. They make records, that when reviewed in a batch, have a mysterious and dreamlike quality about them. They have an album which, on the strength of the myth, and a lot of Atlantic pluggings is beginning to sell. It will probably sell many more after their second album emerges. That is usually the way.

If they took a walk together in the street over

here, they would arrive home feeling like it was all over. If they took a walk in the street in New York, they would feel like it was all beginning. I know, the WHO did that very thing about three years ago.

How come the British scene produces so many good musicians and bands, when it's so small to make really big stars out of more than a few of them? Apart from the musicians who play what they want to play without aspirations of fame and glory, there is of course the chance of chart success. There are always twenty records in the top twenty; twenty different songs by twenty different people. All year round. There is a chance for everyone, in a way. The record has to be a certain type of record, and the BBC has to be favourable, but it is the simple ambition of many a pop star to get in the charts. Us included. Being a smaller scene than the US

pop industry, gives the individual an advantage in a way. He stands to gain less if he makes it, but he stands a good chance of making it, if he is good.

Success

No matter how good he is though, and this is the tragedy, the British scene cannot sustain him forever. Even Cliff and Hank, seemingly British to the core, with no US success to speak of, have audiences of considerable size in Japan, Spain, Israel and Europe. The Tremas are huge in South America, the Marmalade in Thailand. It has to be. There just isn't enough good vibes and lolly to feed the sweet aspirations of all our talent. We have too much talent, and not enough audience.

About those chaps who

play for the joy of playing alone, and don't really care about the bread, ironically they usually make it big and end up owning huge mansions and six Ferraris. Even the Rock world respects ethnic sincerity. It shows its respect by buying albums. To get down to the really big differences you have to start looking less at charts and tours and more at people. America is a country with hang-ups. A general national trait seems to be one of sticking to one's guns. Doing it the way you think it should be done, and expecting the rest of the people to follow suit. This is a life style maintained by the young as well as the old.

Hunger

As a writer America is where I am. It's where I write about. It's where the hunger is. If you like, my home in London is really a country. I can stand back from the riots and earthquakes and make observations. Then when I feel able, fly over and stand on a stage and speak my piece. I met Steve Marriott for the first time for ages in New York last week. He said that my last words to him, almost two years ago when he moved out to the country, were "Dropout".

There are advantages for the Americans, of course. Britain is a country where Elvis can remain a myth. It's a country that loves Tom Paxton more than his own neighbours do. It's a country that knows more about the American blues heritage, and its history, than even some of the old bluesmen themselves. A country where you can play the good old Albert Hall and make your name, even if no one has ever heard of you. Make your name here, mates; but don't expect to make anything else.

Whether it be your favourite British band going over there, or your favourite American band coming over here; American audiences are paying the fare. The bands keep coming though, and we keep going. There must be something about us they like. There's definitely something likeable about them.

JAI BALA FOLKS

GREASE BAND













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Velvet Underground

THE Velvet Underground have been through a number of crises before. They have never made much money (Maureen Tucker still can't afford a sit-down set of drums to play on stage).

They have had to learn to survive the losses of first Nico, and then John Cale, the Welshman who, with Lou Reed, formed the original nucleus of the group when they sang as a duo for bread on the streets of Harlem.

This past year has been an unusually traumatic time in the group's history, though. Last summer they played with enthusiasm at Max's Kansas City in New York, the bar-restaurant where the beautiful people hang out and where, if your name is Warhol, you find yourself with a bullet in your head, even though you happen to be the Velvet Underground's fairy godfather. But they were interrupted by Maureen Tucker giving birth to a child and by Lou Reed having a nervous breakdown and finally quitting the group. The first of these circumstances has led to the return of a happy and refreshed Maureen (Moe) to the band—good for all concerned; the second has left a large gap in the line-up, even if it has eased some of the internal dissensions among the players.

So when I saw the Underground playing at Max's they were using two substitute musicians (on bass and drums), though it appeared to make little difference to their sound. They played a soft rock'n'roll set, featuring an electrified "Some Kinda Love" and finishing with a long drawn-out "Sister Ray"—no light show, none of the frenzy of the Exploding Plastic Inevitable from the group, just thoroughness and professionalism, getting people up to dance ecstatically and beautifully, thriving on the special relationship that existed between them and the audience.

Velvet Underground freaks are still a close band of faithfuls who have followed the group's progress from the start. Gone are the middle-aged trendies who used to come to see them four years ago when they were hyped at a Warhol cultural novelty.

For the amazing thing about the Velvet Underground is that they are not in themselves a band of freaks, in spite of all the mythology which has accompanied them, they are simply a down to earth group of New York realists.

Jagger

They may have had experience of drugs in the distant past, but that phase is all over now. Dougie Yule, who has now taken over as the group's lead guitarist, doesn't even drink.

One of the most interesting moments when I was interviewing him was when we were joined by a French girl, a writer-cum-groopie whom Doug had just added to the words of "Sister Ray." She got bored

with our chatter about the group and turned it towards a discussion of the Mick Jagger film Performance which she thought was very good. Doug disagreed, because, he said, he didn't think anything was beautiful that was ugly and perverted in the way Performance was.

"Heroin" therefore was just a descriptive song, not a first person song as far as the members of the Velvet Underground were concerned. Sterling Morrison, the group's quietly brilliant rhythm guitarist, said: "We were simply doing drug songs in an era when there were none around. 'Heroin' was not even licensed by BMI, so we couldn't get any royalties." Similarly, concerning "Venus In Furs": "We do love songs of every description, and 'Venus' is just a different kind of love song. I think it is a brilliant synopsis of Sacher-Masoch's book. It is a seductive song—musically great, one of my favourites, about a subject that hadn't really been dealt with before. 'Here She Comes' on the second album is like that too.

Wilful

"People say that the first album was a junk album, the second a speed one, and the third influenced by meditation. That is not true. The first album had hard electronic sounds and ballads, the second had just the electronics, the third just the ballads. There have always been the two currents, and it's the same on 'Loaded'.

"Our albums have to be taken in context," says Sterling. "Not just of what we play on them, but also of what other people are doing. The third one was issued in the year of super-complicated production, multiple over-dubbing, garish, super-psychedelic covers, and we had no use for it. We have always done what we felt like doing. Our music is not capricious, but wilful. We're very deliberate. And the third album is kind of an exploded diagram of what music is. There is no echo, and it sounds like it was produced in the next room. Why attempt to do 'Sister Ray' again?"

They have become heartily fed up with all the intellectual garbage that has been talked about them.

Sterling, especially seems particularly apprehensive about talking to journalists, and he sometimes confides something like:



VELVET: Cale, Nico, Reed, Morrison and Tucker at the time of the first album.

They're just plain folks

"'Candy Says' is about the mind-spirit dichotomy," then goes on to say something else, and returns a minute later, "Of course I was just kidding about what I said about 'Candy Says'; it's just a nice song." Similarly "Jesus" does not reflect Lou's momentary state of alienation, as

some sociologising pop journalist might say. "It's a fine little song, and people were embarrassed by its simplicity. Jesus is just a much nicer sound than Eudha for our purposes."

None of the group have much time for the current pop scene. Maureen was particularly damning about it. Her own favourite is Bo Diddley, and she says she once played with the Grateful Dead in Chicago and thought they were the most boring band that she has ever heard. "I hate all pretentiousness. If Jim Morrison says what we ought to think about the war, or if John Lennon tells us we ought to meditate, I say go to hell, you go out to meditate and I'll go out and drink, specially as he used to be as poor as I was."

She still thinks as she always did that Ringo is the best and the nicest of the Beatles, and in fact it was he who turned her on to drumming in the first place. For

as a teenage girl she used to go along to the Shea Stadium to scream at the Beatles, and started drumming by playing along to their records in her own home.

Sterling was just as specific in his objection to the current musical genre. "I don't know any contemporary lyrics. The lyrics I do know are those of very old rock sounds, which have something magical about them; they almost defy interpretation. There is something precious about really concentrating on lyrics."

"I hate to try to make things explicit, I think really good music is half accidental and half magical." I asked him what he thought of Dylan then, because I imagined that there were many affinities between the Dylan of "Highway 61" and the Velvet Underground of "Sister Ray." Not a bit of it. "I think Dylan is verbose and ultimately boring. Look at his stupid protest songs; I can't even bear to think of them they're so dumb. His technique of firing images and making weird juxtapositions just to befuddle one doesn't do anything to me at all."

Intelligent

Between the apparent naivete of Moe's "Afterhours" and the mainlines and ding-dongs of "Sister Ray" lies the Velvet Underground. "The title comes from a book about wife-swapping in the suburbs," said Sterling. "A stupid moral book, but a nice title." And in that range (between thought and expression as the song says) the group is able to make the best of its opportunities. It is a range that gives light to every sort of emotion in a highly intelligent and imaginative manner.

If now, after the departure of Lou and the group's obvious contempt for the pretentiousness of the majority of musicians around, they return to happy rock'n'roll that will be great. (They have now been joined on bass guitar by Walter Powers, an old protégé of their manager, Steve Sesnick, from Boston, who will fill in Lou's vacant position).

As Maureen says, "We're all so plain. We like to go out to drink and Sterling likes to read and he likes to go to school, I like to play pool and drink and read old books." Now that's really far out.

ANDREW LYCETT



HERON

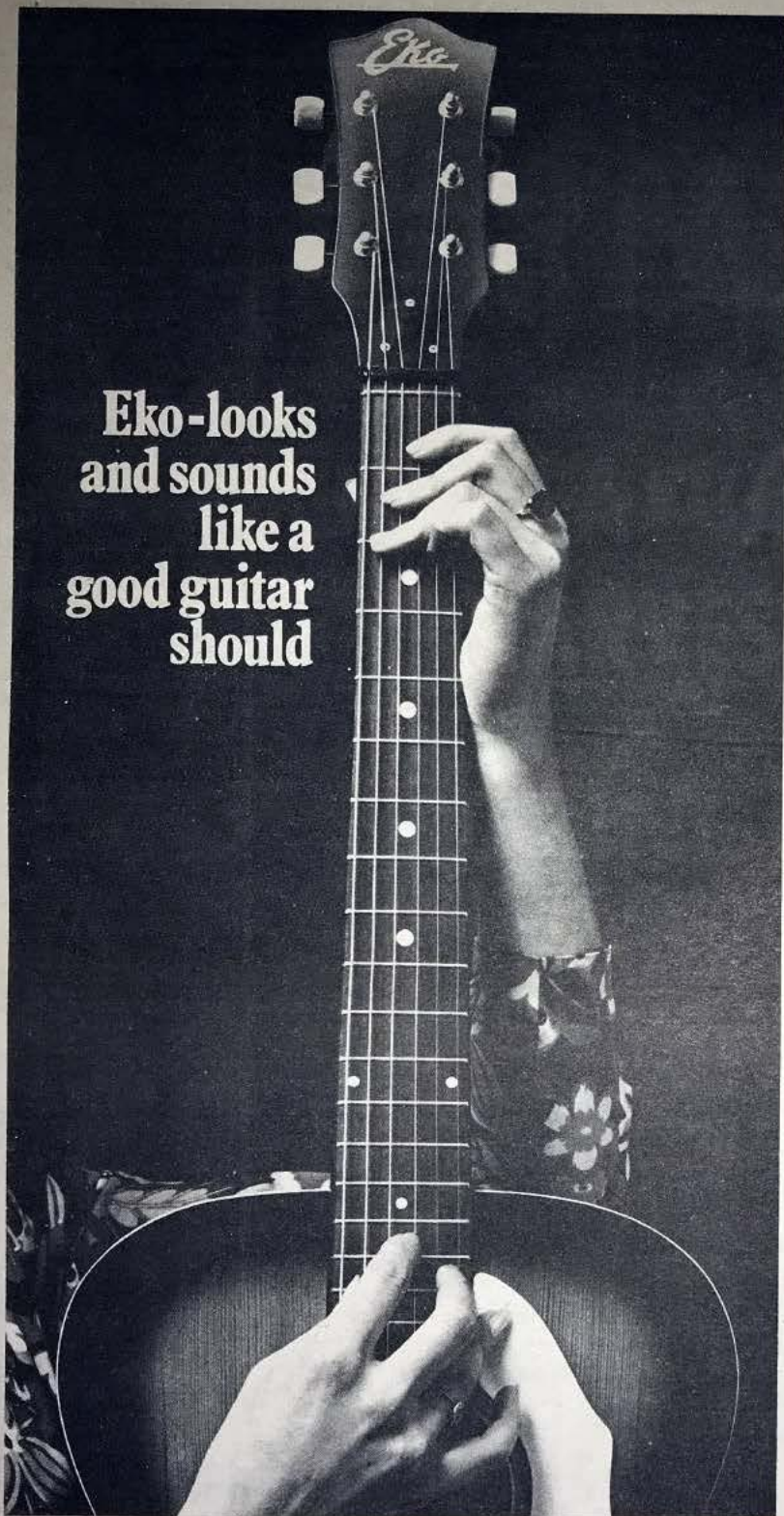


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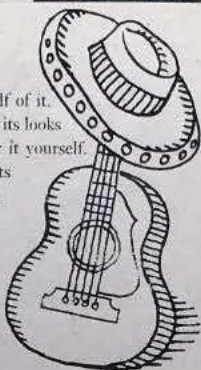
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Why does David Bowie like dressing up in ladies' clothes?

SO there was this geezer dressed up in ladies clothes, and I fought, "cor blimey," I fought.

But it turned out, he was quite a straight geezer, know what I mean like?

Frankly, it is somewhat difficult to know what David Bowie means. You see, he is tasting the fruits of life, not unlike the Prophet Ezekial whom you will recall spoke in his sermon at the vinyards of the tribe of Ishgosh: "Go forth and have ye a good laugh."

David Bowie means no harm when he poses in a gorgeous gown on the cover of his latest LP recording. "It's a pretty dress," he says simply. "I had to go to Texas, so I thought I would test the reaction."

At least one cowhand threatened to shoot him, but courteously explained that the laws of United States somewhat frowned upon the extermination of Englishmen, even those clad in gals clobber. It was the only reason he could conceive to restrain himself from drilling David with lead.

Mind you, dressing in drag is not entirely new to the pop scene. The Rolling Stones had a go a few years back to publicise one of their albums, and there was that Welsh rock and roll revivalist and inveterate wearer of ladies' wigs, Dal the Hair.

Appeared

When Bowie, the man who hit with the clever and unusual "Space Odyssey," a couple of years ago, appeared in my local boozier this week, he was not, I hasten to emphasise, garbed in anything more unusual than a blue wrap (not unlike a Lewisham Council public bath robe), a white see-thru blouse and spacious slacks, better suited to a buxom langirl of the type who ensured our carrot supply during the recent Anglo-German conflict, than he might be needed to accommodate his essentially spare of frame.

"What ho Dave," I burped cheerily. "Wot have you bin up to lately?" I winked knowingly, downed three pints of strong ale and playfully punched a passing dock-worker in the mouth.

Portrait

David, ashen of hue, and in obvious need of an oxygen tent, ordered a glass of strained carrot juice, kicked a nearby lumberjack on the shins and smiled.

He also talked about his past. His new LP. And



just want to be an all round entertainer."

David laughed. Just what happened after Bowie's hit, and why did he sink into renewed obscurity?

"It's very weird. My father died and a week later I had a hit record. The juxtaposition was like a pantomime, a comic tragedy. Since that time I have had a complete change of management and have started writing again. "My new LP is actually a year and a half old. But I've got my next one in the can and another half completed. I went to America a few weeks ago to promote this one, and as I knew I was going to Texas, I wore a dress. One guy pulled out a gun and called me a fag. But I thought the dress was beautiful."

David revealed that at one time he was in danger of becoming bitter and twisted. "But I'm definitely happy now. I'm very content — which is worrying. I've become optimistic about things and I never used to be.

Terrified

"My writing was schizoid, but it's much more simple now. I've been working with Terry Cox of Pentangle and getting a group together to go on the road. I haven't done that for years, and I'm terrified. All the people I want are with other bands at the moment, and I don't want to start breaking them up! But when the Strawbs are free, I'd like to use Rick Wakeman, and the guitarist from High Tide.

"I feel I'd like to perform again, but I don't like the club atmosphere quite honestly, I'd prefer to work in the theatre. I prefer to work with a proscenium arch. I got very involved in mixed media once and it nearly broke me. I thought of working at the Gaumont Kilburn. That's a super theatre."

"I used to play tenor sax with the Gene Pitney band. God, it was awful." David fluttered across various subjects with disarming illogicality. "I talk a lot and say nothing," he revealed pleasantly. "I'm very scared to comment in a song now, since 'Space Odyssey.' I just wrote a song about a space ship and everybody expected me to be some kind of an expert."

Wings

David has been waiting in his wings as a song writer for some years, since his memorable first album, distinguished by unusual songs and a vocal style with faint overtones of Anthony Newley.

Married, busy and with a future in music brighter than ever, David is still perverse enough to want to wave a pair of metaphorical knickers in the face of Society. Will they duck him in the village pond? Will they hang him high?

"Oh the LP cover is purely decorative. It's just theatre. I don't know... England is tolerant."

So yer see Guv, it's just the way of these arty types, he comes down your boozier looking like that, just stand him a Guinness, eschew violence and the world will continue to spin quite comfortably on its axis.

A
straight
answer
to
Chris
Welch

about the portrait on the cover, which has already intrigued sheetmetal workers and bargees from Newcastle to Glasgow.

"I was in the depths of despair then," he was talking about the days of his hit. "It was nearly two years ago and I don't forget about it, because it was an important period and I'm still living off it! It helped me to be accepted as a song writer and now I've had songs accepted by Three Dog Night, and even Gene Vincent. Mickie Most heard a song I wrote and although I really wanted Leon Russel to sing it, I suppose Herman has done it quite well. It's called 'Oh You Fratty Thing.' I Herman knows what it means. It's all about Homo Superior. Herman goes heavy. He's going to be a slightly more adult entertainer. I don't know what that phrase means. I

BLIND DATE

■ Illinois, one of the jazz giants of the tenor saxophone, currently blowing up a storm with Milt Buckner at London's Ronnie Scott's club, thoroughly enjoyed his Blind Date session. The man who earned a million dollars at the height of his fame and sold four million copies of "Flying Home," with the Lionel Hampton Big Band, listened attentively and favourably to a wide selection of sounds from Stan Getz to the Rolling Stones. But he preferred Ringo's singing to Mick,



BEN WEBSTER: "Ben's Tune" from the LP *At Ease* (Ember). Man — he sure can blow. Ben Webster. It's a Duke Ellington tune I think — "I Got It Bad And That Ain't Good," written and recorded by Duke Ellington, about twenty years ago: That's the name of the tune. Johnny Hodges played the alto solo. That's a really soulful tune. I'd know Ben Webster anywhere — we recorded together. I was on a record date with Norman Granz and he came into the studio. I said "take your horn and blow." He called me the Kid and he was the Brute. I like anything Ben plays. You've got the Master playing there. I'm very glad you played me his record. I've always admired him. When I was with Lionel Hampton's band, he used to inspire me, when I was just 18. He used to encourage me, and told me not to change my style. I was getting pretty modern and he called me aside and said: "don't ever change."

with Illinois Jacquet

in his career, but he didn't fully develop. He got into playing solos that maybe lasted an hour, and it's very hard not to repeat yourself and become monotonous. That was just bad management, not bad playing. I don't hear anybody else in his playing. He was a big influence on the young musicians with their freedom thing. But they don't realise he had a lot of experience with bands and he had a lot of blues in him. He could play a ballad, which you don't hear when people play free. I don't call that jazz because I don't feel it. I'd rather hear some rock group, than free jazz. At least a rock band is making somebody move. A lot of free jazz sounds like the way we used to rehearse as kids at high school before the teacher came in.

very popular group in the United States. They're not a bad band.

RINGO STARR: "I Don't Come Easy" (Apple). Yeah — I like it. A real rock sound. (Smiles). Y'know what I mean? I like that — and I hear some saxophones. Sounds like they have an arrangement. It's amazing how young people have really got to the root of the blues. Is this by the Beatles? I suppose Ringo is on drums? He keeps it there. Maybe one day they'll have a reunion. When things quieten down. Like I went back to Lionel Hampton after twenty years. I almost like to hear the Beatles talking better than performing!

FATS DOMINO: "The Fat Man," from *Fats Domino LP* (Liberty). You're going way back to the swamps! Yes, he's from New Orleans. He said "Rampart Street," and that's got to be Fats Domino. That piano's got good root — y'know? That Fats Domino all the way! He's got that real New Orleans blues beat. Fats does all the gambling casinos in L.A. now and he doesn't have to do so much travelling to make money. Like, when I was a kid this was the only kind of music. There was no progression, only the blues. The progression started when the musicians started learning more about chords and cultivating the music. You can take all the clothes off Brigitte Bardot and dress her in rags and she'll look good. But put her in ermines and minks and she'll stop some traffic. James Brown is just doing that old gospel stuff — screaming. These kind of artists who make big money start with the blues and go into screaming because they know it draws the crowds. James Brown started out very well singing "A Man's World." But now he's screaming instead of developing his blues voice. Jimmy Rushing, Joe Turner, and B. B. King — they're blues singers.

STAN GETZ: "The Girl From Ipanema" from the LP *Getz / Gilberto* (Verve). It's a bossa nova and I guess they have a nice feel. Is that Astrud Gilberto? She's into that soul bossa sound. There he is — Stan Getz. You can hear his influences. He's a good player but I couldn't give him 100 per cent for originality. You can tell his style comes from Lester Young. We all knew that, and in fact Lester Young told him so to his face! It was at a Jazz At The Phil concert. Lester was an unpredictable artist, but I knew him well. We were all playing in a big front line with Flip Phillips, Sonny Stitt, Lester and Stan. Flip and Stan wanted to play first to get it over.

Lester, in that funny way of his, went over to Stan and said: "Hey baby doll — don't you have any notes of your own?" He was so real we just couldn't play no more that night! And Stan went bright red in the face.


JOHN COLTRANE: "Afro-Blue" from the LP *Afro Blue* (Probe). It's a three-four minor blues, but I think they ain't playing the blues. Sounds like a straight soprano. What's the guy's name? You're not supposed to tell me right? Is it Coltrane? Could be Alice Coltrane, his wife, on piano. There's only two changes in there, Elvin Jones on drums? Sounds like him. There he is — Coltrane. He was phenomenal. He was so original he was the new. If anything was ever new in jazz, it was John Coltrane. You could feel it. I heard him with Diz's band and with Miles, and I played opposite him at Birdland. Just before he died, he was a neighbour of mine in Long Island. Shocking that he passed like that. I think he made a tremendous impression early



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LONG-GONE legit composers have provided a fund of profitable material for Tin Pan Alley — which has often drawn upon famous works for pop songs of the June-Moon variety.

But men of the stature of Bach, Beethoven and Tchaikovsky have also served as useful vehicles for jazz improvisation, and for rewarding excursions into the pop field.

Les Swingle Singers showed how to put Bach into the charts; the Jacques Loussier Trio has played to packed houses by updating works by the counterpoint king. And Germany's James Last, plus a host of American bandleaders, have recorded classics with a beat. Even Wagner and Cesar Franck — two of the 19th century "heavy" men — have been tinselled up to provide sonic back grounds for the society set.

Beethoven made the chart last year with Miguel Rios's "Song Of Joy." That was based on his Ninth Symphony. And the man who arranged the session was a softly-spoken South American named Waldo De Los Rios — who now takes the spotlight on his own account with "Mozart 40."

Which is based on Mozart's 40th Symphony. Mozart is given a gentle, swinging uplift which has put him right into the MM's Pop 30. Which, despite his admission that he feels a little "sacriligious" about taking liberties with such a revered classical composer, nevertheless makes Waldo De Los Rios "very happy."

He is happy because he loves classical — or more accurately "legitimate" — music. And he is pleased "and very surprised" that "Mozart 40" has taken off in such fine style in Britain and Europe.

The disc has been issued in the States, where it should also do as well. The single is taken from an album by Waldo titled "Symphonies For The Seventies." "The

single is already No. 1 in France and No. 2 in Holland," enthuses Waldo in excellent English. "And the LP has been No. 1 in Spain for four weeks."

Though born in the Argentine, Waldo has been living in Spain since 1962. A musical contemporary of his in the Argentine was Lalo Schifrin, who later joined Dizzy Gillespie on piano and went on to make an even bigger name as a composer of film scores.

Waldo and Lalo studied together, and Waldo is now heavily committed to film writing. He had stopped over in London en route to Spain from Dublin, where he conducted Spain's entry for the Eurovision Song Contest.

Waldo's musical involvement and interests range over a wide spectrum. He is currently very interested in electronic music, which he has been studying in Germany.

"But I use electronic effects only to complement my orchestral scoring," he says. "Electronics are a useful adjunct to composition — not a substitute."

"I think some of the things the modern pop groups are doing with electronics are marvelous. Sometimes they may not always be aware of just what they are doing in a musical sense — but they are certainly producing some wonderful sounds."

Though his main interests lie with the modern "legit" composers like Bartok and Stravinsky, Waldo digs jazz, singling out for special mention Joao Gilberto and Stan Getz.

His only regret is that jazz records are so difficult to come by in Spain. "There really isn't much of a market for jazz in Spain," he says. "One has to hear records brought in by friends. But it's quite easy to get recordings by pop groups like the Beatles."

Whom he also likes, by the way. According to Waldo, Flamenco still holds sway with the Spanish public. "It's very good music," he says, "but the Spaniards don't go much for modern jazz."

But they do like Mozart with a beat, it seems. — LAURIE HENSHAW.



WALDO DE LOS RIOS wide spectrum

Mozart is Waldo's forte

THE DOORBELL rings, rings again, and again, but there's no reply. I had been led to believe that John Williams, the prince of the classical guitar, practised for eight hours a day so maybe he was halfway through a long exercise or something. Light up a cigarette, take a few drags and try again.

The guitar maestro comes to the door, shows me into his open-plan two floor flat and rushes out saying he'll only be a minute. He looks less serious than one would imagine, and his hair hangs over his collar and hides his ears, waved back like a crazed professor.

Being left in a strange flat on your own is a spooky experience, so let's have a look at the records. Educate myself looking at mounds of classical albums. That's where you realise that underneath the mystique that goes with the classical guitarist is a musician whose listening habits have no bounds.

On the left hand side, rock interspersed with jazz: Zappa, Clapton, Beatles, Joni Mitchell, Dylan, Blue Mink, Charlie Byrd. The right hand side, classics: Bach, Tchaikovsky, Schubert, Prokofiev, Handel, Debussy, Berlioz.

The extent of Williams' interest in the different forms of music comes to life with a listen to his latest album, "Changes." On "Changes" he comes together with some of the finest names in rock — Rick Wakeman, Madeline Bell, Chris Spedding, Herbie Flowers, Terry Cox, Danny Thompson — and arranger Stanley Myers on a trip into pop music.

Williams himself does not see it as a pop album, but as an experiment, a new field for him to use the classical guitar in.

"It defies categories," he says of the album. "The

John Williams, going through changes...



JOHN WILLIAMS: something a little different

sort of thing I have tried to do is to use the classical guitar out of its own traditional repertoire. There is so much experiment going on in pop but the electric guitar is the basic instrument, which is fine. But the natural guitar has got such a wide range and intricate colourings, it's a shame the colours it makes can't move

into another repertoire. I've always wanted to use the guitar sound on something a little bit different. Lots of people have these feelings and sometimes it works and other times it's a bore. The trouble is that once people have a cult following they can get away with it; in a way I could almost get away with anything in my own field.

"Unless it's acceptable to me, I don't want other people to have to listen to it," he said.

The seeds of "Changes" were sown when Williams was working on film music with Stanley Myers. Myers suggested the idea of the album, helped him get together with Fly Records, and the project went ahead at full speed. The last ac-

ELTON JOHN



Original Soundtrack Recording
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"friends"



As manager of the Rolling Stones and boss of Immediate Records, Andrew Loog Oldham was one of the most powerful men in rock. Four years and one bankruptcy later, he is now a freelance record producer of no fixed abode. Here, he talks to MICHAEL WATTS...



son was recorded on February 18, and the record was released just two weeks later.

Lack of direction on the record worries Williams, but he says that his direction was exploring the different textures he could get from the guitar. That in itself is fair enough.

It could be said that the record doesn't have a single thread to follow. If you listen to a pop or jazz album there's always a definite sound all through the album.

With this album with eleven different tracks we have eleven different sounds, if anything that is the direction. It's a showpiece for all the different sounds you can get based around the guitar.

If you ask him what he thinks of guitarists working in the pop field, he's candid, not giving a clue to his feelings. When I asked him, he simply replied that he liked Eric Clapton and wanted him to play on the War On Whom Easter Monday concert at the Royal Festival Hall with him. Although he did admit that he was not over impressed by Derek and the Dominoes album "Layla."

Moving to pop is a new experience for him, but when he says people with a cult following can get away with anything he speaks from experience. He was born in Australia in 1941, and took up playing the guitar at the age of seven receiving lessons from his father—a jazz guitarist.

Five years later his family moved to London, and he was taken to see Segovia—undoubtedly the world's greatest guitarist—who took him on as a pupil. He studied with Segovia until he tried and succeeded in getting a scholarship at the Accademia Musicale Chigiana di Siena in Italy. After five years he left the Academy to study in London at the Royal College of Music, then in November 1958 he played his first important gig at the Wigmore Hall in London.

With that sort of qualification one would expect the guitarist to write off pop music, but he doesn't. Admittedly he finds more satisfaction in classical pieces because they can be left on the shelf for years and still have the same punch when taken out again.

I asked him what sort of music he prefers playing, and whether he finds more satisfaction in playing the deeper, more complicated classical pieces.

More or less, but I don't like categories at all. I don't like the word classical music. But for the want of a better word, 'classical' will do. There are some classical pieces that give a more lasting and deeper emotional satisfaction and insight into the human nature, and into the mind of everything.

Abstract

"I'm trying not to use the word spiritual, because of its undertones. It doesn't mean every time I play these pieces, there are some lighter things I've been playing for years that mean just as much, but by and large the lighter pieces tend to be more for the moment."

"Music being a basically abstract art form it's very difficult to define in words. If you could define it the mystique would be lost and it wouldn't be abstract any more."

I asked him why he thought classical music had stood the test of time so well, putting forward the theory that it was passed from hand to hand throughout time, as it was passed from musician to musician, and therefore the weaker parts were lost.

"I've played 16th century dance music, why is it these pieces last four hundred years? Why is it so much of pop doesn't know where it is now? So there must be something."

"A lot of it sounds drab and boring because a lot of the nineteenth century romantic conductors did not understand the dynamics of the Baroque era. They didn't understand it all and played it as it was written — if there were three notes joined together they played them one-two-three instead of putting rhythm into it."

But even the most simple piece of music can have terrific feeling.

"If you don't have an office you have to live out of these things," said Andrew Oldham, putting the attache case on the floor and smiling ever so faintly as he took out three white-labelled acetates.

He put the top one on the turntable. It was somebody called Duncan Brown, singing in a pleasant voice that was a mixture of McCartney and old Nirvana singles. Duncan who? "He used to be on Immediate," Oldham said matter-of-factly in the slight pause after the record ended. He cut short any further conversation by playing the other two.

Midas touch

Believe it or not, they were by The Sunday Funnies, a four-piece white soul outfit from Detroit who recorded for Tamla Motown's Rare Earth label. "Drums, bass, keyboards and a vocalist to be precise," Oldham rapped out, like he was dictating a memo. "A group I've been producing."

And there you have it. What Andrew Loog Oldham was and what Andrew Oldham is now. The record label owner, who has winded up as producer for four white kids from Detroit.

Sorry, the former record label boss and ex-manager of the Rolling Stones. To be precise.

Remember all the showbiz schlock that four or five years ago was always hitting you from the feature pages of the Daily Mirror or Express or whatever? The story of the fresh-faced schoolboy who came up to London to seek his fame and fortune in The Biz, how he became part of the publicity machine for The Beatles but they never got round to laying any of the Midas touch on him.

And then how he met five scruffy kids playing R and B in Richmond, rode them and himself to worldwide success on a camp image and blatantly sexual music, and thought, like everybody else, that he had it made for life when he set up Immediate Records, the first independent record company in Britain.

You remember that all right, but the story begins to get less memorable and more bitter round about the winter of 1967. Andrew Oldham didn't turn up for the trial of Mick Jagger and Keith Richards on drugs charges. Shortly afterwards he ceased to be their manager. He was still a millionaire, but gradually even his bank balance began to desert him.

Increasing rumours that Immediate was running into debts solidified in 1969 and in April last year the company announced its bankruptcy.

Oldham, for once, found himself having to pay out, and when the crap that had been kicked around settled a little, and Warner Brothers took over the residency of 69 New Oxford Street, he upped and split to Connecticut, there to concentrate on producing, which he had had a great passion for ever since he met Phil Spector. Goodbye

The Saturday before last Andrew Oldham got a plane back to Connecticut but before he left he went to say goodbye to a friend at a

I'm not bitter... I've just learned

very famous record company, where this interview was done. (The friend, a record executive, does not want his name published.)

It was a Friday evening and the offices were deserted in those limbo hours between the departure of all the staff and the arrival of the cleaners. In the typical style Oldham, commander of an office in which he could talk privately, the friend's whisky and vodka took a belting in the process. Duncan Brown and The Sunday Funnies were there, too, in all but physical presence.

If Oldham has changed, it is only that his present circumstances do not allow him to be so grandiloquently outrageous as he has been in the past.

It's to do with the theory of relativity, nothing fundamental. His ego must have a giant steel helmet around it because he doesn't give a toss about the snipers. He is, on the contrary, a person who naturally takes the offensive position.

British music may be fine, he says, but do him a favour about the business end, will you? The home-grown market here means nothing now in proportion to the rest of the world. The people here have overestimated the high importance of English music to the total world market.

"Nowadays," he points out icily, "nobody gives a — if a record has been one, two, three or four in England. The glorification of England is over. This

year. They were 'Lola,' 'All Right Now' and 'Throw Down A Line.' Why doesn't somebody get Ray Davies into something good? I'll tell you the reason. He's connected with people only interested in working nine to five, and there are so many people in the business who have no connection with what's happening at all. It may sound like sour grapes but I wouldn't want to be the producer of hundreds of records; it's not worth it."

Oldham says it has taken a year to clear up the debris of Immediate and cope with the "Grand Guignol" versions of Allan Klein turning up in their cowboy boots and saying they're owed 23 quid."

"If it had been coats or rugs we were dealing in the creditors would've received more," he says, "but it was all down to a lack of knowledge of the record industry. Those sort of things they understand. Tapes they don't." There was, apparently, £85 left in the kitty after all the hassles.

"I come back to England and see all these independent record companies and they're nothing, you know. Nothing. Record companies now are two a penny. Everyone has got one. It's all concerned with image. Like Warner Brothers. They spend all that bread on their offices just so everybody will think they're hip. Who cares?"

"It's the business here. There's nothing wrong with the music. I'll tell you my three favourite singles last

folded it or left it there and then. The whole idea of Immediate to me was, can we buck the system, can we succeed in terms of albums."

"That guy Duncan Brown, Immediate was in no way equipped to handle. It couldn't work to help people like him, to help people make albums. I wasn't interested in it in the last years at all."

"But I think you can learn from an experience like that. I look around and see all the solemn faces and most of them should go through a liquidation. I learnt: it was good for me mentally. It represented the point-blank meeting with reality. You know, with Immediate I thought we'd created the ideal situation. I wouldn't have been talking to you, for instance, somebody else would've been doing that. One just stayed in one's abode and gave a sweet—all."

"But I'll never go through any of that again. Once you've done something there's no point in doing it again. I don't want to become a manager or a publicist now. The obvious next step is films. I'm working on an idea at this moment but I'm not going to tell you what it is. Someone might knock the idea."

Oldham is a coldly articulate person. Around his bangs, like a pall, a sense of ennui. But questions about The Stones and himself still raise a flicker of the eyes behind the tinted lenses.

Immediate

beginning I'd have either

CONTINUED P38

Jazzscene

IN 1954, Donald Rafael Garrett was getting cooled out in the Federal Narcotics Institution at Lexington, Kentucky. It was not the first time he had wound up there, but this time he was in for two years.

Prior to that time, Garrett had been known as a clarinetist and saxophonist, but so many fine saxophonists were also in there taking the cure that he felt superfluous. "The bass was laying around and no one wanted to play it," he recalled. "Really it was the last thing I'd have chosen to play but with people like that around, what could I do? It actually turned out to be the most profitable because you get a chance to play with everybody when you play bass."

Garrett, whose switchover has brought him employment from Judy Collins and Memphis Slim to Roland Kirk and John Coltrane, has just completed a stint with Jean-Luc Ponty at Ronnie Scott's. His only formal instruction come from another Lexington inmate, the indefatigable Wilbur Ware. Talking of the narcotics era he said: "All that shit happened years ago. Everybody had to do it and the cats who got out of it, got out of it. I'm cool now but it's been hard for me to resist urges. That's why I don't go back to New York; you stay off for ten, maybe 15 years, then bam! That's why nobody's there in New York."

The bassist, who appears on record with Coltrane, Shepp and Dewey Redman as Donald Garrett, prefers to be known by his second given name, Rafael. He was born 39 years ago in El Dorado, Arkansas, and raised in Chicago where he attended Dusable, the same high school as John Gilmore and Clifford Jordan and earlier, Gene Ammons and Johnny Griffin.

In 1965 he moved to San Francisco and a healthier life and there he spent a fruitful three weeks with Coltrane's group. During this time the albums, "Om," "Kulu, Sé Mama" and "Selflessness" were recorded. On these, Garrett plays both bass and bass-clarinet, though on the recently released "Coltrane Live at Seattle," his horn is the regular Bb clarinet, contrary to whatever the liner notes state.

Garrett had worked with

It's too much of a hassle—Rafael



RAFAEL GARRETT: cooled out and turned on to bass

Coltrane in Chicago before but could not say whether the late saxophonist would have been happy about this most recent posthumous release. "I really would like to know how to get paid for that, though," he laughed.

"I guess all the cats in New York got paid but by me not being on the scene it was difficult. Some people be

pushing themselves so they're on the scene all the time, but I was trying to play different and make people look for me. I figured, though, that if somebody really wanted you for a record date, they'd seek you out, climb up a mountain and get you or something!"

Garrett tends to worry about losing his creative ability through long lay-offs

yet he has little time for the nightclub existence. He enjoys country life with which he was involved at the time Coltrane found him.

"I'd just come out of the mountains and was wild and wanted to play. And I guess he needed someone to come out wild like that, wanted him to come out there to Big Sur, too, and he was going to come, but until then I'd decide to stop playing except for myself."

"That three weeks with Trane really stopped everything. In a way I regret it. I would have liked to see what would have happened if I'd stayed there, because in six months I was depleted, man, and all that shit was going round in my mind again."

Before coming to Europe, Garrett and Ponty's drummer Oliver Johnson, were working together in The Music Circus, the bassist's "Frisco-based quartet." Garrett is currently out of action with a stomach ulcer, but while he regains his strength, he is waiting for multi-reedman, Gerald Oshtita, to join them. "We might just decorate our trucks like a circus and travel through towns," he said.

Apparently there is hardly a band in San Francisco without a bamboo flute handmade by Rafael Garrett — "that's one of the things I'm known for." He also makes thumb-pianos and tries to play any available instrument.

"Musicians always could change around but it's only recently that they started to do it. If you play something, then you play it," he said. "All instruments are the same basically, it's just a question of fingering. It's up to you how deep you want to go with it. If you're scared of losing your technique by changing instruments, you probably haven't got it, anyway. A lot of people have got stagnant by just having a tenor saxophone hung around their neck for years instead of trying to play, say, the drums."

"It might seem that super-virtuoso technique goes hand in hand with creativity and we're supposed to have it, but creativity is the thing. You start out to be creative but maybe you get caught up in the mill and it squeezed you dry. To me, though, staying in the scene at all has been kind of miraculous because a lot of aspects of being busy put me uptight and I can't be relaxed to do what I want to do. That's what I'm trying to get next to by coming over to Europe. Really I'm just thinking of raising some kids and getting a farm and everything. I'm trying to figure out something to do like growing food for people because music is too much of a hassle, you have to pay too many dues in order to make it."

VALERIE WILMER

STIX HOOPER played the final lick, smiled in obvious self-satisfaction and left the bandstand. It was a great night at Donte's in North Hollywood — great in the quantity of the crowd and the quality of the music. Stix, an eminently estimable jazz drummer, was working as a sideman with the Bobby Hutcherson-Harold Land Quintet, an uncompromising group that poses no questions and tells no lies about where it stands musically.

"It's a gas working with these cats," he said. "I can really be myself."

For Hooper, this was a rare chance to express his true musical identity. He does not normally play with Hutcherson and Land. For almost 20 years, since his early teens, he has been leading a group of musicians who were his schoolmates in Houston, Texas.

For a while the combo was a successful rock act in Las Vegas, known as The Night Hawks. In 1961, Hooper says, "We wanted to go back to jazz, which was really our first love." The group changed its name to the Jazz Crusaders and signed with Pacific Jazz Records.

During the 1960s the young Texans recorded a series of vigorous, hard-swinging LPs, some of them taped live at the lighthouse in Hermosa Beach, the country's oldest jazz club. Gradually they built a following; their sales, barely 6,000 on the early albums, had reached ten times that figure by the end of the decade.

As the jazz club scene deteriorated, the Crusaders filled empty time by diversifying. Saxophonist Wilton Felder took up the fender bass and found himself in great demand for record dates. Trombonist Wayne Henderson became a producer of pop albums. Pianist Joe Sample accompanied singers. Hooper went on the road for a while with George Shearing. But whenever possible they would reunite and crusade for jazz in their own highly personal way.

Then came the crunch. Ending their decade-long association with Pacific Jazz, they signed with Chisa Records, an affiliate of Motown. It was the consensus at Chisa that they should get into a strictly pop bag.

The first Chisa album came out. There were two or three tracks in the honorable Crusaders tradition, but predominantly the content comprised semi-rock instrumentals, along with Sly Stone's "Thank You Falettin' etc." Here and there you could observe two guitars,

The end of a jazz crusade

added for the occasion. Nowhere did Hooper or his men perform at the peak of their creative powers.

In short, musically this was by no means the Crusaders' finest hour, but it landed them on the pop charts.

"It's been our biggest record ever," Hooper admits. "It got up to No. 76 in Billboard, and it would have gone much higher if it hadn't been for that word 'jazz.' Disc jockeys just shy away from it. You could forget about AM radio play, and even some of the FM stations were leery of us."

"The Motown people figure that we're not going to make any more headway by being hip. They prefer to think of us as a sort of black Blood, Sweat, & Tears or black Beatles."

For their next release, there has been talk of dropping the word jazz entirely from the group's name.

"Will the album be any better, musically, than the last one?" I asked.

"Even worse," said Hooper. He can afford to be honest; the public buys what it hears, not what it reads.

What has happened to the Jazz Crusaders is symbolic of what is going on in the entire record industry. In order to survive it is considered necessary not just to aim for a modest profit, along with artistic self-satisfaction such as the Crusaders had for so many years, but rather to set one's sights at the top rung of the commercial ladder. There is no longer any halfway ground between total success and financial failure.

Perhaps, some day soon, the wheel will come full circle. How long can it be before the Jazz Crusaders change their name back to the Night Hawks?

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M/M

Jim goes nostalgic

THE blast from a land-mine which exploded in London's West End on April 17th, 1941 silenced the velvet voice of a swarthy, romantic little singing guitarist whose name has been affectionately perpetuated by his much-sought-after records and his ever-growing legion of admirers, whose age knows no bounds.

Al Bowlly, whose prowess as a crooner was most notably demonstrated with the hands of Roy Fox, Lew Stone and Ray Noble, has plenty of middle-aged fans, who can vividly recall his exciting era.



But surprisingly enough, he has become a legend revered by thousands of teenage adherents who enjoy the genuine simplicity of his stylish singing amid the present-day musical maelstrom.

A robust, chunky, fastidiously-dressed five-foot-six, weighing 11st 2lbs, Al was an extremely athletic, keeplike fanatic. But under his tough exterior he was generous, gentle and sensitive, though he had a hasty temper and was quick to retaliate.

He was a sport lover, a compulsive gambler and most certainly a ladies man, with a sharp eye and a flattering word for the opposite sex, who were mesmerized by his good looks and infinite charm. He was deeply religious and never ceased to thank the Almighty for providing him with his unique voice and a glimpse of success.

His relaxed, mellow and intense style of singing loaded words with sincerity, endowing the lyrics with a wealth of meaning and bringing the song to life. Tears came into his eyes when he sang such an intimate emotional song as "The Very Thought of You." He was a gifted, dedicated artist, yet he was reticently modest.

Al was born Albert Alick Bowlly at Laurence Marques, Portuguese East Africa, fourth of a family of ten, with a Greek father and Lebanese mother. He was brought up in Johannesburg, where he taught himself to play banjo and guitar, became a hair dresser and serenaded his customers, who called him "The Singing Barber".

An offer to join Edgar Adelers' Syncopators in 1923 as guitarist took him half-way round the world, but he quit in Java after a dispute with some of his colleagues, and made his way to Calcutta, where he became a jockey, because no one wanted a singer.

Finally he was engaged by American bandleader Jimmy Leguina as vocalist with his band at the Grand Hotel, moving eventually to the equally-exclusive Raffles Hotel, in Singapore. Al became a staunch friend of his pianist-arranger with the band, Monia Litr, who in due course came to England to play for Lew Stone and subsequently acted as Al's personal accompanist when he ventured out as a soloist.

Monia advised Al to go to Europe, and for a while he settled in Germany, where he made his first records in 1927 with Arthur Brigg's Savoy Syncopators, George Carhart's

LEW STONE — A CAREER IN MUSIC, by Kenneth Trodd, £2.10 post free from Inchbrook Printers, 383 Euston Road, London, NW1.

Time was when the bands — that is to say our big bands like those led by Ambrose, Lew Stone, Roy Fox, Harry Roy and Ray Noble were big attractions, not only to the general public but also to those who followed "hot" or "rhythm" music.

The high period for these British big bands was the Thirties. Particularly the years from 1933 to '37 when the most stylish of these orchestras — Stone's, Ambrose's, Fox's and Noble's, during the BBC Dance Orchestra — were, so to speak, in their jazz prime.

Lew Stone, who had been number-one at the Regent for Bert Ambrose and then Roy Fox (with whom he played piano), took over band-leading duties at the Monseigneur Restaurant in Piccadilly in 1932.

He appeared regularly from the restaurant, and for many

New Yorkers, Fred Bird's Salon Symphonie Jazzband and the John Abriani Six, achieving a reputation which led to an offer from Spanish-American jazz pioneer, Fred Elizalde to join his band at London's Savoy Hotel in June 1935.

But his joy was short-lived, for the band broke up in December 1929 and Al stuck a desolate patch when he was literally reduced to singing in the street, where he was noticed by drummer Bill Harty and recommended to American trumpet-playing bandleader Roy Fox, who was about to form a band for the Monseigneur Restaurant, in Piccadilly, in January 1931.

When Roy succumbed to illness, pianist-arranger Lew Stone deputised and eventually took over the band in October 1932, forming a close association with Al, who by this time was recording prolifically with the all-star studio orchestra conducted for HMV by brilliant songwriter-arranger Ray Noble.

Al went to America with Ray in September 1934 and they were a fantastic success, playing at swank night spots and touring the country, receiving so much fan mail that it required eight girls to deal with it. But Al steadily grew homesick and returned to London in January 1937, when he formed his own band, with his brother Misch on piano.

They went on tour, but Al began to lose his voice and a wart was diagnosed on the vocal chords, necessitating a delicate operation which could only be undertaken by an eminent surgeon in America. It proved completely successful and Al came back home in January 1936 to appear as a soloist and record as a freelance with top-class bands, including Gerald, Syd Lipton, Mantovani, Lew Stone, Maurice Winnick and Oscar Rabin.

Shortly before the outbreak



Lew lives on

musicians and fans Tuesday night was set aside as Lew Stone night. He took the band into the Decca studios and produced, from '33 onwards so far as the swing numbers are concerned, a series of discs

The return of the late Al Bowlly — swoon of the thirties

of war in 1939, he teamed up with singer-guitarist Jimmy Mesene and they travelled the country together until Al met his untimely death, reputedly aged 43, but some of his acquaintances believe him to be much older, perhaps 10 years.

Al recorded almost a thousand titles with a prodigious assortment of bands and artists, ranging from the obscure Aldwych Players on sixpenny records, sold at Woolworths to the world-renowned Savoy Hotel Orpheans. His nostalgic 78s became precious souvenirs, desperately sought by collectors, who paid as much as £5 for rare titles.

During his lifetime Al did not achieve the fame or respect he deserved, perhaps because his recordings were mysteriously anonymous, with meagre financial rewards. Even at his peak with Lew Stone and Ray Noble before going in the States, his name seldom appeared on the label and his fee per session was £3-4.

Yet he was unquestionably the best male vocalist in the country, with thousands of devoted fans. Now a renewed wave of worship has sprung up for him 30 years after his death, undoubtedly due to the re-issue of many of his 78s on LPs.

These albums, which effectively illustrate his silken voice and remarkable versatility, have been: Al Bowlly With Lew Stone and his Band (Decca ACL 1178), Al Bowlly Sings Again (Decca ACL 1162), The Ambassador of Song (Decca ACL 1204), Al Bowlly (World Record Club WRC H146), Al Bowlly, The Big Swoon of the Thirties (Music For Pleasure MFP 1178), By The Fireside (Halcyon HAL 2), and due out on April 30, They Called Me Al (Eclipse ECM 2048).

CHRIS HAYES

which were considered to be the finest of their kind to come from home talent.

A comprehensive tribute to this London-born pianist-arranger-bandleader now comes from Kenneth Trodd, a young man for such a task, but one who has approached it lovingly.

His Lew Stone — A Career In Music, is more of a scrapbook and disography than a biography or critical assessment of Stone's work.

It represents a tidy lot of work and I find it engrossing, because I have long been interested in the man, the bands, the era in which our orchestra leaders really got some sense of jazz and the desirability of injecting "rhythm numbers" (as they were often called) into their programmes.

It's a book for old-timers and lovers of Thirties dance music — hard-jazz (and rock) enthusiasts may not wish to know about it.

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FAIRFIELD HALL	23rd MAY	8 p.m.
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LEICESTER	TUESDAY	
DE MONTFORT HALL	25th MAY	7.30
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PHILHARMONIC	28th MAY	7.30

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JOHN COLTRANE: "Live In Seattle." Cosmos; Out Of This World; Evolution; Tapestry In Sound. (Impulse AS9202 — 2 LPs — import).
Coltrane, Pharoah Sanders (saxophones), Donald Rafael Garrett (clarinet), McCoy Tyner (piano), Jimmy Garrison (bass), Elvin Jones (drums). The Penthouse, Seattle, Wash., 30/9/65.

JOHN COLTRANE: "Transition." Transition; Dear Lord; Suite (Prayer And Meditation; Day/Peace And After; Prayer And Meditation; Evening/Affirmation/Prayer And Meditation; 4 a.m.) (Impulse AS9195 — import).
Coltrane (tenor), Tyner (piano), Garrison (bass), Jones (drums). NYC, 10/6/65.

JOHN COLTRANE: "Afro-Blue." (a) Afro-Blue; (b) Afro-Blue; (c) Alabama; (d) Kulu Se Mama; (a) Naima; (d) Om (Probe SPB 1025).
(a) Coltrane (soprano), Tyner (piano), Reggie Workman (bass), Jones (drums). Village Vanguard, NYC, 2 or 3/11/61.

(b) Coltrane (soprano), Tyner (piano), Garrison (bass), Jones (drums). Birdland, NYC, 8/10/63.
(c) as (b), but recorded Eaglewood Cliffs, New Jersey, 18/11/63. Coltrane plays tenor.

(d) Coltrane, Sanders (tenors), Garrett (bass, clarinet), Tyner (piano), Garrison (bass), Jones, Frank Butler (drums), Juno Lewis (voice, percussion). Los Angeles, October 1965.

(e) Coltrane, Sanders (tenors), Alice Coltrane (piano), Garrison (bass), Rasheed Ali (drums), Emanuel Rahim (percussion). Village Vanguard, NYC, 26/9/66.

(f) Coltrane, Sanders (tenors), Joe Brazil (flute), Tyner (piano), Garrison, Garrett (basses), Jones (drums). Lynwood, Washington, 1/10/65.

TO me and, I'm sure, to many others, the late John Coltrane stands as the object of almost mystical awe and reverence.

When it came to recordings, Trane was no different to many other brilliant jazz men: he produced works of form and precision in the studio, while in the clubs he could really let go, wailing his heart out, on those marathon voyages into the unknown, it's the difference between the Parker, Diala and "Bird At St Nick's," and I feel that the latter represents the true man more clearly, although there are those who'll disagree.

The session at Seattle's Penthouse Club was, presumably, one of the many which Trane recorded himself with little thought for posterity, and consideration only for capturing the fleeting moment, for isolating infinity in an instant. It was a time of intense self-exploration, expressed through his music, coming between the high-points of "A Love Supreme" and "Expression." One hears, for example, the impatience with the theme of "Out Of This World," the speed with which he moves on into another, more naked area.

With each succeeding alteration in style, Trane stripped off another layer of his mental egotisms, and the exposition of "Evolution" on this record is an almost frighteningly personal statement. It begins with a slow theme statement between the horns, with Garrett's clarinet leading the ensemble a slightly woody flavour. Trane begins to lead Pharoah on a mad, swirling dance, and the horns run rings around each other with only Garrison's dark sound in support.

It sounds, at times, more like 30 saxophonists than three. A bass passage is followed by an extraordinary Sanders solo on what sounds like bass-clarinet over fantastic thrashing drums, and Trane and Garrett begin a most strange vocal wailing and chanting. Tyner has a long, brilliant solo in the style of his "Meditations" effort, and the horns wail out, 36 minutes of beautiful madness.

Trane's solos on this album (and during the whole latter period of his career) will be criticised for sounding alike, but I'd liken him to an automobile: the tunes are the starter-motor, and the engine sounds the same each time it's going, but the car takes you somewhere different every trip. In this case, it's Trane taking you somewhere different inside both himself and yourself, searching for that "silent scream" of which Avter spoke.

The final track, "Tapestry In Sound," is a six-minute bass improvisation by Garrison, quite well constructed and displaying his usual devices. There's no applause after it, though, and it might even not have come from this performance, which was recorded the night before they all moved to Washington and recorded "Om." "Live In Seattle" will cost you an appalling £6, but its price is far above rubies.

Those whose enjoyment of Trane stopped at "A Love Supreme," and there are many, will have no trouble with "Transition," another import. Cut less than three weeks before "Ascension," this is a session on which Trane displays all the grandeur and majesty which was perhaps his finest quality.

The whole of the second side is taken up by a suite



ELVIN JONES

ELVIN JONES: "Coalition." Shinjitu; Yesterdays; 5/4 Thing; Ural Stradama; Simone. (Blue Note BS1-34391 — import).

Jones (drums), Frank Foster (alto, tenor, bass-clarinet), George Coleman (tenor), Wilbur Little (bass), Candido (conga). Ven Gelder Studios, New Jersey, 17/7/70.

NO WORD of a lie, this one idiot standing next to me at Elvin's opening night in Ronnie Scott's last year muttered something about Jones "regressing." What a clown, and for the sake of his own reputation I won't name him.

The truth of the matter is that Elvin's hand is one of the few left playing creative, searching music in a manner now perhaps best known as mainstream/modern, with absolutely no concessions to electronics (no bass-guitar or electric piano) or rock and roll (Elvin believes in swing, sec).

In themselves, these factors are not necessarily virtues, but they're in such short supply these days that Elvin's adherence to them must be seen as a desire to stick by old standards, as far as I'm concerned his attitude is a boon. I like electric pianos and battles of boogaloo as much as the next man, but I'd hate to see everything else discarded in favour of them, as seems to be happening in many quarters.

Elvin's put together a most relaxed band, even though some interpersonal tensions were apparent during their season at Ronnie's. These musicians come from what must now be regarded as an older generation (Elvin's 43, remember) and they comport themselves in a suitable manner, scoring the heroic, high seriousness of their youths.

The seriousness is where it should be, in the music, and you will find better craftsmen than these. Foster and Coleman are excellent foils, the former displaying a considerable talent on bass-clarinet during "Shinjitu" (an attractive theme written by Elvin's wife Keiko, with a suitably Oriental flavour), and the latter playing several solos with that hard, acerbic tone in a style which takes the best of early Coltrane.

Wilbur Little is a really superb bass-player, perhaps now the best "walker" around (dig his strength on "Yesterdays"), while Candido makes suitably driving contributions to "Shinjitu" and "5/4 Thing." Perhaps the most attractive chart, though, is Foster's "Simone," a relaxed and relaxing line in triple time with subdued conga and an excellent solo from the composer.

Finally, Elvin. The Man sounds genuinely at ease in this context, and I think it's misguided to suggest that he's resting on his laurels, or that his creativity has in some way been dimmed since his departure from Trane's band. This is the music Elvin always was most comfortable with, and I'd guess that a lot of his later innovative work, at least, came about because Trane forced/suggested him into it. We should be glad that Trane did, but it makes no sense to berate Elvin for reverting to what comes naturally after hours. He's still the boss. — R.W.



JOHN COLTRANE: beautiful madness

Trane's living legacy

which, while not as organic or as "perfectly" stunning as "Supreme," is still an achievement of some magnificence, with the quartet near its peak as one of the great jazz groups of all time. Trane enters fast and furious, and "Peace" is a relaxed bass solo, mostly in double-stops. The high-point is perhaps the tenor incantation which follows, leading into a theme very reminiscent of "Mr. P.C.," where Tyner shows his genius again.

The title track has a simple tune, and although Trane's solo is excellent, it does contain a few personal clichés, which is perhaps why it wasn't released at the time. Nevertheless, he builds a lot of heat, and his second solo ends with one of those phenomenal extended codas. "Dear Lord" is a lovely ballad with a springy, medium beat, displaying his fantastic control of the tenor's upper register and the most beautiful tone the instrument's ever been given.

"Afro-Blue," a typical EMI compromise, is half of an American double-album compilation called "His Greatest Years" and covers almost his entire career with Impulse, from 1961 through to 1966, a year before his death.

"Morning Sunrise" is a pleasant ballad exposition on soprano from the session which produced "Chasing The Trane," and "Afro" is one of his all-time tear-ups... that entry, after Tyner's long, raging solo, still takes the breath away.

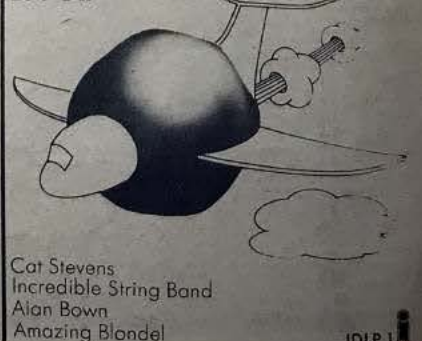
"Alabama" may be his loveliest recording, a true cante hando which positively shudders with emotion, but I'd still like to know the reason for that curiously back-splice after the medium-tempo passage, and if you listen hard you can hear voices talking in the background. Elvin on mallets, is unsurpassed

here. "Kulu Se Mama" and "Om" are brief extracts, the former being the opening of the piece, with some tenor and Juno Lewis's recitation, and the latter being the closing "invocation" by Trane and Sanders.

"Between these is the statement of "Naima" (Trane's live at the Village Vanguard in '66. The leader takes two marvelous solos which are fully equalled by Pharoah's emotional effort, and the two-horn coda, a gorgeous rising harmony, is out of this world. It's a most moving performance.

Almost an embarrassment of Trane, then, all these albums, I'd say that "Live In Seattle" is essential, "Transition" vital, and "Afro-Blue" a good buy for the tyro, a fine appetite-stetter. What a legacy! — R.W.

El Pea



Cat Stevens
Incredible String Band
Alan Bown
Amazing Blondel

The Blues Page

THE EMERGENCE of Elvin Bishop as one of the more genuine white Blues guitarists-gingers on the scene is not entirely dependent on his work as the rhythm guitarist of the original Paul Butterfield Blues Band.

Although a correlation exists between the calibre of blues guitarists who have emerged from Butterfield's band and, say, from John Mayall and his Blues Breakers, the inference is that Elvin Bishop, with a few others such as Paul Butterfield himself, belong to the generation of white Blues musicians who learned the Blues by direct contact — from studying, learning, playing and hanging out with the cream of Chicago Blues men.

It is this initial association with the stars, and the lesser-known session-men and local-bar musicians, the people responsible for establishing, maintaining and refining the Chicago Blues, that has shaped Elvin Bishop's talent. And it is as a mature Blues musician that he now leads The Elvin Bishop Group, with two albums — "The Elvin Bishop Group," and "Feel It," on Fillmore Records, to their credit.

Elvin Bishop was born in Iowa where he lived on a farm until he was 12, then moved with his family to Tulsa, Oklahoma. Looking back, he says... "My family didn't have too much money, and all through high school, I worked in a restaurant after school. It was here that some young black cats turned me on to the Blues.

"The next step was getting a guitar and learning how to play. At that time I was listening to people like John Lee Hooker and Lightnin' Hopkins; just one person playing the guitar and singing because anything else sounded too complicated to me. I used to take my guitar to work, although I could just about make an E chord. It was when I got to Chicago that things blossomed out real quick, because that was where a whole lot of blues cats were. I attended the Will Rogers High School in Tulsa, where most of the people were interested in football and live social activities, and there was another group that was interested in having their hair long and greasy, riding motorcycles, and beating people up. I sort of tended to go along with the second group more than the first.

Elvin's taking music

by TAM FIOFORI

In 1960, he enrolled as an English major at the University of Chicago and met Paul Butterfield the first day on campus. "He was sitting on the steps, playing his harmonica, and I went over to listen to him. He taught me some of the first guitar licks I learned. A few months later I was playing some Lightnin' Hopkins licks on guitar in a music shop, and Mike Bloomfield came in and dug my playing. From then on, I taught him a few things, like old blues licks, and I learned from him too.

"He was in a different bag then; he was playing real fast hot licks and rock 'n' roll, not blues. He got into blues real fast, once he put his mind to it. I used to go down to blues joints, and listen to Muddy Waters, Little Walter, Junior

Wells, Hound Dog Taylor, Jimmy Reed. I started playing gigs, and I played with Junior Wells, Hound Dog Taylor and a number of Chicago blues bands before I joined Paul Butterfield's Blues Band."

Rehearsing

On leaving the Butterfield Blues Band in 1968, Bishop moved to San Francisco with the idea of forming a group, and after months of playing and rehearsing with a lot of musicians, he formed the Elvin Bishop Group in 1969. The group now features Bishop, lead guitar and vocals; J. Baker, vocals; Steve Miller, organ and vocals; Kip Maercklein, bass; and John Chambers, drums.

For Bishop, the social function of his music is a reality. "I'm trying to please myself, and I also want to please my audience. I am not going to bend over backwards to please what I'm doing so that it is acceptable to people and they can understand it by getting my rap together on stage, and getting them to relax so that they can get into the groove of the music and dig it. If a musician can't bring himself to attempt to please the people, then he can't expect people to pay money to see him, and you might as well stay home in your kitchen and please yourself."

Spiritual

How he and his music and the blues generally relate to the times is an issue on which he is quite perceptive. "Now is the time that a lot of the values of the old American culture are really breaking down, like the materialism thing. And people are having more leisure time now, and they can look and see that fur coats and cars ain't everything that's happening, and when they start thinking, they are going to start trying to get some more spiritual values together, and blues, naturally, appeals to this type of thing.

"It's really saying something, emotionally and personally, besides which, a lot more people are frustrated and confused these days. It's not just black people, these days. It's everybody, because this thing is so big — this country, and industrialization and how the politics is getting away from the people and everything else. Nobody knows what's happening these days. It's very confusing unless you take a real simplistic view."

Like other Chicago blues bands, the group faces the problems of transplanting a music bred in the hard reality of Chicago bars and joints from its more natural environment to dance halls, coffee houses, and the more luxurious pace and style of living on the West Coast. "Chicago Blues, by now, has become a very stylized thing. When I think of the West Coast, I think of big places like the Fillmore West, the old Avalon, the Shrine in Los Angeles, with mostly teenage audiences. You can't really communicate to them too well with straight Chicago blues, because it's not sensational enough for them.



ELVIN BISHOP: "blues is harder for white people"

They want something really, really mind-blowing... the sound... they don't care too much what the lyrics are about. Good blues appeal to more mature people, I'd say. To identify with a blues song, you have to have had changes... you must have had some

trouble in your life, and have gone through a certain amount of stuff. Most of the fifteen-year-old people that come to the Fillmore haven't gone through too many changes."

Reviewing the present blues scene Bishop points out: "The greatest thing that happened to blues guitar playing was B. B. King. He created a one-man revolution, and it will be hard to find a blues guitar player today who doesn't have a few B. B. King licks on his record. B. B. King is my favourite guitar player

and performer... he is very hip, mature, and knows how to build a set; how to pace himself. Earl Hooker has the sweetest tone in the world, and his phrasing is fantastic. Albert King is very good. I like Larry Coryell for jazz guitar-playing, and Wes Montgomery had a lot of drive and I dig him. There are so many good blues guitarists, especially out of Chicago... Smokey Smothers, Luther Tucker with the James Cotton Blues Band, Otis Rush, Magic Sam, Buddy Guy, Hubert Sumlin with Howling Wolf, Sammy Langhorn with Muddy Waters, Mighty Joe Young, and Lacy Gibson...

Bishop feels that "it's a lot harder for a white person to play the blues than a black person because black people grow up with it, and they hear it from the time they are little. Speaking for myself, I lived with Chicago blues cats for six years in Chicago, and that sort of gives you a better idea what it's all about... when you know and can see how the music connects up with the people's lives, rather than just hearing it on record.

Infatuated

"A lot of white cats get infatuated with the blues, and they want to do the whole thing, and they try to sing just like Robert Johnson and play just like him. They use a Negro accent when they are singing, and they don't when they talk. That's just a matter of being infatuated with something that already exists and trying to adopt it completely. It's like going into a store and seeing a suit you really dig the colour of, and going ahead and buying it and wearing it, even though it's five sizes too big for you.

"The really hard thing is to take the parts of the thing that really suit you and throw the rest of it away... that's pretty painful, and it's usually a long process. When I sing, a lot of times it comes out sounding more country than bluesish, because I'm a country boy and also because I don't try to sound like Negro. It's just not me. Accepting yourself as you are, and getting it to sound good, too, is another big tip... and people can see that you are not snucking."

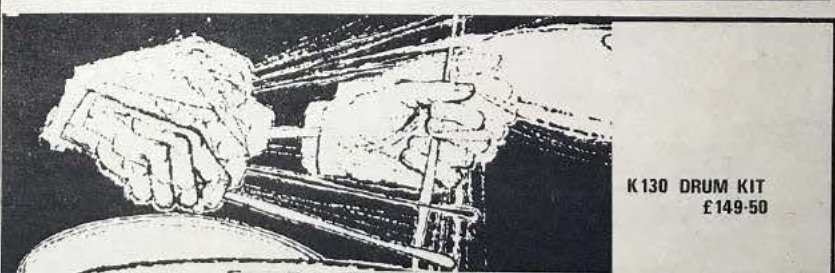
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ANY QUESTIONS?

I've noticed that Simon and Garfunkel use Minor 7th sus, Minor sus and Minor 6th chords quite a lot. How are these chords formed? Is there also a Minor 9th sus, and if so, how is it formed? — J. Harding, Bristol.

The word sus after a chord symbol always means the addition of the 4th to the chord, usually in the position of the 11th, and is found in minor chords of the 7th and 9th. A useful book showing many of these and other guitar chords in music notation and fret form is *The Guitar Chord Dictionary*, which contains 900 chords. It is published by Robbins Music Corp, 35 Soho Square, London W1, at 55p including postage, or can be obtained at any well-stocked music shop. — Arranger CECIL BOLTON.

What are the instruments played by Fairport Convention on "Flowers Of The Forest" from their LP "Full House"? — R. Schwartz, Worcester Park. What is a boran, which was played by Dave Mattacks with Fairport Convention? — Simon Eales, Woodford Green, Essex.

The instrument which provided the melody on "Flowers of the Forest" was

Simon and Garfunkel's minor chords

an electric dulcimer, made by John Bailey and played by Simon Nichol. No other instruments were used, except a little drumming by Dave Mattacks, but there were three voices: Dave Swarbrick, Richard Thompson and Dave Pegg. A boran is an Irish percussion instrument with a hoop, rather like a giant tambourine, over which is stretched a hide head. Two diagonal strips of wood which divide the reverse side into quarters are used to grasp the instrument, which is played with a beater.

Universe have a very good drummer indeed. We saw them a few weeks ago at Goldsmith's College. What make are his drums and why does he have them all on wheels? — B. Maitland and C. Balcombe, Lewisham.

My kit is a Meazzi Holly-

wood, with a 22 x 17 inch bass drum. I have three toms, one 13 x 9 inches and the others each 16 x 16 inches. One of the two big tom-toms has a pedal attachment which stretches or slackens the skin as required. The snare drum is 14 x 5 inches and the hi-hat is a 14-inch Zildjian Rapid. The other cymbals are a 21 inch Paiste crash ride, a 20 inch Super Zyn Five Star crash and a 10-inch Zildjian splash. I have a matched pair of 25 and 30 inch timpani. My sticks are Hayman C. As you have seen, the Meazzi is a special kit set on a trolley, which makes it much easier for the road managers to move, instead of having to handle each drum separately. The kit can be wheeled to wherever it is required. The drums also become very "solid" and extremely hard to move when playing. In fact, it is impossible for any stands to creep at all. The kit is made by Meazzi in Italy and the five drums have specially constructed shells. The two tympani are tuned to A (25 ins) and E (30 ins) and both have fibre-glass shells, making them light and easy for the roadies to handle. — MALCOLME THORBURN, Univer-

What bass guitar and strings are used by the bassist with Don Fardon's new six-piece group, A Touch of Raspberry? — D. Parish, lead singer and bass guitarist with The Blue Sunset, Tiverton, Devon.



SIMON AND GARFUNKEL: minor chords

I play a Fender Precision bass guitar with Rotosound wire-wound strings. I have been professional since October and before that I was a semi-pro in Scotland for two years. — TOM HAYCOCK, A Touch Of Raspberry.

Which cymbals does Rufus Jones use? — Billy Cracknell, Ealing.

My cymbals are Avedis Zildjian and the set-up is: 14 inch hi-hats (new beat), 18 inch crash ride (medium thin), 20 inch sizzle ride (medium) and 20 inch crash ride (medium). — RUFUS JONES, Duke Ellington and his Orchestra.

What guitar, strings and amp did Ritchie Blackmore

use on the LP "Deep Purple in Rock" and what method of tuition would be recommended? — Ian Bezan, Southampton. How do guitarists like Ritchie Blackmore combat the problem of blistered playing fingers, with the skin peeling off? — N. Brown, London, SE25.

For most of "Deep Purple in Rock" I played a Fender Stratocaster, but sometimes a Gibson 335. I use Plectro ultra-light-gauge strings and a Marshall 200-watt amplifier. Tuition books I can recommend are Ivor Mairants' Single String Studies and Mickey Baker's Jazz Guitar. The only solution to blistered fingers is to keep on playing... don't lay off. Blisters usually occur between the second and fourth years of playing and they only last a few days at a time. If you can endure it, the fingers will eventually harden and you won't be bothered with blisters any more. — RITCHIE BLACKMORE.

There are several LP storage units on the market, including one in the form of a stand taking about 150 records, LPs and singles, the LP spaces being large enough for blocks of records stored against each other. Is this method any more likely to lead to warping than the "toast-rack" idea. What is the best method of storage? — Miss Christine Pierce, Weston-super-Mare.

To avoid warping and possible damage, gramophone records should be stored in a vertical position with even pressure exerted over their total surface area. The storage area should be dry, free from dust and not subject to extremes of temperature. At all times both inner and outer protective sleeves should be used in such a way as to prevent dust reaching the surface of the record. — ANTHONY C. POLLARD, Editor, The Gramophone, 177-179 Kenton Road, Harrow, Middlesex.

Can you advise on buying a fiddle and choice of a tutor? — John Hobson, Ellesmere Port.

There are quite a few good violins on the market, mainly from China or Japan, offering a complete outfit, including bow, resin, case, etc, varying in price from £10-£15. They're quite good

value, especially for a beginner, and are extensively used in schools, although a good old vintage violin is, of course, worth its weight in gold. There are dozens of tutors, but I would suggest either a legitimate book, like *The Violinist's Notebook*, by Joseph Szigeti (Gerald Duckworth, £3), *The Fiddle Book*, by Maria Thede (Oak, £3.15), which deals with American folk and country styles, or the single all-round starter's book, *Tune A Day* (Chappell, 221p). All these books contain useful tips, but when buying a violin, make sure there are no cracks in the body and by the tunings pegs and that the belly is reasonably well domed. — BOB KERR, Pop's Music Centre, 37 Feltham Road, Putney, London SW15.

Can you tell me the names of the musical directors over the years at the London Palladium? — Richard Goodhart, Trowbridge.

The following list covers about 50 years: Horace Sheldon, Clifford Greenwood, Richard Crean, Debrooy Somers, Paul Fenoulhet, Woolf Phillips, Eric Rogers, Cyril Ormsdel, Reg Cole, Billy Terrent and currently Robert Lowe. — ERIC TANN, Musical Supervisor, Moss Empires Ltd, Cranbourn Street, London, WC2.

How does Chris Welch achieve that sustained humorous tone he uses on his Jiving K. Boots articles? Which typewriter, ribbon, carbon and paper does he use and can I obtain these in this country? — BROWN, DRAPER and WORKMAN, London, W14.

My equipment, which cost several pounds, consists of an early Imperial 66 typewriter with a custom-built ribbon which I have slackly strung to obtain a "black/red" effect simultaneously. I use quarto-sized, 8 x 10, 45 gsm Spicers Commerce Bank Copy paper, with Britannia Sapphire Standard White 8 x 10 carbon paper, and they can be obtained from any stationery shop (although I have mine specially ordered). The sustained humour is achieved by a home-made anti-type modulator which I have had built into my typewriter. It enables me to write Boots through any lumber or extensive telephone-blagging. — CHRIS WELCH.

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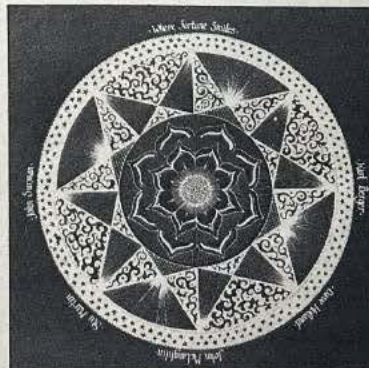


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ROUGHT
THE ACT

At a series of weekend gigs singers and musicians broke mike stands, shattered maracas and hurled bass drums in a frenzy of hysteria.

New group Bell and Arc made an exciting debut despite being slightly hampered by poor sound balance.

They stomped along with tremendous verve, and songs like "High Priest," "Days of Aye," and "Guro," ran riot as Graham Bell with Arc,

Phil Collins played excellent drums and Steve Hackett (guitar), Mike Rubnerford (bass) and Tony Banks (organ) obtained a bright, clean sound.

VAN DER GRAAF

Van der Graaf Generators are one of the more progressive bands currently storming around the nation to wild applause.

COUNTRY FESTIVAL

"We've broken all attendance records, both here and throughout Europe," Mervyn Conn told an enraptured audience at this year's International Festival of Country Music on Sunday.

Practically the entire country music spectrum was represented this year, by such masters as Hank Snow and the Rainbow Ranch Boys.

WAR ON WANT

The broad path of pop progress will be redirected slightly for the better thanks to Stanley Myers, who conducted the concert at the Royal Festival Hall.

He has accomplished the marriage of pop and 'serious' music in a way that has pleased lovers of both.

Watts is an adept composer of music that manages to be midway between the bride and groom of his marriage.

VAN DER GRAAF's Peter Hamill

The gear wreckers are back

Bobis piece arranged for three guitars and voice. In all this, Paco Pena's exciting flamenco virtuosity seemed out of place.

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MORE ON P43

Alan Lewis talks to the other half of the Hayes-Porter soul team

ISAAC HAYES has succeeded the late Otis Redding as the dominant force behind the formidable Stax Sound from Memphis.

Hayes' "symphonic soul" style, with its massive orchestrations and complex arrangements of songs running up to 15 minutes long, has brought him three gold albums and the kind of Superstar status which Otis never quite achieved.

But this success has somewhat overshadowed the achievements of his former partner in the famous Hayes-Porter songwriting team, David Porter.

For Porter has also launched out on a solo career. His first album, expressively titled "Gritty, Groovy and Gettin' It," was released soon after Hayes' classic "Hot Buttered Soul" and was unfairly dismissed by some as an attempt to climb on the Hayes bandwagon. Partly, perhaps, because it was produced and arranged by Hayes and bore many of his trademarks.

Porter's second album is far more impressive — and very much his own work. Released in Britain this week and aptly titled "Into A Real Thing" it demonstrates his writing and arranging skill and provides a fine showcase for his voice, with its echoes of the hoarse, bleeding qualities of David Ruffin and Chuck Jackson.

The most remarkable track is an 11-minute version of the old McCoy's hit, "Hang On Sloopy," which Porter combines with a long rap about a girl whose dress spills open on the dance floor. An unpromising song and an unlikely theme for a monologue, you might think, but in Porter's hands it takes on a strangely compelling and sensuous quality which has to be heard to be believed.

"People always ask me if that story is based on real life," said Porter over the phone from his Memphis office. "I guess you can just say that it's drawn from my experiences."

He agreed that his first album was not entirely successful — "I could have done it better, I think. I was too conscious of what had been done before and of what other people wanted. I wasn't able to express myself the way I could have done. I was much happier with the second album but now I think I could have done that better, too."

"I hope that I am headed in a different direction to the things Isaac is doing. On my first two albums I think I overdid things a little with the arrangements, but my next album will relate more to funk. We've laid down the rhythm tracks and the album should be out over here next month. They're mostly new songs, but I also do "The Masquerade Is Over" and "My Way" and "Help" by the Beatles. My co-writer, pianist



DAVID PORTER (right) with Ike Hayes

David Porter—into a good thing

and arranger on this album, and the last one, is a young man called Ronnie Williams, who is a fantastic talent."

It's well over a year since Hayes and Porter — whose songs have been recorded by Sam and Dave, Carla Thomas, Johnnie Taylor, Otis, Aretha and many others — got together to write a song. But the partnership is not over, says David.

"We just haven't had the time. Now we both have solo careers we are travelling a lot and in addition Ike and I are both producers for other artists."

"But we will definitely be getting together again, and we are planning to record an album together of Sam and Dave songs — as a tribute to Sam and Dave. We intended to do this all along — even before we considered doing solo albums."

Of all the songs he and Ike have written, Dave nominates "When Something Is Wrong With My Baby" as his favourite.

"That has to do with the

way it came to be written. We needed a hit on Sam and Dave and we hadn't come up with good material. I was at home one night, thinking about it, sitting down at the table in a kind of hypnotic state and the lyric just came out. I got it all down in about 10 minutes. I looked at it, called Isaac and said, 'We got a hit for Sam and Dave'. I read him the lyric and he felt the same way."

Otis

"We had to find somewhere to work on it that night. We couldn't use the studio because Otis was recording at the time and he had the studio booked the next day too. So we went over to a friend of Isaac's who had a piano at his house and worked on it there. We finished the song about nine o'clock the next morning and cut it the following day."

"We were very excited about it but the company felt it wasn't a hit. This was right after 'Hold On I'm Comin'"

and they needed another tempo number. We felt that the song would establish them across the board as tempo artists and slow artists. But Stax said no, and they only released it as an album track. But two weeks after the album was released — "When Something Is Wrong With My Baby" was breaking out in different markets all across the country. It was the first time either of us had ever felt "this is a smash," usually we have some reservations, and it was really satisfying when it took off."

"It really hurt me when Sam and Dave split up. I saw Dave in Miami three weeks ago and I asked him why don't they get together again. He didn't say they would, but he didn't put it out completely and I know neither of them is enjoying what's happened."

At 29, Porter is now vice-president of the expanding Stax empire. But his career with the company had humble beginnings. He was born and raised in Memphis and went to school with Ike Hayes. Both sang with semi-pro bands in their teens.

"In '61 I was working in a grocery store right across the road from Stax and I used to hang around the studio. The only artists they had at that time were Rufus and Carla. My first contact with the company was as a singer — I travelled with Booker T and the MGs for a while — but I wasn't having much success, so I started to concentrate on the writing."

"Chips Moman (— writer of "Do Right Woman, Do Right Man," "At The Dark End Of The Street" and other soul standards —) was with Stax at the time. He liked my lyrics and we started writing together. But that didn't last long because Chips left Stax. Then I started writing with Steve Cropper, but I had no real knowledge of writing at that time, and I was so far behind ... and then of course Steve went on to higher things with Otis and I was still looking for a partner."

"Ike came by Stax for a session — at that time he was playing boogie-woogie and I was writing songs which were much worse! I was still selling insurance by day and singing in night clubs each night and I tried to sell like a policy. We ended up agreeing to write together."

"Stax put us on a salary and gave us six months to write a hit. How about that! Within that time we wrote "You Don't Know Like I Know," "Hold On I'm Comin'" (for Sam and Dave), "I've Got To Love Somebody's Baby," and "B-A-B-Y" (for Carla Thomas). After that we signed a proper contract and we were in."

Hayes and Porter also worked with Otis Redding — "Ike played piano on a lot of the sessions and I sang in the background on quite a few. That's me you can hear on "Fa-Fa-Fa-Fa."

"Otis was my greatest inspiration. After he was killed it was a long time before I could even talk about it."

"Otis would always find time to talk to you and give you confidence. He let me sit in on his sessions in the early days and I learned so much. I think if you listen to my records you can hear his inspiration coming through in my voice. My fondest memory of him is when he called me over and asked me to listen to a new song he'd just written. He sat down in a corner with a guitar and it was "Sittin' On The Dock Of The Bay."

"My favourite artist today? It would have to be Stevie Wonder. He's so fantastic he's unreal. And here at Stax I'm very impressed by the Soul Children. They're two boys and two girls who we put together after we lost Sam and Dave. They have a similar sound and I think they're going to be very big."

"I'm looking forward to coming to Britain — I was there in '66 with Sam and Dave. I have a nine-piece band and we're trying to fix something up but it all depends on how the album sells. The first one didn't do too well over there but we're hoping this one will break it ..."

SOUL FOOD

THE JACKSON FIVE'S new US single, "Never Can Say Goodbye" is their biggest yet, with sales of 1,213,000 in the first five days of release. The group's five consecutive hits have sold over 13½ million copies.

They appear in Diana Ross's first TV spectacular on Sunday, which is due for possible screening over here. A soundtrack album of the show, which also features comedian Bill Cosby has been released.

Sam and Dave, possibly the definitive soul act, are picking up the pieces again after last year's split. Sam Moore has been back on the road with his own band for several months and has cut an album for Atlantic. He also has a single out called "Stop," the old Howard Tate hit. Meanwhile Dave Prater is recording for the Florida label Alston (distributed by Atco), whose artists include Betty Wright and Clarence Reid.

Incidentally, Howard Tate, a very underrated and under-recorded singer, is now with Atlantic (along with manager and producer Jerry Ragovoy) and an album is imminent. Nice if British Polydor could re-release his brilliant Verve album, "Get It While You Can." Still with Atlantic: they've acquired Flying Dutchman, the jazz, poetry and "black consciousness" label. First release will be an interview with Angela Davis, taped just before her arrest.

Writers/producers Kenny Gamble and Leon Huff have formed their own label, Philadelphia International, to be distributed through CBS. First release is from the Ebonics.

Monologue

Wilson Pickett has had dozens of hits, but it seems his current success "Don't Let The Green Grass Fool You" is his first certified gold disc. New Little Richard single is the old Faye Adams' song "Shake A Hand," produced by Jerry Wexler and Tom Dowd. Aretha's "Live At Fillmore West" includes a duet with Ray Charles on "Spirit In The Dark."

Little Johnny Taylor, remembered for his 1963 classic "Part Time Love" is alive and active on the US label Ronn. ... great new US album from Rufus Thomas. "Live Doing The Push And Pull At PJs" (Stax) runs for 58 minutes and includes a comedy monologue.

Stax has signed Dale Warren as a producer. Warren (27) was formerly an arranger at Motown (including Smokey's albums) and more recently has arranged for Isaac Hayes, David Porter and Mavis Staples. He was a violinist with the New York Philharmonic and Detroit Symphony orchestras and has given recitals in Europe.

After the success of all those re-issues in Britain by Smokey, Isleys, Martha and Co, Motown are trying the same thing in the States: R. Dean Taylor's 1968 hit "Gotta See Jane" is happening all over again. And if British Motown want a REAL smash re-issue, why don't they dig up the all-time stomping classic, Barbara Randolph's 1966 "I Got A Feeling"?

ALAN LEWIS

IN NEXT WEEK'S MELODY MAKER...

MILES DAVIS on James Taylor

SPECIAL FEATURE
BY AL ARONOWITZ

JOHN PEEL in the MM interview

B. B. KING—part one of a close-up on a blues giant

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IT'S ALL IN NEXT WEEK'S MM—DON'T MISS IT!

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a three-page special feature

■ The state of drumming, in both pop and jazz, has never been healthier, with new departures and innovations appearing almost weekly. In this special supplement, the MM looks at the drummers of Afro-Rock (widely tipped as the next big trend), argues on both sides of the "British jazz drummers—are they any good?" controversy, and spotlights the world of Latin American percussion.



JOHN STEVENS



TONY OXLEY



LOUIS MOHOLO

Beat the drum for Britain

TURN over this page and you'll find my old sparring partner Chris "Krupa" Welch taking a swipe at various unnamed British jazz drummers, and making all kinds of assertions about their ability, or lack of it.

Now it so happens that despite the fact that Chris and I are both drummers (in my case, semi-retired), our views on most matters musical are, to say the very least, widely divergent. Our attitude to British drummers is a case in point, and I feel a strong desire to defend these gentlemen in the face of such affront.

Two years ago, the British drummer was not something to be crowed about. The best around were men like Jackie Douglas, Ronnie Stephenson, Benny Goodman and Alan Ganley — fine musicians all, but working broadly in the post-bop tradition (Stephenson more in the Rich/Nelson/Ed Shaughnessy bag), and with an almost complete lack of originality, as I'm sure they'd be the first to admit. Mind you, it's not as if there were that many originals on any instrument in those days.

Times have changed, though, and there's now a whole clutch of percussionists who're proving that you don't have to be American to be a leader. Some of them are in the field of free music, and it must be born in mind that in this area it's harder than ever to be unique, because one fool is firing mindlessly much like another. It's the most difficult context of all in which to evolve a personal alphabet, and then communicate it via an intricate worked-out syntax.

Now, in Britain, we have a handful of people engaged in the business of doing just that. To no Blackwell or Milford or Billy Higgins, although they're almost certain all listen to these gentlemen. They all have their own "things," at

which they're supreme. Take John Stevens, for instance. John works on two kits, a conventional Premier outfit and a smaller contraption which uses Indian drums, tiny cymbals, a gong, and so forth. On this kit his playing is apparently abstract, floating on a pool of small, quick sounds, yet the pulses come directly from the nerves and, fused together in direct synthesis of the human metabolism.

On the conventional kit, though, he can swing as hard and directly as any drummer in the country. I'd urge you (and Chris) to hear the SME's new album, "Source" (Tangent), on which there are several passages of glorious grooving to which you'll never be able to keep still.

Tony Oxley is another original. During the early life of his own group (neatly encapsulated on the CBS album "Baptised Traveller") he evolved a beautiful approach to the drums, full of split-second decisions and furious power. Lately, though, he's moved into a sound thing, electrifying part of his kit and adding pots and pans and various other implements in an attempt to attain an infinite variety of sound. This approach owes, perhaps, more to Cage and Stockhausen than to Max Roach, but Tony has paid his dues and we know what he can do.

Alan Jackson is a much underrated drummer. I don't care how he's playing of the boogaloo beat, but he has a marvellous feel for jazz time and, during his stint with the Howard Riley Trio ("Angle" and "The Day Will Come" on CBS) he revealed a considerable subtlety and attention to minute detail. He's also a fine swinger, kicking the old Westbrock band along with great fire on Mike's various Deram albums ("Celebrations," the first, is still my personal favourite). Few drummers can fuse time and free playing as well as he.

John Marshall is a blind spot for some people. He was for me up until a while ago, when his rock playing suddenly seemed to gain in authority and take wings as he began to play with it, rather than letting it dictate to him. He has, of course, always been an excellent jazz-time player, as you'll hear on his albums with the Graham Collier band ("Deep Dark Blue Centre" on Deram and "Down Another Road" on Philips). For his current work, dig Nucleus's two albums on Vertigo and "Michael Gibbs" on Deram.

There are others: Tony Levin has moved from the excellence of "Mexican Green" (Fontana) with Tubby Hayes to the fantastic inventiveness in a fairly conventional modern style of "TCB" with Alan Skidmore; John Webb, sometimes known rather obviously as "Chick," is maturing fast, and plays brilliantly on Harry Beckett's "Flare Up"; Paul Lytton and Jamie Muir are both men for the future, both moving further into indeterminacy.

There you go, and I haven't even mentioned the most exciting of the lot, the great Louis Moholo. These men are all achieving more than any of us have a right to expect... after all, they are "British jazz drummers," aren't they? And we all know that they can't swing... don't we?

RICHARD WILLIAMS

Rhythm — straight from the source

Terri Quaye and Sol Amarfo talk to MM

LOOKING for definite trends in pop music today is like trying to read fortunes in Irish stew, but one influence has become apparent in recent months.

It's a basic influence from Africa, the rhythmic source of most pop music anyway, but this time it's coming straight from the source without being diluted on the way.

Two groups around the scene who are proving specially influential in this Afro trend are Assagai and Osibisa. Their names proclaim the pulse of their music and its African nature.

Assagai is also the name of the Zulu stabbing spear, the sharp end of which was felt by our thin red line at Rork's Rift and other venues of violent disagreement. Osibisa means criss-cross rhythms, a neatly definitive description of the percussion patterns put down by the group.

Rhythmic cornerstones of the two groups are Terri Quaye of Assagai and Sol Amarfo, drummer with Osibisa. Both are voluble when it comes to defining their music, and both agree on several fundamental points.

Terri is unique and a novel advertisement for Women's Lib in that she is the first lady conga drummer to be in continuous professional action here. The distinction is not without its problems.

"When we go on stage at a gig and I stand behind the congas, I know what most of the audience is thinking," she smiled. "They reckon I'm just decoration."

Carved

Terri disabuses them of that notion usually by starting off the set in a powerfully convincing way. Otherwise the only real aggro comes from drummers of other groups with whom she might happen to work on occasion.

"When we start, they reckon I can't play. When we're into the first number, they realise that I can. First of all they usually try to drown me out by playing louder themselves, and when that doesn't work, they throw me by changing the tempo."

Terri uses four drums in all. Two are Cuban congas, and the other two were specially carved for her back home in Ghana.

"I went back home to see the folks, and sat in one night at a local hotel. There were about a thousand people there, and when I started playing, there was complete silence, and they all stared. I'd thought I'd really blown it that time, but they suddenly rushed forward to the stage throwing money."

This is a sign of Ghanaian approval not scorn — and the sequel was two drums carved specially for Terri by Ewe craftsmen in the village of Apeguo in the Volta region. She brought them back, and fitted conga heads to them.

"The rhythms we use in Assagai come from all over

Africa, including kwela from South Africa and highlife from West Africa," Terri explained.

Sol Amarfo finds like Terri that the rhythms he puts down with Osibisa get good reactions from audiences of all kinds.

"Obviously black people like them because they come from where they originally came from themselves and they identify. But everybody reacts well to our percussion things."

"Even now, we're just skimming the surface. We want to go deeper, but we'll do it gradually, and hope to take our audiences along with us." —NIGEL HUNTER.



TERRI QUAYE in Ghana

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All-star drum club

ONE of the most ambitious moves in recent rock drumming has been Pete York's "drum ensemble" sessions at London's Bumpers Club, when Pete, along with fellow drummers Ian Paice, Keef Hartley, Roy Dyke and Keith Moon and a host of other musicians from various bands, have had an organised blow together.

The "ensemble" usually started back in the old days when Pete was playing with the old Spencer Davis group — but more recently came to life when Pete wrote a special drum number for himself and Ian Paice of Deep Purple, which was performed during a gig at London's Marquee Club.

"I started this kind of thing years ago in Birmingham," he told the MM this week. "I was being taught at the time by a guy called Lionel Ruben who played in a jazz big band doing Ray Charles things. The Spencer Davis group did a concert with them and for one of the numbers my teacher and I worked out a number where the drums played in unison. That was six years ago, but last October, at jazz festival in Zurich, we had a session with four drummers playing together."

"There is a kind of unique fellowship between drummers. They all want to talk about drums to each other, more so than any other instrumentalists."

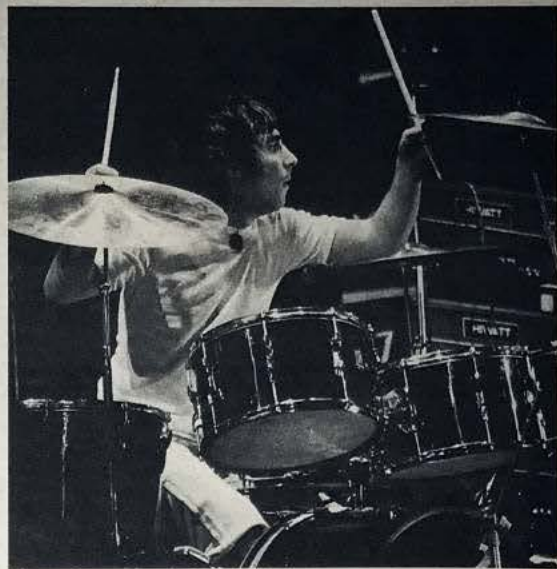
Pete is an exception to most rock drummers in that he can read — and this is his greatest problem in setting out the scores for his current drum ensemble during their rehearsals. "I have to play the things and the others learn by hearing them. This is the only way I can do it."

"If the drums are all playing the same thing it would probably be very boring, so we try to vary the things we do as much as possible."

"Our styles in the big group differ a lot. Ian Paice does not use an orthodox action at all, but he achieves terrific speed and really gets stuck in to what he is doing. He is an enthusiastic player who really gets stuck into it. I am older than he is and have been playing longer and although I still have enthusiasm to play, I would be tempted to bring the tempo down now and then whereas Ian would keep it up all the time. Keef Hartley is a solid type of player, playing very straight drums with not so many fancy bits."

"Keith Moon, who has come along to join in, plays with terrific enthusiasm. He huris himself around and is really exciting but it lacks musicianship and musical devices such as colour, dynamics and shading. I've seen him play with the Who and his style is ideal for them."

"If I have any ability as a player it is because I have played with lots of different people — rock, jazz, modern jazz and dixieland. Different types of music give me an insight into what I may want



KEITH MOON: really exciting

to play in the future."

Pete's favourite drummer is Buddy Rich. "I enjoy listening to him for various reasons. He is a drum personality and you can hear what he thinks in what he is playing."

"There are lots of other people I like to listen to for different reasons. I saw the drum poll in your paper and some people I agree with. When you see people like John Hiseman going into the polls it pleases me because he

deserves the recognition. There are other people who don't deserve it."

Pete has two drum kits, both Rogers. A large one is used on stage with Eddie Hardin and a smaller kit is kept for studio use. He attaches great importance to his cymbals — Avedis Zildjian makes — and has two sets for use with each kit.

"I started off with a Rogers kit when I was with Spencer Davis and have always played them."

"You can get a cheap drum and make it sound good if you can tune it and play it properly."

"My tip to beginners is to try to find a good teacher which is really difficult. I don't think there are many good teachers about."

"You may read that Buddy Rich never bothers to practise any more, but remember he is 53 and has been playing for years. He won't forget things so easily — and he plays with his big band every night."

CHRIS CHARLESWORTH

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FUTILE**

**PERSONAL
OPINION**
by Chris Welch

Today's men are as good as the old greats...



says Woody Herman's drummer ED SOPH

HOW did I come to join Woody Herman? Well, I was recommended for the band by Cannonball Adderley, who had heard me play with the college band I was in at North Texas State University.

Woody needed a drummer and he talked to Cannonball. It was just one of those instances where I was lucky enough to be recommended.

It was with the band about five months before, as a conscientious objector I worked with emotionally disturbed children, instead of being enlisted. Then I rejoined the band.

I started out as a piano player. But I simply couldn't practise piano like I could drums. So I switched to drums. Perhaps I am very primitive and like the excitement and physical exertion of it.

I think some of the young drummers today are just as good as the so-called "greats" of earlier years. They have built upon what Sonny Payne, Krupa, Zutty Singleton, Buddy Rich and others built themselves.

It's a continuous process. Everyone draws from the past and assimilates it into their own style.

My main influence has been Mel Lewis. He is a very fine drummer. Other influences have been Danny Richmond, who plays with Charlie Mingus, Joe Morello, Zutty Singleton and Baby Dodds.

I grew up listening to early New Orleans jazz and my father, a pianist and record collector, more or less weaned me from New Orleans jazz into be-bop and then on up.

My tips to the young drummer: I would advise him to get as much playing experience as possible, to listen to, to remember that he is playing a musical instrument and that there are shades and moods that can be created on that instrument and the only way they can be created is by the player listening to what is going on around him.

And, of course, practising, making sure he learns the rudiments. He must develop good hands, good technique, because without that he will not be able to execute what he has in his head.

The choice of kit is strictly up to the individual drummer. I use Ludwig and I am very pleased with it. But most of

the major drum companies can be relied upon for high quality. When it comes to cymbals, though, as far as I am concerned, Zildjian are the only ones.

I don't use two bass drums. I am not a show drummer with all the acrobatics of drumming. Not that I am running it down. It's simply not to my taste. I have my hands full enough with one bass drum!

But people like Rufus Jones, Sam Woodyard and Louis Bellson are all masters of it and it sounds very good.

I was interested to learn that Buddy Rich claimed in "MM" that there has been no improvement made in drumming technique in the past decade.

In terms of rhythmic conception, you certainly cannot say that drumming has become still when you have people like Elvin Jones, Tony Williams and Ed Blackwell.

As far as technique goes, perhaps the only thing that has come out recently is the matched grip and that has always been around. Someone just brought it out in the open.

But I would not say that drumming has stood still. It was a long time in developing. The horns advanced harmonically before the drums did rhythmically.

The Herman band gives a drummer plenty of scope. It is exciting. The band is there and it is up to the drummer and the rest of the rhythm section to kick it and make it catch fire.

It is always a challenge to play. You play the same music every night but there are an infinite number of ways you can play this one chart or one figure so it is always refreshing.

How to harden your hands

SORE and blistered palms and fingers are discouraging handicaps suffered by the novice on bongos, conga drum, bass and guitar, and there is little one can do to overcome the problem, except keep playing regularly, which eventually toughens the skin, according to Latin-American expert Denis Lopez, busy session musician and broadcasting and recording bandleader.

"The newcomer to bongos and conga, and for that matter, bass and guitar, must expect an initial period of discomfort until sufficient callouses have built up on the skin to harden it," he told me between sessions, in answer to MM reader Gary Reeves of Richmond, Surrey.

"A tip I picked up when playing in Cuba, which sounds repulsive and unhygienic, but is quite harmless and very effective, is to urinate on the finger tips before you go to bed at night, or when you get up in the morning. Keep your hands away from food for 15-20 minutes and then wash them. Provided you can accept the method, it definitely works."

"Another weird tip, which sounds pretty macabre, but is beneficial, is to rub the skin with a little formaldehyde, a hardening chemical extract used by coroners to inject into corpses at death, which is also a powerful antiseptic, but must be used carefully as the vapour is very irritating to the eyes and nose."

"If these suggestions don't appeal to you, there is always the simple and trusted application of ordinary surgical spirit, which is extensively used by the medical profession to heal and harden sores and wounds."

Denis is a great physical training fanatic, and although he scarcely expects others to adopt his own rigorous routine, he does insist that L-A instruments are meant to be played forcibly, to achieve the right sound, which necessitates a good deal of stamina, so it is essential to keep fit, with daily exercises.



IF: good drumming has got to flow

DENNIS ELLIOTT began playing the drums when he was five years old with the family band, now fifteen years later he is the man in the driving seat behind If — one of Britain's most successful jazz-rock bands.

ELLIOTT OF IF

Before If he worked with numerous bands, always lucky enough to be able to support himself via his drum kit if not getting very much artistic satisfaction, before joining the band that boasts Dick Morrissey and Terry Smith. "I used to watch them with JJ's band, and when they formed If I kept pestering them for a gig," said Dennis. "But they had a drummer that they couldn't really sack so I had to hang around."

The 20-year-old drummer still admits to being nervous playing with If, where all the musicians are at least ten years his senior, but a lot of good drumming adrenalin and the nerves keep that flowing.

"I think drummers are really coming into their own now, really beginning to break through. They used to be the weak link in so many bands—but those days are coming to an end now."

"I don't think music should baffle anyone, but if you've got a solo it's nice to be able to pull a few tricks out of the bag and make people think. The knack of good drumming is that it has got to flow."

Of other drummers in the field Dennis admits to liking Ringo, "he lays down a solid beat," and Buddy Rich. "The one guy who really knocks me out." Dennis's kit consists of: Ludwig super classic, which he bought second hand four years ago, 22 inch base drum, 13 by 19 and a 16 by 16 tom toms, Ludwig 400 snare and Avidis Zildian cymbals.

Accident

"Eventually the drummer left and they decided to give me an audition. I was given all the parts to learn—then when they started playing it was something completely different. But they kept me," said Dennis. Dennis virtually got the gig by accident, he was asked by Terry Smith to join photo session to make up the numbers and they decided to let him audition.

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GENE KRUPA battered his tom toms. Bigger Baker stomped his boots, and Han Bennink drew blood from his hands.

Over the years an extraordinary number of pioneering drummers have developed highly personal styles with differing degrees of technique.

From Baby Dodds to Elvin Jones, the sound of the drums has rung bold and musical in my ears.

These exponents of the rhythmic art have never failed to arouse keen interest, scholarly or emotionally. However there is a new breed of drummer sowing seeds of doubt.

It is being proved that drums can sound unpleasant, irritating and unmusical. And one is sorry to note that this state of affairs is being propagated by jazz drummers.

At the risk of appearing conservative, reactionary or ill-informed, and anticipating an outcry of dissent, I would suggest that many of the players currently taking the stand are bobbing up the wrong hip-hat.

While not suggesting that everyone should play strict time a la Rich, or fill-in a la Koach, my instinctive reaction to the approach adopted by some players today is — they ain't making it baby.

And this not a criticism of freedom or a complaint about volume or "business." There's now so grand as the fury of a drummer in full-flight.

But it seems to me that in the desire to develop individualists, many are becoming merely insensitive and perverse. So much is lost in free playing. Surprise. Tone. Depth. Meaning.

One night in a well known London jazz club recently a group were performing with a girl singer and a brass front line. The drummer seemed so alienated with the music he was bashing his brass drum and top cymbal as if he were testing them for metal fatigue.

The drummer had a good technique. Perhaps he was bored. Whatever the cause, the effect was totally disenchanted. It was nothing to do with freedom of expression. Nothing was being expressed.

Robert Wyatt is playing with Soft Machine is loud and fast. He is exciting and meaningful because Robert plays with thought and emotion. He utilizes his technique to a purpose. The purpose is Soft Machine.

So many freeters, have their rolls together, and yet inflict on fellow artists and audience, a style that is weak colourless and practically insulating.

Scratch and fidget artists tap cymbals and paddle bass drums with a nervous tick in the right knee, doubtless in the fond belief that the dried-pea rattle of a dwarf bass drum is a substitute for co-ordinated footwork.

As a jazz fan, there are times when I groan inwardly and shove Ringo Starr back into John Lennon onto the turntable for a bit of honesty.

The main problem for today's jazz drummers is that in a strange way, they are restricted. Freedom has become a myth. They can't be seen to play rock and roll too much, or they are into it more than jazz. But they can't swing too much because they might be viewed as a Rich freak. And the "free" improvisation loses its appeal through familiarity and over indulgence — like living off a diet of champagne and cife.

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TEESDALE SUPPLIES, (Dept. MM), 23 The Bank, Barnard Castle, Co. Durham.

JIMI HENDRIX (Pantonic). How to deconstruct a man's memory in the budget-priced titanic. This album was supposedly recorded when Hendrix was "in his late teens," and consists of three long tracks, titled "Impromptus 1-3." They're long improvisations with guitar (one or more), organ and sometimes congas, and they sound like Beefheart playing backwards, or someone trying to imitate Lifetime and failing badly. It would be possible to write a whole thing analysing the guitar style Hendrix uses here, but it'd be a waste of time because the album is virtually worthless, sounding mostly like a particularly desultory rehearsal. Actually, it occurs to me that these might not be old recordings at all, but the tapes Jimi made at his Woodstock home between the Experience and the Band of Gypsies. I've never heard those particular tapes, but they were said to include Jung, the conga player, and a flautist whose name I forget. It doesn't make them any more interesting, though, and I think that the release of this album is a case of the worst order, doing nothing for Jimi except pick the pennies off his dead eyes. — R.W.

JO-ANNE KELLY AND TONY McPHEE: "Same Thing On Their Minds" (Sunset SLS 5006). Bring together some of the best British exponents of blues and the result can hardly fail to be a success. MacPhee, along with fellow Groundhogs Pete Crucifix and Ken Pustelnik, Brett Marvin and the Thunderbolts, Bob Hall and Dave Kelly combine in various combinations on numbers like "Dust My Blues" and "Rollin' And Tumblin'." The majority of the tracks involve just Jo-Anne Kelly and/or Tony McPhee in acoustic arrangements. The twelve tracks were all recorded either at Central Studios, London (June 69) or Marquee Studios (Sep 68). In both cases the little has been done to dress the bare musical essentials by producers McPhee and Mike Batt. The numbers are stark and striking. — A.M.

"TOGETHER" (CBS). For a collector of records these sampler albums must be incredibly boring, for they know their own tastes and nothing is going to change that. For the non-collector their importance is obvious: catch the punter by a well known name and lay some good tracks by lesser known names. Jimi hoping he'll dash out and buy an album he would normally pass by. "Together," featuring some of the best CBS artists, does pull in a lot of punters for the choice of material is near perfect: Johnny Winter ("Rock and Roll Hoochie"), Janis Joplin ("Move Over"), BYRDS ("Lover Of The Bayou"), Poco ("A Man Like Me"), Laura Nyro ("Beastie Of Sweat"), and the Soft Machine ("Teeth"). — M.P.

ANCIENT GREASE: "Women And Children First" (Mercury). Well-worn riffs and a main current of uninspiring lyrics result in a very average album. Any attraction the tracks might have revolves around steady mid-heavy beat and swirling organ sounds, variations on a theme favoured by countless groups on both sides of the Atlantic. Although it would be false to say that the songs all sound the same, it only needs a gap of two or three minutes for the record finishes for the characteristics of each track to merge into one continuous string. — A.M.

NIRVANA: "Local Anaesthetic" (Vertigo). Side One: "Modus Operandi." It's enough to make the mind boggle. Tense sax, screams, factory noises. I live in the city. Let me out. Rock and roll, more sophisticated blowing — nice guitar and flute. What do they need to prove, the fact that they can play a nice juicy guitar phrase over an obvious rhythmic backing when joined together and lasting what seems an eternity they don't quit. Ever since "Sgt. Pepper" there has been a desperate need for pop mus-

Pop albums



JIMI HENDRIX: virtually worthless

Desecration row — from 'early' Jimi

"Everthing's Alright" and "I Don't Know How To Love Him" — while the British charts are represented with "My Sweet Lord," "He Ain't Heavy, He's My Brother" and "Rose Garden." — C.C.

MOON: "Ray Owen's Moon" (Polydor). After a space age lull and a bit of chat to let the listener know that the group have a Moon to play with, Moon get into some heavy rock with fuzzy guitar and equally fuzzy vocals that John Lennon experimented with on the "Revolver" album. Competent stuff all right, but not very original, the same old riffs that Hendrix invented and Led Zeppelin made millions from. Talking of Hendrix, there's a version of "Voodoo Chile" to open side two, but all the rest are group compositions and sound pretty much the same. — C.C.

ALLAN TAYLOR: "Sometimes" (Liberty). Allan Taylor is a Leeds folk singer who achieved some sort of national recognition last October and November when he played on Fairport Convention's English tour. The link has been retained, in fact, because Pegg, Mattacks and Swarbrick are all featured — Mattacks to great effect on "Nursery Tale," a ballad which is punctuated by a very first drum sound, and Swarbrick on the album's oddity, "Tudor Pop," which uses overdubbed violin in a mock-Elizabethan piece that escalates into a jig. Despite their complementary activity, however, and the restrained addition on some songs of strings, "Sometimes" (the title number) is essentially a solo creation. Taylor's songs are invariably low-key and pastel-shaded in style, quietly reflective in content, and the overriding mood he establishes is one of nostalgic for the passing of the seasons ("Swallow Swallow" and "The Leaves Of Spring"), for the children's stories of boyhood ("Pied Piper" and "Robin Hood"), or for the small intricacies of domesticity ("Song For Kathy"). Some of the material is traditional, and searching for lambs, and a good deal of lyrics are written by a friend of Taylor's, Miles Wootton, but they, like Wootton, serve to enhance the autumnal feel of the album. — M.W.

ERIC BURDON AND THE ANIMALS: "Wild World Of Change" (MGM Standard). Like John Lennon, Eric Burdon has always been an intense collector of biographical songwriting, driven by that same compulsion to chronicle his pain and pleasure, optimism and pessimism, at each stage of his career. At the time he paraphrased Timmy Shaw and sang "Gonna Take You Back To Walker," about a district in Newcastle, up until his present obsession of believing himself a black man in a white man's skin, Burdon has been expressing his personal outlook on life. As of now, he reflects the picture of a man more than a little troubled and bewildered by both his public and private life. This MCM album, which was first issued in 1967, catches him during a period of reappraisal of self and adjustment to the wildfire spread of flower power philosophies. "All of my boozin', I was really lozin'," he sings in "Good Times," and how revealing is the title song? More than that, the lyrics, though, "San Franciscan Nights" depicts him as the "new young" movement. "Save up all your bread and fly Trans-Love Airways to San Francisco," says in his MCM introduction to the song. He meant it, too, but then Burdon has always had a lot to believe in that he was being doing at the time however transient it may have been. It was at this point, too, that he began to take himself very seriously indeed and put down long spoken monologues, like "The Black Plague," which was punctuated at regular intervals by a bell tolling and the shout of "Bring out your dead," or "Poem By The Sea," which is more semi-spoken self reflection ("I realised how small I was").

It was the beginning of that trait of solemn earnestness which has since become tragicomic, because, if nothing else, Burdon is honest. And, when he was not preaching the gospel according to Scott McKenzie, it was an unselfconscious honesty, too: "Hotel Hell," in which he describes the loneliness of a night spent in an hotel room far from home, is one of the best things he has ever done. And don't forget "Paint It Black," either, which is straightforward honest-to-godness rock, with that quasi-Oriental motif rapping out, and Will Weller rattling along on violin. Eric Burdon has always been able to pick a good band, you see; they have never failed to swing. And neither has he when you come down to it. Some people might say it was the one quality he had left. — M.W.

TRILogy: "I'm Beginning To Feel" (Mercury). There are three eyes on the sleeve front, three faces on the back and five regular musicians listed in the credits, which is confusing for those blessed with describing the album. However many musicians there are, the sound that has resulted has a very definite aura about it. The harmonies, vocal intonations, lead guitar work, and balance are reminiscent of Crosby, Stills and Nash. Although not sensational, the album certainly has its attractions. — A.M.

JOHN WILLIAMS WITH STANLEY MYERS AND ORCHESTRA: "Changes" (Fly). About four years ago, one of my first concerts was the reviewed featured John Williams and I was left gasping at the guitarist's technique. The album represents his first move away from the classics and will, no doubt, bring his enormous talent to a wider greater public. It is a masterpiece of production with over 50 other musicians taking part, both from the Stanley Myers Orchestra and various electric folk groups. Unfortunately John's guitar tends to get a little lost along with the sweeping violins and brass here, which is a pity in its own I could listen all night as on Lennon and McCartney's "Because" from The Abbey Road set. Title track — "Bach Changes," a Myers adaptation of the classical — is beautiful, and there are interesting versions of "Woodstock," "Good Morning Freedom," Reinhardt's "Swages" and "Houses of The Rising Sun," which is re-titled "New Sun Rising," where John — I presume — takes up an electric guitar. — C.C.

MASTER'S APPRENTICES: "Regal Zonophone." Don't know all that much about this band, but from this album I can tell you that they conjure up some extremely listenable material, and wait for it, actually produce that rarely of these days — originality. Maybe it's the strong use of acoustic guitar, maybe it's the blowing, energetic chords, these days — originality. Maybe it's the strong use of acoustic guitar, maybe it's the blowing, energetic chords, these days — originality. Maybe it's the strong use of acoustic guitar, maybe it's the blowing, energetic chords, these days — originality. Maybe it's the strong use of acoustic guitar, maybe it's the blowing, energetic chords, these days — originality.

GILBERTO GIL (Famous GWW SWM 3061). Gilberto comes from Brazil, where he is reported to have quite some reputation. The political climate prompted him to move to London in 1969. For 10 years he has kept his ear open. The effect is evident on this album. He has distilled the qualities of western acoustic rock music and his own Latin background and moulded a sound that is pure energy. Refreshing. With the exception of Stevie Nicks' "Free Bird," the songs are written by Gil. The lyrics reflect the environment as in "Vollness Open" as in "Crises and Pop Rock" while there are inherent lines of cynicism as in "The Three Moonrocks." Either way the delivery is clear and original. — A.M.

Wing K Beatz

THE WEEKLY ADVENTURES OF A LOSER MUSICIAN

BOOT'S'S long lost cousin Ace Smith turned up at the pad one dull afternoon. "Hi man," said Ace, clad in ill fitting Carnaby Street trousers, last year's beads and an ugly beard and spectacles.

"Ace, it's great to see you! Remember that model railway we built in my aunt's loft. Still playing avant-garde jazz for a living?"

"Yeah Boots. It's hard, but it comes from the heart. Hey remember when you were signalling and caused the derailment of an empty mixed freight train headed by a Midlands compound, which fouled the right hand cross-over points and led to a suburban train hauled by an LNER 0-6-2 colliding with the bogie-bolsters?"

"Right on Ace. Hey, we must get together for a drink."

The cousins headed for the Cow and Bottle, deep in conversation.

"It's a shame to see you wasting your talent on the pop scene man," sighed Ace after their third Light Ale.

"Rock scene," corrected Boots.

"Rock scene, schmuck scene. Music is progressing. You're going backwards. Why didn't you come down to the club this evening and hear some real music?"

"I'd like that," said Boots eagerly. "I've got an open mind. And I always liked Dizzy Gillespie and Charlie Parker."

"Yeah, I still dig trad jazz," agreed Ace. "You gotta have roots."

They adjourned to the small arts club bar where Ace was blowing his tenor that evening.

Boots watched and listened fascinated as Ace and his fellows in the Rotary Deception group drifted lazily into a piece of some 45 minutes duration unfettered by bar lines, chord sequences or accepted concepts of intonation or instrumental technique.

Total freedom was achieved by sublimation of the ego and reacting to the tensions created within the circle of purity.



Cartoon by Barry Fantoni

Avant-garde Boots

Emotions ranging from despair to stomach wrenching love were aroused and Boots sat entranced as the line-up of pocket trumpet, Wurlitzer, organ, and tambourine span a web of delicate complexity, heightened by the fearful anguish of Ace Smith's tenor horn, played without a reed and amplified through a thousand watt stack.

"You see, we have borrowed the technology of rock to improve our communication. Reject your outworn standards and join us," said Ace, pocketing his fifty new penny share of the gig money.

"God, it was beautiful," whispered Boots, decidedly shaken. "The Bootsmen shall hear of this."

In his new capacity as Boots's musical director, Ace changed the shape of Jivin's music drastically at next rehearsals. While the

Bootsmen were slightly perplexed, nevertheless they agreed to alter their style, if only to escape blowing over the chords of "Louie Louie."

Ace, now shaven of head, possibly to stand out among his new colleagues, conducted the first piece "Existence Level No. 5 With Tennis Ball, Cooke," at their Queen Elizabeth Hall concert.

"Just play loose guys," he warned them. "Feel what happens and home on my astral signals."

"Can I play my crash cymbal with a toothpick?" asked Fred Bottomley, the drummer, brightly. He was quite taken with the novelty of breaking free from boogaloo and had already burnt his bass drum in the dressing room, and replaced it with an Indian sounding bundle of goats' hide, richly encrusted with jewels and enshrined with magic symbols. It produced a low drone, audible only to weary goats.

"That's cool," smiled Ace paternally.

Jiving and the allotted period of consciousness.

Boots began by wailing in German and Hebrew a 14th century children's bed-wetting song he had polished up for the occasion.

Ace wasn't too happy as it smacked of traditionalism, but forbade to chide him publicly for fear of breaking the metaphysical chain.

Fred cheerfully joined him with a series of hand-drill on lengths of corrugated iron, and "Bully" Blenkinsop, normally featured bass guitarist, wept wuntly through a Watkins "Coycat" Echo unit.

Charlie Bogside, revered bottle-neck blues guitarist, rated second only to Rory Gallagher, balanced his Telecaster on the end of his nose and spat melodically through his legs at a specially constructed plinth bearing an apple, two hair-curiers, a portrait of Len Deighton and a colour slide of the drawing of the Porta Pia in Rome, normally seen at the Buonarroti House, Florence, projected on to a nearby Woolworth's broken biscuit counter salesgirl, modelled in plasticine.

The audience turned on the speaker system and screamed obscenities.

Ace, sensing that the concert was probably not wholly communicating, snatched up his tenor, inserted a fresh reed and romped into ten choruses of "Hang On Sloopy" spiced with a few funky vamps à la Ray Charles.

"What the hell" plattered a tomato substituted later in the dressing room later.

"Well man, you've got to learn to adapt. Those cats weren't ready for free form," explained Ace calmly, pocketing his fifty guineas gig money. "In this business, you gotta learn to be versatile. Never forget your rock and roll roots baby!"

FOCUS ON FOLK

IN COMMON with many musicians today, Bob Pegg is unhappy with the response his work produces. It's not that people don't listen or dislike what they hear. The problem is the age-old categorisation battle.

Whereas Bob and his wife Carole think of their work as contemporary music influenced by traditional folk, the tendency is to force any music into a pigeonhole with all the consequent limitations.

Finance

Bob is quick to point out that some of the best nights that their group, Mr. Fox, has had have been in folk clubs. At the same time it's not financially possible to keep four people (the other two being Barry Lyons on bass guitar and Alun Eden on brasses) on club gigs. It was partly finance that forced them to dispense with their former cello and woodwind section.

One responds that this categorisation, as a progression from description, is to a certain extent inevitable.

"The reason a lot of our things sound folkly is because we learnt to sing in the revival... because of the instruments we use. But if you took the same song and re-arranged it you could fit it quite well into church music or European art music."

Bob views Mr. Fox as an individualistic form of what, to use one of the free categories, could be termed "rock" music. He rarely buys a folk record, he emphasises.

In fact there is a general misconception of Mr. Fox. Bob points out that the group's publicity revolved around the stature and permanence of Yorkshire crags, alien to the more fluid, undulating south east. This rift extends to concepts of art.

Power

"I have been trained in a certain way and expect staying power from a song, a poem or novel, whereas a lot of today's songs, poems and novels are geared to quite the opposite. A lot of Adrian Mitchell and Adrian Henri I view with a great deal of respect but it isn't what I was brought up to think of as poetry. In that way I am quite old fashioned. I would like to think that in thirty years time people could listen to my songs and get something out of them, which isn't necessarily a good thing.

"It's an extension of the



BOB and CAROLE PEGG: not happy with the pigeonhole

Bob's quest for immortality

quest for immortality. I feel the current of the day is against me. The hip people wouldn't think anything of me for wanting to do something for posterity. In all honesty I would like."

evident in Bob's condemnation of much that passes for folk music today. "I want the lyrics I write to be something specific, something I can relate to," he says. "I don't just write songs about something that would make a nice story."

"I don't like to write about abstract feelings. If I write about feelings it's related to a specific situation."

"I think the greatest art has been from the artist writing about some particular instance and communicating universality through that."

Opportunity

Bob's contacts with folk music came mainly through a post-graduate course at Leeds University which enabled him to study the subject. The Mr. Fox album gave Bob and Carole an opportunity to express ideas that working as a duo in folk clubs hadn't allowed. The current release of an album of just Bob and Carole, recorded before Mr. Fox, and the imminent second Mr. Fox album gives an interesting chance to judge their progress.

The first Mr. Fox album was concerned with producing an English sound. The next album is not so involved with this, musically speaking. Entitled "Gypsy," its story is based on a love relationship. Lyrics obviously concern the Peggs deeply, especially

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GUILDHALL PORTSMOUTH	APRIL 21 at 7.30 p.m.																	
ROYAL ALBERT HALL LONDON	APRIL 22 at 7.30 p.m.																	
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VICTORIA HALL HANLEY	FRIDAY APRIL 30 at 7.45 p.m.																	
ADELPHI SLOUGH	SATURDAY MAY 1 at 8.00 p.m.																	
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CIVIC HALL GUILDFORD	MONDAY MAY 3 at 7.45 pm																	
TOWN HALL LEEDS	WEDNESDAY MAY 5 at 7.45 p.m.																	
CITY HALL SHEFFIELD	THURSDAY MAY 6 at 7.45 p.m.																	
CALEY CINEMA EDINBURGH	FRIDAY MAY 7 at 11.0 p.m.																	
CAIRD HALL DUNDEE	SATURDAY MAY 8 at 8.00 p.m.																	
CITY HALL NEWCASTLE	SUNDAY MAY 9 at 7.30 p.m.																	

Book review

ONE OF the qualities of music is that it's not just a matter of how much and how many. Ultimately it's never enough to have heard everyone. Nevertheless it is an advantage to be well-informed enough to know what there is to hear. Hence Folk Directory 1971.

For those who wish for a starting line into the folk world, this yearbook, published by The English Folk Dance and Song Society, Cecil Sharp House, is a sizeable advantage. It contains no definitions, simply a list of those who consider themselves folk performers and how and where they may be heard.

Besides the overflowing indexes of folk clubs and performers, a swift glance through the contents reveals information about customs, film records, slides, speakers and lecturers, and an international section. There also appears to be a greater emphasis on dance information than last year, a welcome trend. The editorial gives a brief summary of the folk year, leading with the growth of radio folk. — A.M.

Record review

THE JOHNSTONS: "Colours Of The Dawn" (Transatlantic). The songs on this album might have been tailor-made to fit the Johnstons. Each track is integrated into the general pattern to maintain a smooth musical motion. Obviously a great deal of sensitivity has gone into the selection of material and the result is a mixture of self-composed and other writers' songs that form an interesting broadsheet — today, as the Johnstons see it.

Chris McCloud has written two of the songs "Angela Davis" and "Crazy Anna," one political, the other romantic. Peggy Seeger's "Hello Friend" and Ian Campbell's "Old Man's Tale" enhance the record's relevance to 1971. The title track contains the theme, using the dawn as a symbol of changing times. On more personal note is Paul Brady's "Brightness, She Came," one of the best songs on the LP. The one song that does not appear to have an obvious place, although it is still well performed, is "Seems So Long Ago, Nancy" (Cohan). Certainly this is one of the most expressive albums the Johnstons have made. — A.M.

FOLK FORUM

THURSDAY

AT FOX, ILSINGTON GREEN, N.I.
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Reduced price before 8.15. Residents. The Moonlighters and Frambling Bandwagon.

AT WHITE BEAR, Kingsley Road, Hounslow

BROKEN CONSORT HEATHSIDERS

BLACK BULL, High Road, N.20

ALEX CAMPBELL DENNIS O'BRIEN

DIZ DISLEY

Free membership, opening night and reduced admission 5L cards. Crooked Billel, North Circular Road, Walthamstow.

FOLK CENTRE, HAMMERSMITH

DAVE TONI ARTHUR
Your host: **ROD HAMILTON** with **OGN SHEPHERD**, Prince of Dalting, 10 mins Ravenscourt Park Tube).

MIDDLESEX FOLK CLUB

JOHNNY JOYCE

Northolt Roundabout.

SHAKEPEARE'S HEAD, Carnaby Street (near Oxford Circus Tube), 8 p.m.

JONATHAN KELLY

PLUS GUEST APPEARANCE OF

PEDRO & ANA

FROM SAN SEBASTIAN. Half price if over 70 and accompanied by parents.

FRIDAY

AT BRIDGEHOUSE

DAVE ELLIS

8 p.m. Bernough Road, Elephant and Castle.

AT COUSINS 49 Greek Street, 7.30-11.

TIM WALKER

CARLOS BONNEL

BOB BLAIR

April 16, Stratford Folk Club, Railway Tavern, Angel Lane. 8 p.m. Scots singer of contemporary and traditional songs.

COACH HOUSE, FARNING THE WINNERS RESIDENTS: CRAFTFOLK.

DIZ DISLEY

The Plough, Hford Lane, Hford.

CYRIL TAWNEY

THE DRUIDS

Cecil Sharp House, 2 Regent Park Road, N.W.1. 8 pm. Entrance 50p at bar.

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FRIDAY cont.

FOOTBALL CLUB, St Neots Road, Harold Hill, (near Harold Wood Station).

PISCES

TAPP STREET

FREEMAN SYNDICATE FUN CLUB, White Hart, Southall, HOUR GLASS.

FOLK ON FRIDAY IN THE STRAND with

MADDEN & PALMER

Residents, Rod Blackbeard, Moonry, 185 The Strand, 30p, 20p before 8.15.

JOHN BARLEYCORN, William IV, High Road, Leyton, E.10. TREVOR HYETT

ORGAN AND FOLK CLUB, London Road, Ewell.

DUNEDAIN

Residents — MOSAIC.

WINDSOR FOLK CLUB, Swah, Mill Lane, Clever Village.

SKYPORT ADE & FRIENDS

WINDFALL

with Tony Bradley and Friends at The Sugawen Kitchen, Duke of Wellington, Balls Pond Road, N.1.

"Y" FOLK CLUB, 32 Dingwall Road, Croydon, Adm. 30p.

COLIN DES

MONDAY

ALLEY, WALTON-ON-THAMES, 18b Church Street.

PISCES

AT CATFORD RISING SUN, NOW ON TUESDAY

CHESEA FOLK — See Tuesday.

CLANFOLK, Marquis of Clanricarde, Southwick Street, Paddington, DDN PARTRIDGE, plus Residents.

HANGING LAMP

The Crypt, St Elizabeth's, The Vineyard, **RICHMOND, 8 p.m.**

MARTIN CARTHY

Please come early.

ROBIN AND BARRY DRANSFIELD, Herga, Royal Oak, Wealdstone.

THE HOP-POLES BAKER ST, ENFIELD

DEREK BRIMSTONE

TUESDAY

AT CATFORD RISING SUN, IVAN'S 21st

KENNETH LOVELESS

Dave Dooper, Residents.

BO IDLE

8 pm. "Get Stuffed" Surbiton Rd., Kingston.

CHESEA FOLK, The Stanhope, 97 Gloucester Road, S.W.7 (opposite underground).

GORDON GILTRAP

THREE HORSESHOES FOLK CLUB, Heath St, Nr. Hampstead Tube, presents.

GERRY LOCKRAN

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WEDNESDAY

AT THE ROEBUCK, Tottenham Court Road, W.1. KENNETH LOVELESS

HOLY GROUND, Royal Oak, 88 Bishops Bridge Road, Bayswater, W.2. RONNIE CAIRNDFOUD presents.

MIKE MARAN

Resident singer **MIKE STIMPSON.**

ST. MARTIN-IN-THE-FIELDS, ALIVE!

A play about Jesus

SURBITON ASSEMBLY ROOMS

DEREK SARJEANT FOLK TRIO. JOHN FOREMAN.

DAVE TURNER RENTAGOAT DES MARTIN

Charity Folk Evening at Jubilee Hall, Rectory Hill, Amersham. Sat. April 17th.

SUNDAY cont.

BOUNDS GREEN Folk Club, Springfield Park Tavern, Bounds Green Road, N.11.

THE AMAZING BLONDELL

KING'S HEAD, Hornchurch

DAVE PLANE

ST. MARTIN'S-IN-THE-FIELDS Trafalgar Square, 8 pm.

CRYPT FOLK CLUB

Liquid Light by **KEVIN HENDERSON**

JEREMY TAYLOR

PADDY GREY

Folk Service 2.30 pm

THE SETTLERS

THE ENTERPRISE, Hampstead, HARRY BOARDMAN, with Residents, The Folk Enterprise, Clive Woolf, Kevin and Christine Littlewood opposite Chalk Farm Stn, 7.30 pm.

THREE TUNS, Beckenham

GILLIAN McPHERSON

TOWER CLUB, William IV, 18b High Road, Leyton (opposite baths).

LOUIS KILLEN

TROUBADOUR, 8-11 pm. JIMMY JET AND THE ROCKING BOMBERS

MONDAY

ALLEY, WALTON-ON-THAMES, 18b Church Street.

PISCES

AT CATFORD RISING SUN, NOW ON TUESDAY

CHESEA FOLK — See Tuesday.

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FOCUS ON FOLK



BOB AXFORD AND ROSEMARY HARMAN: on Folk on Friday

Three shows from Argo

ARGO RECORD COMPANY is presenting a series of three folk concerts at Cecil Sharp House. **Cyril Tawney** and **the Druids** appear on April 16, **Peter Bellamy** sings his Kipling songs and **the Broken Consort** appear on April 23, and **Tom Paley** and **the Songwainers** on April 30. The concerts start at 8 pm.

Cliff Augier starts a tour of Germany this week. He accompanies "Yes, the five piece rock group, on four major concerts, Tonight, Thursday, they play at Frankfurt, tomorrow Friday at Boblingenfurt, Saturday at Saarbrücken, Sunday at Hamburg. Cliff will be returning next Thursday to do a concert with **Gerry Lockran** in Woolhampton, Berkshire.

He will be doing a solo concert at Aston University (23) and Kenilworth, Warwickshire, with **Gerry Lockran** (25), before doing a short tour of Yorkshire, Hull (May 2), Eton (4), York Arts Centre (5), gigs to be arranged on May 7 and 8. Cliff is currently preparing for an album of his own compositions.

Colin Scott has finished recording his first album. Release date will be in May, on the Liberty label.

A band, consisting of piano/organ/trombone player, drummer, bass guitarist and electric guitarist, will back Colin on big dates in the future. This arrangement should make no difference to his folk club bookings.

are presented by Monday's Country style.

Walt Nicol is currently working on his fifth album, due for May release on Transatlantic. It will be the first time that his group, **Whisky Fliz**, has been recorded with him. They have two weeks of cabaret in the Channel Islands at the beginning of June.

Dave Turner, Rentagot, Des Martin, Jo Ward and Judy and Vicki star in a charity blues and folk evening this Saturday (7.30 pm.) at Jubilee Hall, Rectory Hill, Amersham.

MAKEM ILL

TOMMY MAKEM is recovering from an internal haemorrhage in Our Lady of Lourdes Hospital, Drogheda, Co. Louth, and expects to be out of action for at least a month.

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Andrew Oldham

FROM P25

"Allan Klein, contrary to popular opinion, has never, in fact, screwed me, nor The Stones," he remarks quietly. "Certainly that was the situation in 1967. What happened from '67 on I'm not interested in. Klein, I think, has great talent, and I only wish he'd learned to enjoy life far more. He's the kind of guy this business needs." He had not, he says, seen The Stones personally for some time until the night of the Marquee. He had spoken a few words to Jagger. If any relationship existed between him and the individual Stones, it was with Charlie Watts, whom you can not see for two or three years and it's as if you haven't been apart at all. Charlie Watts you have to admire because he knew what he wanted before he entered the business. His philosophy is, "I only need so much. He has settled for that and not digressed for the bullshit. Charlie could be anything he wanted. He could be as big a personality as Jagger. Charlie should've been in something like Borsalino, he has the face. He could do it." "Until the Marquee, I hadn't seen Mick since before the August of Altamont. Yes, Mick is complete. He could make it in anything he wanted, anything he could put his mind to he could win. In fact the whole combination works so well together."

He and The Stones' found, he says, because they spotted they did not need each other any more. "It was during 'Satanic Majesties'. As people we went in different directions. There was no definite decision. It was just over. It had just been a meeting of the minds, and I think it came at the time when everybody was working out their lives. The only thing I regret is it when I saw them at the Marquee."

"I wouldn't wish to be involved with them again, not as their manager or publicist. And they have their own roles defined. They're still the most fertile live group there is; they're still into songs per se. The music business has nothing to do with real life, whereas The Stones do. When The Beatles were having hit records and bridging the generation gap, The Stones were saying you either like us or — off. Everything they've done has been natural. They were not puppets, they were people."

Was he, I wondered, at all bitter about the events of the last few years? Not at all, he replied.

"No, I've just learned. I'd say I'm cynical, about as cynical as when I started."

One would imagine that that was a great deal.

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MIKE Hurst? . . . Now there's a name from the past. Who's he?, I can see our younger readers asking, while those who have been around for a while will conjur up pictures of a folksy trio in the early sixties with a blonde singer called Dusty.

Mike was the third member of the Springfields, and while Dusty and Tom have gone their own way to success over the years, little has been heard of Mike. His career as a solo singer came adrift and since then he has been a behind-the-scenes man arranging and producing records for other artists.

But now he's back again to claim a larger slice of the cake. For over a year he's been writing songs and a solo album will be released on Capitol at the beginning of June. A listen to an acetate told me it was going to be big, especially when the other musicians featured include Ray Fenwick, B. J. Cole, Nigel Olsson, Dee Murray, Ian Paice, Tony Ashton and Doris Troy.

In anticipation of a breakthrough by Mike as a result of this album, I caught up with his career over refreshments in a Fleet Street pub last week.

"When I left the Springfields at the end of 1963, I went on singing rubbish as a solo singer because I didn't have any direction, I didn't write my own songs and was dependent on record producers, and it was all the Liverpool sound then anyway. No-one wanted anything else so I got nowhere. I was told to do something and told to do something entirely different for the next single and eventually I was broke.

"I even went on a tour billed as the ex-Springfields singer and Tony Ashton and Albert Lee were in the backing group. We liked country music and everybody else liked the Beatles. Eventually I had to make some money so I went into producing records.

"I went to work for Mickie Most and Andrew Oldham who gave me all their commercial stuff to work with. I don't really blame them, but you might as well work for successful people. I was rapidly coming to the conclusion that the only answer was to find a writer/singer and at that time I found Cat Stevens.

"He walked into the door of the office and asked to sing some songs, so I told him to go ahead. He sang 'I Love My Dog' and the boss I was working with said it was rubbish, so I walked out and set up my own record company on the strength of Cat. It was called Warm Records, and others I produced included P. P. Arnold, Chris Farlowe and Paul and Barry Ryan.

"In 1968 I started liking Buffalo Springfield but no-one in this country wanted to know. The heavy scene was just starting in this country and, although I liked it, the record companies were still looking for another Beatles instead of something different.



MIKE HURST: "nervous as hell"

A slice for Mike

"At the beginning of 1970 I started writing my own songs. I had never really written anything seriously before, but I made an album of my own compositions — apart from one Stephen Stills song — in New York for Capitol. They released it in September in the States and, although the reviews were good, nobody really bought it. I did a couple of concerts in New York and Los Angeles with just me and a guitar, but they never released the album over here."

With the release of the new album in this country, Mike intends to go out on the road in Britain — probably the college circuit — with a band he is currently forming. "This will be a new scene for me at colleges. I don't want to work in cabaret or anything like that.

Ray Fenwick will probably come with me and I need to find a steel guitarist, and a good drummer and bass player. I am really looking forward to it after such a long lay off, but I'm nervous as hell really. Once I decided to go back to singing I knew I couldn't do it half heartedly. If I don't get any success with the album, I will do another one and keep going. I really think it's going to happen and I'll keep working on it. But I don't want to be a middle aged rock singer. . . . I'm 28 now."

A single from the album — titled "Show Me The Way To Georgia" — will be released at the same time as the album. — CHRIS CHARLSWORTH.

STUDENT STATEMENT

A social secretary—hero or villain?

THE life of a social secretary can be hard, damnably so. Not only is he courted by the top groups of the day, their managers, agents and publicists, but he is also wooed by the prettiest chicks at his college who like nothing so much as to lick the end of his ball point pen for him.

(Allan Fordy, editor of the student paper College Event has a name for these young nobilities. He calls them "ents," because of their constant close proximity to members of the entertainments' committees.)

At the same time, however, the social secretary can often find himself the most unpopular person in college with other elements of his union precisely because of the reasons stated above. There is no denying that union politics often deteriorate to a catalogue of bitchiness which does credit to the backbiting of the backbenches in the House.

In-fighting between the political faction of students' unions and what can be loosely described as the entertainments' side (which includes the various sports) is an accepted factor of campus life and one which most of the time involves no more than a few cruel and witty barbs being exchanged at close quarters. Since campuses, however, have increasingly become the major venues for rock music, and the status of the social secretary has correspondingly risen, the parries and thrusts have become a lot more earnest.

Various ents, people have told me recently about, the sharp opposition they receive

from their finance and political committees in staging events. Money is held back or refused; occasionally even the finance people go over the heads of the entertainments committees.

Leicester University is a case in question where there has been fierce conflict between the entertainments committee and other sections of the union. At the end of last Christmas term a motion was passed restricting the number of dances to three or four a term, whereas previously there had been one a week.

It was brought in this instance by the university's sports association, who were protesting at the fact that the building in which the dances were held, and which also housed the games room, was open only on Saturday nights to students who paid admission fees for the dances (because of security reasons the ents committee has to have exclusive control of the building on such occasions).

Chris Briggs, the secretary, is sympathetic but suspicious. "I sympathise, but the under-

lying idea of the acceptance of the motion was to cut down the power of the entertainments' committee," he says.

"I think many people at the university see the social secretary as a capitalist bastard. The general union mistrusts him. They're always suspecting him of something. There's this general air of competing for glory."

Briggs explains that much of the attitude stems from a belief that the social secretary is in the pay of various managers and agents. He accepts that this may have been the case in the past, but denies emphatically that it is so now.

"As soon as I got in at the election last year people were saying: nudge, nudge, he's going to make a few bob. My income is rated at between £30 to £100 in backhanders, and there are two schools of thought: those that are disgusted and those who're surprised when I say I don't take any money. It's true I book through a friend of mine, Paul Conroy at Terry King's, but anyone who

knows TK would realise that he wouldn't let anybody give out backhanders. He's a businessman and he wants to make money out of you.

"There's this definite antagonism between the "nice boys" of the union, the politicians, and us, who are the breadwinners. Outsiders see the entertainments committee as a clique. Everywhere you go people see it as a secret society which you can't get into, but before the academic year started the people who are members of it were totally unattached. There's a lot of bitchiness that goes on."

He believes that the prevailing attitude may be partly accountable to a general dislike by students of the professional stance that entertainments committees have to take. Professionalism, he says grimly, is a dirty word at university.

"I've got a sense of responsibility. I really want to do the job. It's better than sitting around the coffee bar getting bored, drinking cup of tea after cup of tea. You're stuck with an overall responsibility that no one is willing to take but everyone wants to put you down for assuming."

Students, he thinks, are rarely appreciative anyway of the entertainment they are given. They will, he says, only go to see a name band. Small bands, such as Kevin Ayers or Caravan, make little impression.

"They say they want to be entertained, which is fair enough, but a lot of them aren't into music. Famous names is the big thing, but then that poses economic problems. As entertainments chairman I've had to forget my musical principles and entertain to the bitter end."

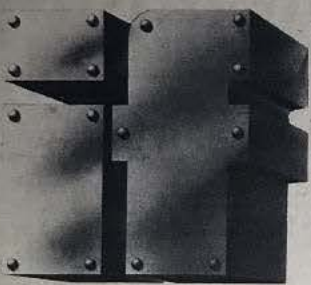
But what about those accusations of payola? How much of it does go on? "I have been offered backhanders but I've always refused them. A tenner, I suppose, is a usual sum. But, no, I don't want to OK any shit. Not for anything."



- 300MR8 FOUR RAGA MOODS — Ravi Shankar. £3.00 (Double LP)
- 200MR6 DEATH MAY BE YOUR SANTA CLAUS — Second Hand. £2.00
- 200MR4 BORN OUT OF THE TEARS OF THE SUN — Andreas Thomopoulos. £2.00
- 50MR3 SO LONG SUSANNE/THE STRANGER—Andreas Thomopoulos. 50p

- 100MR1 SONGS OF THE STREET — Andreas Thomopoulos. £1.00
- 100MR7 THREE SITAR PIECES — Kanwar Sain Trikha. £1.00
- 100MR2 PASS THE DISTANCE — Simon Finn. £1.00

MUSHROOM RECORDS, 1a Belmont Street, London, N.W.1 01-267 1542/1495



The new English group IF surpasses the attempts of the American rockers — until you hear IF you ain't heard nothing yet.

Philadelphia Daily News

APPEARING

- APRIL 16 WHEELING, WEST VIRGINIA, DAYTON, OHIO.
- 18 OLYMPIA FIELD, OHIO.
- 21 BEAVERS, CHICAGO.
- 22 BEAVERS, CHICAGO.
- 23 SYNDROME, CHICAGO.
- 24 UNIVERSITY OF IOWA.

SATURDAY, APRIL 24th, at 8 p.m.

ROYAL FESTIVAL HALL, S.E. 1

Gen. Man.: J. Dennis, C.B.E.

Peter Bowyer Presents

INCREDIBLE STRING BAND

Ticket prices: £1.30, £1.10, 90p, 70p, 55p, 45p
from Royal Festival Hall Box Office,
Tel. 928 3191, and usual ticket agencies

NEW MERLINS CAVE
Margery Street, W.C.1

Thurs., April 15
ALBANY JAZZBAND
Friday, April 16
KANSAS CITY JAZZBAND
Sunday, April 18, 12-2 p.m.
JOHNNY CHILTON'S FEETWARMERS
Monday, April 19
TREVOR CLEVELAND'S J.B.
Wednesday, April 21
STEVE LANE'S SOUTHERN STOMPERS

JAZZ CENTRE SOCIETY

5 Egmont House
116 Shaftesbury Ave., W.1. 724 2964

Monday, April 19th 100 Club

SYMBIOSIS

Robert Wyatt, Nic Evans
Gary Windo, Mongezi Feza, etc.

FREE ROOT

Friday, April 16th Albion
L.M.C. 21 Holland Park, W.11

HOWARD RILEY 3

Sunday, April 18th Rochester Little Theatre Club

TONY ROBERTS

with JIM HALL 3

Sunday, April 18th, 3 p.m.-6 p.m.
Little Theatre Club
St. Martin's Lane
MUSIC IMPROVISATION CO.
PETE LEMER
S.M.E.



979 9679

KINGHAM HALL
Saturday, April 17th, 8 p.m.

HAWKWIND
+ DAVID

Next Sat.: **BLACK WIDOW**

BLACKBOTTOM STOMPERS!

are sorry to announce that the Green Man, Blackheath, will be closing down on April 24th, and would like to thank Joyce and all jazz fans who have attended the sessions throughout the past years.

Camden Festival '71

Round + House
Chalk Farm - London - NW1

April 25 - May 1

All tickets available in advance
from Round House box office: 267 2564
Doors open 6.00pm every evening
MC: JEFF DEXTER
(A NEMS Enterprise)

Presented by Peter Bowyer

SUN 25 3-11pm: 80p Montgomery Pop All-Acton Male Striptease Band RON GEESON BRINSLEY SCHWARZ TIRNANIG	MON 26 2pm: 20p PREMIER Featuring: Bob Dylan, Emerson, John Burt, Peter, Paul & Mary, Paul B. Henreid, Mike Bloomfield, Judy Collins 'LET IT BE' 'FESTIVAL' 7-11pm: 60p HEADS AND FEET WILD TURKEY BONZO DOG FREAKS	TUE 27 2pm: 20p THE BEATLES 'LET IT BE' 7-11pm: 60p 'HELP' GILLIAN McPHERSON EAST OF EDEN	WED 28 2pm: 25p Featuring: Eric Clapton, Jack Bruce, Leo Zepkekin, Buddy Miles, Steve Galle, Colosseum, Buddy Guy, Roland Kirk etc. 'SUPER SHOW' 7-11pm: 70p QUINTESENCE	THUR 29 2pm: 25p The Memorable last concert of the Cream, filmed at the Royal Albert Hall live 'FAREWELL CREAM' CURTIS MALDONADO ELYSE WENBERG DORIS HENDERSON and ELECTION THE FACES	FRI 30 2pm: 30p EXPERIENCE (Jimi) BE GLAD SAN FRANCISCO Help Yourself DEEP PURPLE	SAT 1 12-2pm: Children 10p Adults 20p FESTIVAL for under 12's UNCLES SONS!! AMERICA SAN APPLE PIE FAMILY
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EGYPT

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RELEASE presses for reforms on drugs and other social issues.

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40 Princedale Road, W.11
(near Holland Park tube station)
Telephone numbers
229 7753 / 727 7753
603 8654 (Emergency)
Office Hours: Mon-Fri, 10-6
Monday and Thursday, 10-10

Chaguaramas Club

41/43 Neal Street, London, W.C.2

The owners and managers of the above club would like to express their apologies to Mr. M. G. Whyte and Jerry Wright of 'Cabin' for any embarrassment caused by the sudden cancellation of the groups for April.

They would also like to apologise to all the groups who were already booked to appear, and hope they managed to find alternative venues.

All further enquiries regarding the club please contact:
Tony Ashfield or Ted Harvey
01-836 0688/0938

SUNDAY, APRIL 18th AT 7.30 p.m.

THE CONCERT'S ONLY LONDON DATE

CARAVAN + GRINGO LYCEUM STRAND

BARCLAY JAMES HARVEST

CEREBRUM LIGHTS & FILMS

LONDON, W.C.2
Tel: 01-836 3715

DJ JERRY FLOYD

TICKETS 50p AVAILABLE IN ADVANCE FROM BOX OFFICE OR ON NIGHT

HOBBITS GARDEN
267 THE BROADWAY, WIMBLEDON

OSIBISA
+ **TIMBER**

FRI. 16th APRIL
SOUNDS. Doors open 8-12. Eng. 0342 26643

CHELMSFORD CIVIC THEATRE Monday, April 26th 7.30

ONE PRICE CONCERT

GROUNDHOGS + BREWERS DROOP

Tickets from Kellys, High Street, Brentwood
Pop Inn, Baddow Road, Chelmsford

BOWES LYON HOUSE, STEVENAGE

SUNDAY, APRIL 18th

PINK FAIRIES
+ TEA AND SYMPHONY

Next week: **STATUS QUO** Free Membership

THE ALBERMARLE
Goschayns Drive, Harold Hill
Romford, Essex.
(Nearest Stn. Harold Wood)

SUNDAY, APRIL 18th
7.30 p.m.

HAWKWIND

Tickets 40p At door 45p
Sunday, May 2nd
CASTLE FARM

LUTON RECREATION CENTRE
OLD BEDFORD ROAD, LUTON

FRIDAY, APRIL 16th 8 p.m.-1 a.m.

THE EQUALS
+ Supporting Group

DISCO • BAR EXTENSION • BUFFET

Friday, April 23rd:
STONE THE CROWS MICK ABRAHAM

AACII

HEAVYNESS IS SHAPED!

BOOKINGS - 01-677-9123.

MIKE WISE 15th Ball Chesham, Herts
16th Waterside YC Newbury, Berks

17th Aylesbury Social Club
18th Preview Eastbourne

Sound: **SIMMS-WATTS**
LIGHTS: **FENTON-WELL**

INTERNATIONAL THE TOP CLUB D.J.
BOOKINGS: 01-878 3169, 01-870 2166

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KINGSTON POLYTECHNIC
Penrhyn Road, Kingston-upon-Thames. Eng. 846-4836

SATURDAY APRIL 24th Last date before U.S. Tour

MOTT THE HOOPLE
+ FLYING FORTRESS

Light, Sounds Late Bar
Tickets 60p from Muscular, Kingston, and Howard Conder, Kingston and Harequis, Essex

All artists booked through **930-1771**

CLUB CALENDAR

THURSDAY

SOUNDS GREEN MAN, Plashed
Crowd East Ham

**FLYING
FORTRESS**
VIA LIGHTS OSKOUNDS
NEXT WEEK MOGUL THRASH

MIKE DANIELS Big Band, Half
Man. Putney.

THE FREEMASONS TAVERN, 81
Rye Lane, S.E.25. Every Thurs-
day in the Gaiety Bar.

HIGH SOCIETY JAZZ BAND
Tel 778 6531.

FRIDAY

ALBION, London Musical Club,
11 Holland Park, W.11.

HOWARD RILGY TRIO

CRANFIELD COLLEGE, near
Inford.

SPRING OFFENSIVE

FALCON, Clapham Junction,
Full Brown Jazz Band.

KING'S HEAD, Fulham Broad-
way. Your Stable Diet.

DAVID REES

Plastic Dream Machine, South Af-
rican, Gostings, Bar. 8-11 pm.
15p.

MARKET HALL, Haverfordwest.

9.30 FLY

PEANUTS, 213 Bishopsgate, (nr
Liverpool St. Station).

MIKE OSBORNE

FRIDAY cont.

THE HARROW INN, Abbey
Wood, S.E.2.

CLARK-HUTCHINSON
Plus guest group. Charity Night.

THREE HORSESHOES, 21 Heath,
Hampstead, N.W.3.

SPECIAL GUESTS

AL GAY

and

ROGER NOBES

resident band
THE JAZZ INFLUENCE.

SATURDAY

ALBANY JAZZMEN, Blackheath
Wanderers Sports Club, Eltham
Road, SE12.

BLACKBOTTOM STOMPERS,
Greenman Blackheath. The last
week of jazz. Final night, Satur-
day, April 24. See panel.

HEAR

NIGHTHAWKS
Mike Raven R'n'B Show. Radio 1.
8-7 pm. Bookings, Stuart, 01-549
2935.

MONTY SUNSHINE

AND

HIS BAND
Green Man, Opposite G1 Portland
Street Tube.

OTJOK

Bridge County Club, Bridge,
Canterbury.

SUNDAY

AT PLOUGH, Stockwell, SW9.

**TERRY SEYMOUR
BIG BAND**

Starts 12 o'clock sharp.

SUNDAY cont.

JAZZ AT THE SHAKESPEARE
Pewis St., Woolwich

**TERRY SEYMOUR
BIG BAND**

LITTLE THEATRE CLUB, 51
Martin's Lane, 3-6 pm.

MUSIC IMPROVISATION CO.
PETE LEMER,
S.N.E.

MONDAY

AT PLOUGH, STOCKWELL, SW9

**SPINKY DUC
BIG BAND**

COOKS FERRY INN
ANGEL ROAD, EGMONTON.

MOTT THE HOOPLE

ERIC SILK. Black Prince,
Bexley.

KINGS HEAD, High Street,
Acton. KATY STOBART, BOB
BURNS Oulatel, Star guests.

TUESDAY

SKID ROW

SPA LOUNGE, CHELTENHAM.

1832 WINDSOR 1832

William Street, Windsor, Berks.

**HEAD HANDS
AND FEET
PREMONITION**

Booked thru LMA 240 3741.

WEDNESDAY

BLACKBOTTOM STOMPERS
Greenman, Blackheath - Final
Wednesday.

CHRIS BARBER

WATFORD TOWN HALL.

THE MANY OTHERS

Manager:
Tom Godding
Tel. Radlett
4285

ACCEPTING
BOOKINGS
NOW

is MUSIC

**HUNTER'S CLUB
HORN HOTEL, BRAINTREE**

Sunday, April 18th

**EVERY WHICH
WAY**

+ DANIELS BAND
as we FOREVERMORE

**CENTRAL HALL
CHATHAM, MEDWAY 43930**

Saturday, 17th April, 8 p.m.

CLEO LAINE

with JOHNNY DANKWORTH QRT.
Tickets 50p, 75p, £1

**THE FICKLE PICKLE CLUB
TOP ALEX. ALEXANDRA HOTEL
Alexandra Street, Southend
(Central Station)**

Tuesday, April 20th

WILD TURKEY

8 p.m.

HOPBINE (Next N. Wembley St.)

Tuesday, April 20th

**DON LUSHER
TOMMY WHITTLE**



100 CLUB
100 OXFORD ST.
W.1
7.30 till late

Thursday, April 15th

KEN COLYER

Friday, April 16th

**COLIN SYMONS
Jazzband**

Saturday, April 17th

**ALEX WELSH
New Era Jazzband**

Sunday, April 18th, Lunchtime

**BILL NILE
Admission Free**

Sunday, April 18th, Evening

KENNY BALL

Monday, April 19th

**SYMBIOSIS
FREE ROOT**

Tuesday, April 20th

**JAWBONE
JUGBAND**

Wednesday, April 21st

KEN COLYER

FULLY LICENSED BAR. CHINESE RESTAURANT
REDUCED RATES FOR STUDENT WINNERS

Full details of the Club from the Secretary
100 Club, 100 Oxford Street, W.1
Club Telephone No. 01-636 9933

STUDIO 51

KEN COLYER CLUB
10/11 St. Newport Street
near Waterloo Square

Sunday, April 18th, Afternoon: 3-6

JAWBONE JUGBAND

Friday, April 16th

50p

7.30 p.m.

SISTERS CLUB

834 Seven Sisters Rd
N.15 loop. Seven Sisters Tube

Friday, April 16th

50p

7.30 p.m.

ARTHUR BROWN'S KINGDOM COME

UNIVERSE

Wednesday, April 21st

Opens 7.30

Special guest

SUCCOTASH

Only 6/- (30p) Members' Club

Presented by Pathogenensis & IRON FAIRY.

WALL CITY

Quaintways, Chester

Monday, April 19

1st Floor

Progressive with

**SKID ROW
THE SWEET**

2nd Floor

Current Top 30 with "FUNNY FUNNY"

Chris Wharton, Billy Butler Discotheque Adm. 50p

PLASTIC DOG PRESENTS

MOTT THE HOOPLE

KARAKORUM G.W.L.S.

Winter Gardens, Great Malvern - Saturday, 17th April

HAYMARKET THEATRE, BASINGSTOKE (Telephone
5566)

Saturday, 17th April

RENAISSANCE

GENTLE GIANT • JOURNEY

Tickets: 50p

COUNTRY CLUB

Wednesday, April 14th

7.30 p.m.

Friday, April 16th

**SOUTHERN
COMFORT**

GARY FARR
EMILY MUFF

Friday, April 18th

**MIKE
WESTBROOK
CONCERT BAND**

Monday, April 19th

30p

SUCCOTASH

Wednesday, April 21st

**PALADIN
SMACK**

Friday, April 23rd

TERRY REID

Sunday, April 25th

OSIBISA



GROOVESVILLE
Saturday, April 17th

AMERICA

Sunday, April 18th

**ASHTON
GARDNER & DYKE**

Next Sat: RAY OWEN'S MOON

Next Sun: CARAVANI

Adm Mem: Sat 40p Sun 60p

WAKE ARMS (EPH) (North)
EDPING NEW ROAD, ESSEX

PHOENIX

Wednesday, April 21st

**MICHAEL GARRICK'S
"JAZZ
PRAISES"**

Wed. 14 Mike Westbrook Band

BULL'S HEAD

BARNES BRIDGE, FRO 5741

BILLY SAGE TRIO

Resident Fri. Sat. Sun. Inceh and evening

Tony Lee Trio Wed. & Thurs.

Thurs. April 15

BRIAN SMITH

Fri. April 16

**BARBARA THOMPSON
ART THEMAM**

Sat. April 17

BE BOB PRESERVATION SOCIETY

Feat. PETE KING, HANK SHAW

Sun. April 18, Morning

TOMMY WHITTLE

Sun. April 18, Evening

DUNCAN LAMONT

Mon. April 19

A GUEST GROUP

Tue. April 20

SANDY BROWN, DICK SUDHALTER

Wed. April 21

BRIAN SMITH

Thurs. April 22

PETE KING

marquee

90 Wardour St., W.1 01-437 2375

Thurs. 15th April (7.30-11.00)

SOUNDS OF THE 70s

* BBC DJ: BOB HARRIS &
ALAN BLACK

* KEVIN AYERS &
BRIDGET ST. JOHN

* AUBREY SMALL

Fri. 16th April (7.30 - 11.00)

* **AUDIENCE**

* **JOURNEY**

Sat. 17th April (7.30 - Midnight)

DISCO / DANCE NIGHT

* **STEEL MILL**

* **DJ KIERAN TRAVERS**

Sun. 18th April (5.00 - 11.00)

SANDHAM'S VILLAGE

* **LITTLE FREE ROCK * UFO**

* **HACKENSACK * GILBERTO GIL**

* **BALLOONS & BANANA BAND**

Monday, 19th April (7.30-11.00)

Lynton-Maitland Presents

* **FAIRFIELD
PARLOUR**

* **NATIONAL ANTHEM**

Tues. 20th April (7.30 - 11.00)

* **MICK
ABRAHAMS**

* **WILDMOUTH**

Wed. 21st April (7.30 - 11.30)

MIDWEEK DISCO / DANCE
NIGHT

* **TOP DISCS WITH DJ
JOHN ANTHONY**

1 MINUTE
TOOTING TUBE

Wednesday, April 21st

Doors open 8 till 11. Enq. 0342 22643

ARTHUR BROWN'S KINGDOM COME

SOUNDS N/W, CLIMAX CHICAGO

VILLAGE Roundhouse, Lodge
Ave. Dagenham

SATURDAY, APRIL 17th

**EDGAR
BROUGHTON**

Licensed Bars

**ROCK
SANA**

ELM PARK HOTEL
THE BROADWAY
ELM PARK

MONDAY, APRIL 19th

STEAMHAMMER

Doors open 7.30 p.m.

TORRINGTON

4 Lodge Lane, North Finchley, N.22. Tel. 01-445 4710 (1 tube to Woodside Park)

Thursday, April 15th

**BOB DOWNES
OPEN MUSIC**

N/W: NUCLEUS

Sunday, April 18th

DA DA

N/W: ALAN BOWN

at GREYHOUND Park Lane
CROYDON

Sunday, April 18th

ATOMIC ROOSTER

ROOT & JENNY JACKSON'S PEACE CORPS

Sun. April 25th

SKID ROW + ARMADA

at STARLIGHT High Street
CRAWLEY

Tuesday, April 20th

8 p.m.

RENAISSANCE

Tuesday, April 27th: CARAVAN

CHEZ RED LION NIGHTINGALE
High Road, Leytonstone High Road, Wood Green

Friday, 16th April

GROUNDHOGS

+ HELP YOURSELF

Licensed Bars. Enquiries 527 1369. Doors open 8 p.m.

Members 40p. Tube Wood Green

PROSPECT OF WHITBY
57 Wapping Wall, London, E.1. 01-709 1095

Monday, April 19th

COUNTRY JUG

Tuesday, April 20th

**ADGE CUTLER
& THE WURZELS**

Wednesday, April 21st

NEW ERA JAZZBAND

UNIVERSITY COLLEGE, LONDON
Gower Street, W.C.1
Students Union Cards please

MAY DATES '71

May 8th **STEELEYE SPAN & AMERICA**
In Concert 12/-

May 15th **WISHBONE ASH & FOREVERMORE**
Dance 10/-

May 22nd **ATOMIC ROOSTER & GNIDROLOG**
Dance 10/-

RALPH McTELL & GILLIAN McPHERSON
In Concert 12/-

All enquiries U.C.L.U. ents. and committee
25 Gower Street, W.C.1. 01-388 0518
ALL GROUPS BOOKED THRU NEMS — 629 6341

BIG BROTHER
Oldfield Tavern, 1089 Greenford Road
GREENFORD, Middx.
Wednesday, April 21st, 8 p.m.

SKID ROW
Lights and Sounds by Zeta Cepheid Inc. Admission 50p

EVERY WHICH WAY
regret their non-appearance at
the **VAN DIKE CLUB**
PLYMOUTH, on APRIL 8th
and hope to appear there shortly

RED BUS COMPANY
is proud to represent

ALEXIS KORNER & PETE THORUP
(Singers from C.C.S.)

PAUL BRETT'S SAGE
New maxi single on Dawn Reason for your Asking
All Enquiries: 33-37 Watford Street, W.1. 01-734 8466

SOUTHPORT FLORAL HALL SAT., APRIL 24th, 8 p.m.
GEORGIE ALAN

FAME & PRICE
Together in Concert. With Zoot Money
90p, 80p, 65p, 50p, from Floral Hall Box Office (Southport 566)7

MONTE CRISTO
COLLEGES, CLUBS & UNIVERSITIES
Telephone 01-428 3305

April 17th: RESURRECTION CLUB, HITCHIN
April 18th: FARX CLUB, SOUTHALL
April 27th: RESURRECTION CLUB, BARNET

DUNSTABLE CIVIC
MONDAY, APRIL 26th

FAIRPORT CONVENTION
Advance tickets £1. Send P.O. and S.A.E. to
FAIRPORT TICKETS, 15 MELBOURNE ROAD, ILFORD, ESSEX

THE TEMPLE
33-37 WARDOUR STREET W1
Telephone 01-437 1549

FRIDAY, APRIL 16th All-nighter, 9 p.m.-6 a.m. Members 60p

DJ Stuart Gensian

BRAMSTOKER
SLINKEY • BLUE VEIN

Next Friday: NATIONAL HEAD BAND & NOIR

SATURDAY, APRIL 17 All-Nighter Members 75p

DJ Jerry Floyd

CLIMAX CHICAGO
APPLE SNOW • SPONTANEOUS COMBUSTION
CATHODE ELYSIUM LIGHTS

FARX THE NORTHCOE ARMS, NORTHCOE AVENUE
OFF SOUTHALL BROADWAY (UNDERMINE RD.), SOUTHALL, MIDDX.
BRITISH RAIL: SOUTHALL: BUSES: 232, 120, 227, 105 OR 195

SUNDAY, APRIL 18th, 7.30

CLIMAX CHICAGO
MONTE CRISTO

RESURRECTION Hermitage Ballroom
Hermitage Road HITCHIN Herts.
Buses: 801, 303, 716, 716A, 94, 97, 98, 91, 203, 153 and 83. 8th. Rail: Hitchin

SATURDAY, APRIL 17th 8 p.m.-1 a.m.

ALAN BOWN MAN
MONTE CRISTO • CRUSHED BUTLER
Licensed Bar till late. Heavy Sounds. Alchemical Organ Lights & YOU!

Sat., April 24th: STRAY

PORTSMOUTH POLY
TUESDAY, APRIL 27th, 8-1

BONZO DOG
BLACK WIDOW • SPIROGYRA
at LOCARNO BALLROOM, ARUNDEL ST.

50p in advance from usual agencies Late Transport
60p on night

BUMPERS
PICCADILLY CIRCUS (Opp. Prince of Wales' Theatre)
Tel. 01-734 5600

LIVE GROUPS EVERY NIGHT

April 15 **RAVING RUPERT** plus RAMESES
April 16 **TUSKA** plus FUZZY DUCK
April 17 **MOUSTRAP** plus McGREE
April 18 **TINY CLANGER**

April 19 **FLYING MACHINE** plus GRAPHITE
April 20 **FELIX**
April 21 **B.B.C. RADIO 1 CLUB LIVE!** with ROSKO & WILD ANGELS
plus in the evening — **HOOKFOOT**

April 22 **UNIVERSE** plus ORIGINAL SIN
April 23 **CANTERBURY GLASS**

April 24 **MAX MERRITT & THE METEORS** AUSTRALIA'S TOP GROUP I
plus BUDGIE and JOURNEY
(Max Merritt & The Meteors appearing live to 29th)

DISCS — D.J. — BAR — DANCING

FUSION ORCHESTRA
EASTER ENTERTAINMENTS-647 6104
REPRESENTATION BY ARRANGEMENT WITH **DRONX**

HOT COTTAGE
soon at **ESMERALDA'S TWO J'S**
ROUNDHOUSE • FARX and more!!
phone **BLETCHLEY 5848, 5955 (Phil)**

WARM DUST

Apr. 15 Rome, Italian TV
Apr. 18 Paris, R.T.S. (TV)
Apr. 17 Amsterdam
Holland

Apr. 18 Assen, Holland
German College Tour

April
1 Gelsenkirchen
2 Hannover
22 Hamburg
23 Hagen
24 Bonn
25 Rotville
26 Wurtzburg
27 Kassel

April
28 Heidelberg
29 Karlsruhe
30 Regensburg

May
1 Gunsberg
2 Augsburg
3 Stuttgart
(Amnesty Concert)
4 Nvrtangen
5 Esslingen
6 Mangan
7 Offenburg
8 Hechagen
9 Rheinselden

TREND RECORDS

FARX POTTERS BAR YOUTH CENTRE, ELM COURT
MUTTON LANE, POTTERS BAR, HERTS.
BUSES 219, 303, 303A, 308, 313, 330, 350A, 134, 243
284. British Rail: Potters Bar

Sat., April 17th, 7.30 p.m. Ex-Airforce Enqs. 01-445 4228

GRAHAM BOND & MAGICK
STACKRIDGE • STUMP

RESURRECTION CLUB of the SALISBURY
126 High Street, Barnet, Herts.
Buses: 134, 84, 104, 241, 107, 716 & 300. Northern Line: High Barnet

Tuesday, April 20th, 8 p.m.

BRASS ROCK DISCOVERY OF THE 70's

HEAVEN
Budget price 30p

BURLESQUE ROSE and CROWN HOTEL
WISBECH

SUNDAY, 18 APRIL, 7.30-11 p.m. Admission 40p

MOGUL THRASH
+ Museum
SONIC SOUNDS — LITES Next Sun. IDLE RACE

FRIARS Watford Town Hall
Tonight Thursday, April 15th, 8 p.m.
IN CONCERT

SOFT MACHINE
Tickets available at the door

Thursday, May 6th, 8 p.m.

THE FACES
Tickets: 40p, 60p, 80p, £1. from Musicland, Watford, or S.A.E. to
Gowinda, 37 Castle Street, Aylesbury. Cheques and P.O.s payable to
Friars Earth Enterprises. Enquiries: Aylesbury 84568

FRIARS Assembly Hall
Market Sq., AYLESBURY

Saturday, April 17th 7.30 p.m.

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Stallion Promotions have been requested by Weasel Management for TITUS GROAN to clarify their advertisement in the April 3rd issue of Melody Maker and to state that they are NOT Sole Agents for the group, but are, nevertheless, happy to accept enquiries for them, by arrangement with the management.

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Maibag extra

teeny yes, copper no!

PLEASE COULD you stop labelling everybody under 18 as a teenybopper. I am thirteen, and I am constantly being accused, on radio and in various musical papers of having no understanding of progressive music. In MM, March 27, Richard Williams found himself "somewhat aghast that 13-year-olds could cope with Van Der Graaf Generator." Also, in a recent radio interview Vincent Crane of Atomic Rooster implied that everyone under 18 was incapable of understanding heavy music - according to him we just applaud when everyone else does, without knowing what we're applauding about. Can't you accept that we are simply ordinary people with an appreciation of good music, and recognise it as such? ERICA CARTER, Autel, Fallowfield, Bladon, Bristol.

Bitter

WHEN I heard that High Tide had split up I can't tell you how bitter I felt. For here was a group which played some really fine, creative music, yet very few people gave a damn about them. How is it possible to run such an imaginative band and be overlooked while groups of much lesser musical ability achieve so much success? It really is tragic. -JEFFREY TAYLOR, 6 Burrell Close, Edgware, Middx.

THE RECORD companies never cease to amaze (and mildly amuse) me. First, they become obsessed with double-sleeves often at increased prices, or lower level of quality in the pressing of the record itself. The latest antic is their damp-down on bootleggers.

Bootleg LPs, more often than not, are "live" recordings, usually of inferior quality. Still, people buy them at import copy prices. Concert recordings are becoming more popular. If there's a market



VINCENT CRANE: radio comment

for "live" bootlegs there must be one for "live" albums from the legitimate companies. Many groups (Doors, Grateful Dead, Nice, Cream, etc) have put down their best work on live albums. Many companies are

far too slow to record their groups "live." Wake up, record companies! Give the buyers what they want and bootleggers will become obsolete overnight. -PETER BAKER, 341 Perth Road, Dundee, Angus.

Caught in the act Stateside

Sarah - better than ever

commercial record company wants to come up with the money she feels she deserves, she should be declared a national monument and be subsidised by the Government. -LEONARD FEATHER.

SONNY STITT

IF Charlie Parker had lived, and if some aggressive instrument company had persuaded him to take up the amplified saxophone, it is entirely possible that he would sound very much the way Sonny Stitt does today. That was one impression I gained from a brief recent appearance by Stitt at Donte's.

Stitt remains commendably faithful to the style that established him in the 1940s. Playing mostly tenor but occasionally alto, he put the amplifying device to intelligent use. Particularly effective were his choruses featuring the octave divider.

What was wrong with this gig was the obvious total lack of preparation. Given this situation, Stitt could only play "I Can't Get Started" ("Loverman," the blues at various tempos etc. it is regrettable that the economic realities of the jazz world in America today prevent him from keeping an organised group together for all engagements. -LEONARD FEATHER.

YOUNG-HOLT

ALMOST five years have elapsed since Bassist Eldee Holt and drummer Red Holt quit Ramsey Lewis's trio and started a new group of their own.

They have had their share of hit records on such immortal works as "Wack! Wack!" and in general have managed almost to out-Lewis Ramsey himself in concocting a slick, heavy commercial brand of funk and pop music. Currently at Shelley's Manne Hole, they are featuring a new pianist, Bobby Lyle. Doubling on electric keyboard, he had a few interesting things to say on "Wichita Lineman," but he is certainly no revolutionary and his style is well suited to the unexciting demands of his colleagues. Young seems to be a good musician, but his Slim Stewart-inspired arco work and his rhythm playing in general always seem more entertainment-oriented than musically sincere. Similarly the solos by Holt reminded me of the crashing finales cooked up by drummers in the days of the big swing bands. -LEONARD FEATHER.

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Continued
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Melody Maker



Write to Melody Maker, 161 Fleet Street, London, EC4P 4AA. You could win your favourite album.

So you want to stage a festival?

I SEE that the "Fat Men" are turning to festivals for a quick profit again this year. A few words of advice to them.

Be honest. Don't send one of your number on-stage to say how beautiful it all is. We know why it is beautiful for you.

If you lose money don't blame French extremists, inconveniently-placed hills or rain. You take the risk — you may make a lot of money or you may not. If you don't, you know who to blame.

For the sake of your audience, make the stage big enough to take one band playing and one band setting up and have bands arrive a day early. It's time that two to three hour waits were removed.

Don't make it too big. Okay, it's nice having half a million people in one place, but if you're a few hundred thousand people away from the stage; hearing little and seeing less, then you can't be blamed for taking £3 worth of aggro out on the fences.

Don't pay £10,000 for an American band when £1,000 will get an English band who play better. Don't declare it a free festival just after your ticket sales have ceased. We are all a little hypocritical but that's taking it a little too far.

And finally, hire a hot-air balloon, not only because it gives a bad festival a good moment, but also because it will provide you with a quick escape. — PETER BARRETT, Chichester.

Burdon: give me one more chance

7417 SUNSET BOULEVARD, HOLLYWOOD

DEAR Readers of Melody Maker: This is an apology for my behaviour on my last visit to England. This is an explanation.

I hope it will not be received as an excuse, for there is no excuse when an artist becomes undisciplined and turns his back on his art. I am a stubborn Taurus who has been living in Hollywood for the past few years because I have a dream. That dream is to one day be involved in making motion pictures. The desire became so strong that it made me turn my back on my music.

This attitude of course was aided and abetted by the tragic deaths of Janis and Jimi and several other friends who I saw destroyed. And although I was familiar with the symptoms of their deaths, I experienced what could be termed ultimate frustration in the fact that I could do nothing to prevent those tragedies from happening.

From then on all I could see was the bad side of the coin. My whole attitude towards music, musicians, and the music business during the past two years became a negative, but you, the audience, were my psychiatrists and the stage became the couch.

It's been a long hard therapy but I survived with your help and my fellow musicians in War. My head is now clear, my thoughts are clear. No more bad dope.

I believe I have the best band on the road today, and given one more chance, we'll blow nothing but your minds. Help me get free of the chains of being a pop star and observe me walk the road to become an instrument played by you in tune and in key.

Faithfully yours, ERIC BURDON



IS THIS A RECORD?

SCENE: A record shop almost anywhere.

ENTER: Me.

SELF: "Have you got 'Heavy on the Drum' by Medicine Head?"

ASSISTANT: "No, we don't stock records by him."

SELF: "How about 'Once Again' by Barclay James Harvest?"

ASSISTANT: "Never heard of you. But I could order it for you."

SELF: "The new Crazy Horse LP? Or the 'Yes' album?"

ASSISTANT: "Are they with Elvis? Weren't they with Cliff on the telly?"

EXIT: Self, in tears, head lowered.

ENTER: Fresh faced lad of ten (or so) years.

LAD: "Have you got 'Bridget the Midget' by Ray Stevens?"

ASSISTANT: "Certainly, sir, here we are. That's the 200th we've sold today. It's a great record, isn't it; a real novelty, musically superb; incredibly deep feeling to the words. The best record since 'Little Arrows' by Leapy Lee!"

EXIT: Lad, gratefully clutching copy of plastic epic to bosom.

ASSISTANT (on the phone): "You'd better send me 500 more of 'Bridget the Midget', we've had hundreds of people asking for 'em."

SELF (thinks): "C'est la vie."

— N. COXALL, 5 Riverside, Buntingford, Herts.

Let's forget the colour

I'M SICK of people using expressions like "black music," "white soul" and "the best white blues artist."

Isn't it time to realise that musical forms are not hopelessly limited to certain human races, just like the capability of creative thinking, intelligent reasoning or verbal learning has nothing to do with race?

The fact that most of the blues giants are black cannot be ignored, but one has to remember that this is due to social circumstances, and not to any inherent trait of the black people.

"Black music," therefore is a very unfortunate expression; it only preserves the racial barrier and helps to keep many a white man's view of his black brother as being an impulsive and sensitive lad with a great sense of rhythm.

It's African music — that's where it comes from! — CHRISTIAN SAAG, Kjellmansgatan 7/206, S-412 18 Gothenburg, Sweden.

● LP Winner

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● LP Winner

I WENT along to see Mungo Jerry at Southbank Polytechnic on Friday and expected to see three-quarters of an hour of pop music but instead I saw two hours of really good entertainment and I think the few hundred people there agree with me. But wait, here's the crunch: only two shillings for three-quarters of an hour of Atomic Rooster and yet Mungo are more popular. I don't understand this; well done Mungo Jerry!

— P. HEED, 4 Audley Gardens, Seven Kings, Ilford, Essex.

I ALWAYS await your comprehensive and intelligent record reviews with eagerness. Last week however, you made the sad mistake of believing all fans to be intellectuals with a vast knowledge of the English dictionary.

"They're eclectic, certainly, but it's the eclecticism of the empiricist, who annexes and discards ideas in order to formulate a personal statement," is not the easiest of things to understand after a hard day's slog. Please keep it simple. We are only human. — K. KITSON, 388 Lordship Lane, Tottenham, London, N17.

GOOD OLD Richard Williams for having a go at CBS for not issuing important albums by John Cale and Terry Riley. Perhaps if we all rush out and buy "Church of Anthrax" it will encourage them to get a move on. Also, can I urge Polydor to carry on with re-releasing the Verve catalogue? At the moment, goodies by the Mothers, Laura Nyro and the Velvet Underground can't be got unless you happen across them in a dusty, cob-webbed vault. — JOHN REEVE, 54 Ravenswood Avenue, West Wickham, Kent.

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