

Melody Maker

MAY 3, 1969

1s weekly

THE MOTHERS ARE COMING!

Miles Davis hits back at ban

MILES DAVIS this week hit back at the Japanese authorities who refused to grant him, and the Modern Jazz Quartet, a working visa to tour Japan recently.

In a cable to George Wein, who is trying to clear the way for the Davis group to visit Japan, the famed jazz trumpet star said: "I must get this off my mind. Four criminal convictions against me for murder, rape, assault with deadly weapon and drugs, 1950, 1952, 1953 and 1954 respectively. I was also once a Beatle. Actually, I have no criminal convictions."

"Do what you can for me. Please let the Japanese government and the Ministry Of Justice know that they are engaged in very backward artistic diplomacy in denying great black artists entrance into their country only because of stigma attached concerning black artists and their use of drugs."

"I feel that my art is their loss. Please see that all interested officials on both sides and the press have a look at this cable."

"P.S. I just found out that South Africa now recognise the Japanese as white. Maybe this is it."

Ray's dates

RAY CHARLES with the Raelets and his orchestra will be opening their '69 tour at the Colston Hall, Bristol on September 26.

The tour continues at London's Royal Festival Hall (27), Wakefield Theatre Club (October 1), City Hall, Newcastle (3), as part of the Newcastle Festival, and concludes at the Odeon, Birmingham (4).



FRANK ZAPPA, leader of the most controversial group in the world.

Six-city tour planned

THE Mothers Of Invention — the most controversial group in the world today — are to tour Britain from May 30.

This will be the first time that the group has been seen in Britain outside London. They first came here from America in 1967 for a concert at the Royal Albert Hall and, in 1968, appeared at the Royal Festival Hall. Both concerts drew mixed reviews, ranging from adulation to denigration.

The tour opens on May 30 at Birmingham Town Hall and continues at the City Hall, Newcastle (31), Palace Theatre, Manchester (June 1), Colston Hall, Bristol (3), Guildhall, Portsmouth (5), and London's Royal Albert Hall (6).

The Mothers will play the whole of each concert, with no supporting acts.

A new album, "Mothermania," subtitled "The Best Of The Mothers," was released this week by Verve.

The group, led by Frank Zappa, are expected to arrive in Britain two or three days before the first show.



RAY: for Bristol

SEX, LOVE AND POP

an incredible new series, starts on centre pages

FIFTH COLUMN PLUS TWO

Before you do anything else, go out and order yourself a copy of the new **CORRIES LP**. How's that for a plug? Really though I'm sure you won't be disappointed. It's their first "live" album for **FONTANA** and it's simply called **"THE CORRIES IN CONCERT"** (STL 5484). The recording comes to you by courtesy of those two lovely chaps from **FONTANA** who spent a couple of raving days in Edinburgh and had the time of their lives—and so did the **CORRIES**, as you will be able to hear on this fine recording. The recording took place at the **LYCEUM THEATRE** and by the audience reaction, even a **Southerner** can see how popular these boys are in Scotland. The album is programmed as a mini **CORRIES** Concert, including audience participation and the **CORRIES'** own brand of humour. There is a beautiful version of one of their most popular songs, **"SALLY FREE AND EASY"**—which, in any case, is outstanding. But like I said before, go out and order yourself a copy of **"THE CORRIES IN CONCERT"** (STL 5484) NOW and you'll be raving about it like me.

Well now, after that big rave, what else have we got to offer you? What about a lovely **JULIE FELIX** budget line LP titled **"GOING TO THE ZOO"** (Fontana Special SFL 13117). **GOING TO THE ZOO** is one of the most popular songs in **JULIE'S** repertoire, hence the album title. Eight of the ten songs are a selection of those **JULIE** sang on the **FROST REPORT**, including **EARLY MORNING RAIN** and **THE SALVATION ARMY SONG**. If you haven't got a **JULIE FELIX** LP in your collection, now's the time to treat yourself to one. By the way, there are two titles which I don't think many of you have heard before, and they are **GO AWAY, COME BACK ANOTHER DAY** (written by arranger **JOHN CAMERON**) and a **RANDY NEWMAN** song, **I THINK IT'S GOING TO RAIN TODAY**.

On the **JAZZ** side, **MERCURY** have got three nice goodies for you, and they start with **"HINES + ELDRIDGE VOL. 1"** (SMWL 21821)—this is a reissue of a beautiful session recorded "live" at the **VILLAGE VANGUARD**, but it's so good it just shouldn't be left out of the catalogue—just have a glim at the line-up—**EARL HINES** piano, **ROY ELDRIDGE** trumpet, **COLEMAN HAWKINS** tenor, **GEORGE TUCKER** bass, and **OLIVER JACKSON** drums. Even **Nugent MacSpurdey** was impressed by it.

COLEMAN HAWKINS piped up again on a smashing re-issue of an early **KEYNOTE** material—from the mid-40s in fact—but he's just one of the many who are featured on **"SAXOPHONES"** (SMWL 21826). I think you'll be convinced it's one for your collection when you see just one of the parades—**LESTER YOUNG**, **CHARLIE SHIVERS**, **JOE THOMAS**, **PETE BROWN**, **TEDDY WILSON**, **TED NASH**, **HERBIE HAYMER**, **FELIX PHILLIPS**, **NAT KING COLE**, **DON BYAS**, **WILLIE SMITH**, and more, and more. So if you want a historical collection of saxophones playing "SAXOPHONES" on **MERCURY** is your record. I was going to make a clever link like what I will be, and so will this—**PAUL BLEY'S** album **"MR. JOY"**—but I won't.

"MR. JOY" (SMWL 21859) is the first album of new wave jazz in the **MERCURY** **JAZZ SERIES** and it's a great one for starters as it features pianist **PAUL BLEY** with the fantastic bass playing of **GARY PEACOCK** and drummer **BILL ELGART**. Judging by the response to **PAUL BLEY'S** earlier albums, this one should frighten a few people. It's modern music but not too carried away, and might help convert a few people to the music that's happened today.

And now for something that's happening today—have you bought your copy of **KENNY BALLEW'S** big selling single **"THE NIGHT HUNY RAIDER MYSKY'S"** (FONTANA: TF 1819)?

American cabaret season for Mary



MARY Hopkin concert tour

AS MARY HOPKIN'S "Goodbye" approaches the 200,000 mark, the MM can reveal that Mary has been signed for her first-ever cabaret season — at New York's plush Americana. She opens there for a fortnight from June 2.

She will also follow through the Stateside season with a top-of-the-bill South American concert tour from June 20 for 10 days. Following this, a trip to Japan in September is now in the planning stages. This may coincide with a British Week planned by the Board of Trade in Tokyo from September 26 to October 5.

Prior to her season at the Americana in New York, Mary will appear with Engelbert Humperdinck for a week of concerts at the O'Keefe Centre in Toronto, Canada. And how does Mary feel about her New York cabaret bow? "I'm a little bit scared at the thought of it," she told the MM. "The only cabaret I've previously did was at home." (See feature on page 5.)

B.B. MAY RETURN

B.B. KING may come back to Britain at the end of May for another concert at London's Royal Albert Hall and TV appearances.

Agent Peter Walsh is negotiating with King for his return. A spokesman said at press-time: "Because of the fantastic success of B.B. at the Albert Hall, we want to bring him back again as soon as possible."

DEEJAYS GUEST ON TV

TWO OF Britain's top deejays, Tony Blackburn and Jimmy Young will sing together on **ATV'S** **Dee-O'Clock**. On Reflection to be screened on May 17.

The show will be filmed at the London Palladium on May 4.

Tony takes a week's holiday from his early-morning Radio One show from May 12, but

April 26), a statement has been issued by Double-R Productions Ltd. The statement says: "We would like to make it clear that Peter Kenneth Frampton is under an exclusive worldwide recording contract with Double-R Productions until November 28, 1971. We would also point out that an exclusive songwriting contract is in existence between Frampton and Destiny Music, an associate company of Double-R Productions Ltd.

"We take a dim view of the manner in which this affair has been handled, and will take all necessary steps legally to protect our interests and those of our licensees. We consider that Double-R Productions Ltd were instrumental in the success of the **Herd** and in particular that of Mr. Frampton. We would also like to make it clear that all difficulties with the remaining members of the **Herd** were resolved happily six months ago."

An Immediate Records spokesman said on Monday: "Everything in our statement to the MM last week was true. Peter Frampton and Steve Marriott have formed a group called **Humble Pie** and they have an LP for release soon. Peter is a member of **Humble Pie** and he is recording for Immediate."

TERRY AT MONTREUX

SEVERAL top jazz names have been set for the 1969 Montreux International Jazz Festival which takes place from June 18 to 22.

American bookings include the **Kenny Burrell** Quartet, **Clark Terry**, **Kenny Clarke**, the **Eddie Harris** Quartet, **Les McCann**, **Tito**, **Lucky Thompson**, **Phil Woods** and **Ellis Fitzgerald** with the **Tommy Flanagan** Trio. **Clark Terry** and **Ernie Wilkins** will conduct the **Festival Big Band**.

MAYALL CHANGES

JOHN MAYALL has lost two of his current band — guitarist **Mick Taylor** and drummer **Colin Allen**. They leave the group on their return from America and John will be holding auditions for replacements at Studio 51 in London.

On May 5 he will be listening to drummers and on May 6, guitarists.

NO HUMBLE PIE?

FOLLOWING the MM's exclusive report on the formation of a new group, **Humble Pie**, featuring **Steve Marriott** and **Peter Frampton** (MM,

Taj Mahal will not tour

BLUESMAN **Taj Mahal** and **Tim Rose**, both due to tour Britain this month will not now be appearing.

Rose, who was to have played dates with the **Chicken Shack** and the **Liverpool Scene** beginning on May 9, had to cancel the visit because of contractual problems, said a **Chrysalis** agency spokesman. **Chrysalis** were organising the tour.

Taj Mahal, due to tour with the **Chrysalis** package featuring **Ten Years After**, **Jethro Tull** and **Clouds**, opening at **Manchester Free Trade Hall** on May 6, cannot come to Britain at the moment owing to the pressure of U.S. commitments.



MAHAL

This is his new album and it's real

VISION

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NEW RELEASES
HILES SELAISE/BLUES DANCE (Sirel: Ailes-NFL 801)—020
RESCUE ME (The Reggae Girls: NYL 8847)—024
A TASTE OF KILLING (The Operators: CAMEL 13)

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CLASSIFIED & ENTERTAINMENT ADVERTISEMENTS WILL BE FOUND ON PAGES 21 TO 27

LODON

Melody Maker POP 30

- 1 (1) **GET BACK** Beatles, Apple
- 2 (3) **GOODBYE** Mary Hopkin, Apple
- 3 (1) **ISRAELITES** Desmond Dekker, Pyramid
- 4 (5) **PINBALL WIZARD** Who, Track
- 5 (11) **COME BACK AND SHAKE ME** Clodagh Rodgers, RCA
- 6 (8) **CUPID** Johnny Nash, Major Minor
- 7 (6) **GENTLE ON MY MIND** Dean Martin, Reprise
- 8 (13) **HARLEM SHUFFLE** Bob and Earle, Island
- 9 (4) **I HEARD IT THROUGH THE GRAPEVINE** Marvin Gaye, Tamla Motown
- 10 (10) **WINDMILLS OF YOUR MIND** Noel Harrison, Reprise
- 11 (7) **BOOM BANG-A-BANG** Lulu, Columbia
- 12 (19) **ROAD RUNNER** Jnr. Walker and the All Stars, Tamla Motown
- 13 (21) **MY WAY** Frank Sinatra, Reprise
- 14 (16) **I DON'T KNOW WHY** Stevie Wonder, Tamla Motown
- 15 (12) **IN THE BAD OLD DAYS** Foundations, Pye
- 16 (9) **SORRY SUZANNE** Hollies, Parlophone
- 17 (15) **I CAN HEAR MUSIC** Beach Boys, Capitol
- 18 (14) **GAMES PEOPLE PLAY** Joe South, Capitol
- 19 (23) **MAN OF THE WORLD** Fleetwood Mac, Immediate
- 20 (—) **MY SENTIMENTAL FRIEND** Herman's Hermits, Columbia
- 21 (25) **PASSING STRANGERS** Sarah Vaughan and Billy Eckstine, Mercury
- 22 (24) **MICHAEL AND THE SLIPPER TREE** Equals, President
- 23 (—) **BEHIND A PAINTED SMILE** Isley Brothers, Tamla Motown
- 24 (20) **GET READY** Temptations, Tamla Motown
- 25 (22) **HELLO WORLD** Tremeloes, CBS
- 26 (18) **MONSIEUR DUPONT** Sandie Shaw, Pye
- 27 (17) **GOOD TIMES (BETTER TIMES)** Cliff Richard, Columbia
- 28 (29) **PLASTIC MAN** Kinks, Pye
- 29 (—) **BADGE** Cream, Polydor
- 30 (—) **AQUARIUS/LET THE SUN SHINE IN** Fifth Dimension, Liberty

POP 30 PUBLISHERS

1 Northern Songs, 2 Northern Songs, 3 Scepter, 4 Polygram, 5 Apple, 6 Kapp Music, 7 Acuff-Rose, 8 Keynote/Mark James, 9 Jobete/Corlin, 10 United Artists, 11 Chappell, 12 Jobete/Corlin, 13 Specialty/Hermit, 14 Jobete/Corlin, 15 Schroeder/Walshack, 16 Schroeder, 17 Lieber

18 Lowery/Chappell, 19 Immediate/Fleetwood, 20 Motown, 21 Frank Day and Hunter, 22 GHI, 23 Jobete/Corlin, 24 Jobete/Corlin, 25 Bron, 26 Corlin, 27 Francis Day and Hunter, 28 Corlin, 29 Drotiel/Apple, 30 United Artists

u.s. top ten

- 1 (1) **A QUARTET/LET THE SUNSHINE IN** Firm Dimension, Soul City
- 2 (8) **IT'S YOUR THING** Isley Brothers, T Neck
- 3 (4) **HAIR** Cowells, MGM
- 4 (2) **YOU'VE MADE ME SO VERY HAPPY** Blood, Sweat and Tears, Columbia
- 5 (5) **ONLY THE STRONG SURVIVE** Jerry Butler, Mercury
- 6 (6) **TIME IS TIGHT** Booker T and the MGs, Stax
- 7 (10) **SWEET CHERRY WINE** Tommy James and the Shondells, Roulette
- 8 (13) **HAWAII FIVE-O** The Ventures, Liberty
- 9 (16) **THE BOXER** Simon and Garfunkel, Columbia
- 10 (7) **GALVESTON** Glen Campbell, Capitol

top twenty albums

- 1 (2) **GOODBYE** Cream, Polydor
- 2 (1) **BEST OF THE SEEKERS** Seekers, Columbia
- 3 (3) **HAIR** London Cast, Polydor
- 4 (7) **OLIVER!** Soundtrack, RCA
- 5 (5) **THE SOUND OF MUSIC** Soundtrack, RCA
- 6 (4) **SCOTT 3** Scott Walker, Philips
- 7 (18) **ON A THRESHOLD OF A DREAM** Moody Blues, Dorian
- 8 (6) **20/20** Barry Bonds, Capitol
- 9 (9) **GENTLE ON MY MIND** Dean Martin, Reprise
- 10 (11) **POSTCARD** Mary Hopkin, Apple
- 11 (15) **LED ZEPPELIN** Led Zepplin, Atlantic
- 12 (10) **ROCK MACHINE I LOVE YOU** Various Artists, CBS
- 13 (16) **THE WORLD OF VAL DOONICAN** Val Doonican, Decca
- 14 (12) **ENGLBERT** Engelbert Humperdinck, Decca
- 15 (8) **DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS** Diana Ross and Supremes and Temptations, Motown
- 16 (20) **WORLD OF BLUES POWER** Various Artists, Decca
- 17 (—) **SONGS FROM A ROOM** Leonard Cohen, CBS
- 18 (14) **YOU CAN ALL JOIN IN** Various Artists, Island
- 19 (—) **ELVIS PRESLEY (NBC TV SPECIAL)** Elvis Presley, RCA
- 20 (—) **GRADUATE** Simon and Garfunkel, Columbia

Albums of the week

1968 Carl Alan Award won by

Ray McVay

for his two latest albums—
the best of strict tempo records

The Latin Way

STEREO SF 8012 MONO RD 8012

The Modern Way

STEREO SF 8013 MONO RD 8013

RCA

ELLINGTON CELEBRATIONS TO CONTINUE IN NEW YORK



DUKE

HOLLYWOOD, TUESDAY. — Plans are under way for a continuation of the Duke Ellington celebrations which began with his 70th birthday dinner on Monday (28) as President Nixon's guest at the White House (reports Leonard Feather).

Governor Nelson Rockefeller, of New York, will issue a proclamation declaring May 26 as Duke Ellington Day in New York State. On that date, at Madison Square Garden's Felt Forum, the Ellington Orchestra will play for a celebrity-packed audience in a unique concert, the proceeds being used to establish a Duke Ellington Scholarship Fund.

The objective of the fund will be to further studies of young musicians and encourage the writing of new music.

Ellington has just paid 100,000 dollars to the estate of Billy Stravinsky to buy out the estate's ten per cent interest in Tempo Music, the publishing company founded by Duke more than 25 years ago.

IDLE RACE SINGLE

THE IDLE RACE will present their new single, "The Days Of The Broken Arrows," on the Tony Brandon Show on May 5 and 9.

The group's two-week Hungarian tour, scheduled for June, has been cancelled because large public gatherings have been banned in Hungary.

May one-nighters for the race include Stafford, tonight (Thursday), Cirencester (tomorrow), Swindon (5), Birmingham (4), Wolverhampton (7) and Colchester (10).

SAVOY RETURN TO US

BLUES BAND Savoy Brown return to America on July 3 for a three month tour, their second, and this month they record two albums, one of which will be specifically for the American market. Their album, "Blue Matter," is due for release by Decca this month. On May 19 they record spots for Top Gear.

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WITH A NEW AMERICAN TOUR BOOKED IT'S...

NEW YORK, Tuesday. — The Nice may do a concert with the Symphony Orchestra of New York (reports Ren Grevatt).

Nice organist Keith Emerson is meeting this week with Jonathan Eger, the Orchestra's conductor, who has pioneered in the field of concerts fusing classical music with rock and has already showcased several groups, including the Rascals, with the orchestra.

According to Eger, the concert with the Nice might take place at Carnegie Hall in the autumn.

Emerson has also been asked to appear on a Super session for a special Decca LP. If this comes off, he will fly to New York, from Miami, on May 20 for the session.

Nice return to England at the end of May but start a new American tour on July 10 at the Fillmore, San Francisco.

NEW HERD NUMBERS

THE HERD have resolved their differences with Ken Howard and Alan Blaikley who will continue their association with the group in an advisory capacity.

Plans are in hand for the Herd to record several new Howard-Blaikley numbers.

JOE SOUTH SINGLE

JOE SOUTH will probably follow-up his hit "Games People Play" with another self-penned number, "These Are Not My People," from his album "Prospects" recently released on Capitol in Britain.

He arrives in Britain on May 9 to record a spot in the Bobby Gentry television series.

BURRELL FOR SCOTT'S

GUITARISTS Kenny Burrell — making his first visit to Britain — and Barney Kessel have been booked for seasons at London's Ronnie Scott Club. So have American pianist Les McCann, singer Jon Hendricks, Maynard Fer-

NICE PLUS NEW YORK SYMPHONY



NICE: return home : n May

guson's Big Band and a Guitar Workshop featuring Kessel and concert guitarist John Williams.

Hendricks, working with the Peter King Quartet (completed by Ron Mathewson, bass, Tony Levin, drums, and Gordon Beck, piano) begins a three-week season on Monday (12). Opposite him will be Kessel with Jeff Clyne (bass) and Tony Oxley (drums).

Following them will be the Kenny Burrell Quartet for a fortnight's engagement, and then Maynard Ferguson's Big Band for a further two weeks. Ferguson will be succeeded by John Williams and Barney Kessel for a fortnight, and they will be followed by the Les McCann Trio.

NEW NIGHT CLUB

A NEW night club, costing over £150,000, is to be opened in London's West End in July. The club will feature big bands and it is expected that Ray Charles and Fats Domino will be booked for appearances. Known as La Valbonne, the

club will have a resident band led by Dave Davani. Situated off Regent Street, the club includes a swimming pool, hairdressing salon, restaurant and bars.

AWARD FOR PICKETT

THE RHYTHM And Blues Association Of Great Britain will present their 1968-1969 Awards during a gala dance at Ilford Palais on May 20. The awards will be presented by Alan Price and the show will be compered by Mike Raven with guest appearances by Stuart Henry and Johnnie Walker.

In the section headed Popular Impact, the winners are: Wilson Pickett (Male Vocal), Aretha Franklin (Female Vocal), Isley Brothers (Vocal Group), Booker T & The MG's

(Instrumentals), Nina Simone's "Ain't Got No — I Got Life" (Single Record Of The Year) and "This Is Soul" on Atlantic (LP Of The Year). In the second section, Artistic Merit, the winners were James Brown (Male Vocal), Erma Franklin (Female Vocal), the Dells (Vocal Group), Willie Mitchell (Instrumentals), Judy Clay and William Bell's "Private Number" (Single) and "Bell's Cellar Of Soul, Volume 2" (LP).

MAC AT NOTTINGHAM

FLEETWOOD MAC, whose first immediate label single, "Man Of The World," entered the MM Top Thirty last week, top the bill at the Nottingham 1969 Pop and Blues Festival, being held at Nottingham County Football Club's ground, on May 10.

The group will appear in the early afternoon and leave straight afterwards for an evening gig at Bangor University. Also on the bill at Nottingham are the Tremolos, Marmalade, Duster Bennett, George Fame, Love Sculpture and Pink Floyd.

Tomorrow (Friday) Fleetwood Mac play the Town Hall, Wellington, Shropshire, then on May 4 appear at the Coatham Hotel, Redcar, then go to the Staffordshire Yeoman, Stafford (5).

Woody plays at Claridges

WOODY HERMAN has been released from one of his four appearances (April 30 to May 3) at Wakefield Theatre Club, to appear at a ball at Claridges, London.

The function will be held on May 1 and also appearing will be Cyril Stapleton's Band, Humphrey Lyttelton and his Band, and Ian Stuart's society group.

The Herman Herd will now appear at Wakefield on April 30, May 2 and 3.



RYAN appreciation

BARRY PLANS CHARITY SHOW FOR HOSPITAL

BARRY RYAN plans a charity show for the Munich hospital as a "mark of appreciation" for the treatment he received there following the severe burns he recently sustained in a Munich photo session.

This will be his first concert when he returns to work after a sustained holiday. But Barry, already well on the way to recovery, is already working with twin brother Paul on his new single. He may go into the studios next week.

Meanwhile, Barry will embark on a fortnight's tour of the Bahamas in the new QE 2, which he will board in New York on June 6.

Barry is growing a beard as the specialist advises him to stop shaving while his face burns are healing. The burns around his ear and throat are quickly healing and his right hand is also improving.

GROUPS WITH SOUND CITY AMPLIFICATION

Jimi Hendrix Experience • The Herd
The Who • Dave Dee etc • The Action
Led Zeppelin • Chris Farlowe • Juniors
Eyes • Jon Hiseman's Colloseum • The
Bonzo Dog Band • Entire Sioux Nation
Pure Medicine • The Plastic Penny
The Revelation • Fairport Convention
Blossom Toes • The Episode Six • The
Glass Menagerie • The Election • The
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LOVE, BYRDS, CAPTAINS BEEFHEART FOR TOURS

LOVE, the Byrds and Captain Beefheart and his Magic Band are coming to Britain for tours later this year. Steve O'Rourke of the Bryan Morrison Agency told the MM on Monday: "The only original member of Love left in the group is Arthur Lee. They have just recorded a new album which will be out on Blue Sun in America in about two weeks and in Britain in about six weeks."

It is hoped Love will be here in August at the same time as the Byrds.

Capt. Beefheart has signed with Frank Zappa's Bizarre label and a double album of their work, half of it poetry, will be released here through CBS. The group will probably play concerts and selected club appearances in September-October.

Going to America from the Morrison Agency will be Tyrannosaurus Rex for six weeks from June 15, and the Pink Floyd start for a tour after their Royal Albert Hall concert on June 26.

Aynsley Dunbar's Retaliation goes from June 18 until the end of September.

The Pretty Things are to have their first release on a new Underground label planned by Tamla Motown

TYRANOSAURUS FOR U.S.

and go to the States for six weeks in June

JOHNNY RETURNS

JOHNNY NASH is expected to return to Britain for a further promotional visit within the next month.

The American singer, whose "Cupid" has given him his third British hit in a row, returned to America on Friday after a brief British visit.

When he returns it is likely that he may record his own television show and set up home here. He already has homes in New York, California and Jamaica.

FOXX DUE HERE

INEZ AND Charlie Foxx arrive in Britain for a 17-day tour on May 16. They had a big hit in Britain with "Mockingbird."

Dates set for the American brother and sister act include: Princes and Domino clubs, Manchester (May 16); Imperial, Nelson and Twisted Wheel, Manchester (17); Warrington (18) and Orchard, Purley and Samantha's, London (19).

COLOSSEUM SINGLE

TWO TRACKS from Colosseum's first album are to be rush-released as a single by

Fontana on May 9. The titles are "Walking In The Park" and "Those About To Die."

The group's manager Gerry Bron has returned from the States where he negotiated a contract with Dunhill Records for the release of Colosseum's discs in America. An American visit is being lined up for the group.

May one-nighters for the group include Jimmy's Club, Brighton today (Thursday), Phillips Fawcett College, Streatham and the Strand Lyceum (tomorrow), Queen Elizabeth College, Kensington (3), Fanz Blues Club, Southall (4), Cambridge (8), Sheffield (10) and Nottingham (11).

DEKKER FOR STATES

GRAHAM GOODALL, head of Pyramid Records, and Tony Cousins, of Commercial Enterprises, fly to New York tomorrow (Friday) to arrange a promotional visit to the States for Desmond Dekker and also a full American tour for either June or August.

Desmond guests in ATV's Golden Shot this Sunday (4).

BOB AND EARLE TOUR

BOB AND Earle, the American duo whose "Harlem Shuffle" is high in the MM Pop 30, make their first British appearance today (Thursday) when they appear

on Top Of The Pops and at London's Revolution club.

Their tour has now been extended by a further two weeks so they will remain in Britain until late June.

Dates set for the American duo this week include: Victoria and Mardi Gras, Liverpool (May 2), Chester (3), Slough and Farnborough (4), Orchard, Purley (5), Showboat, Middlesbrough (6), Sevenoaks (7), Bristol (8), Tottenham Royal and Oscar's Grotto (9).

MARY WELLS IN

MARY WELLS, the American singer best known for her million selling version of "My Guy," arrived in Britain this week for a 17-day tour.

She opened at London's Flamingo and the White Lion, Edgware, on Wednesday. On Saturday Mary appears at the Clockwork Club, Chester, and the Civil Hall, Nantwich.

Other dates for Mary include: Crystal Palace (4), Whitton and Goldfinger, London (5), Bournemouth (6), Locarno and Hatchets, London (7), Annabel's, Sunderland (8), Imperial, Nelson (9) and USAF Midea Hall (10).

JETHRO TULL BACK

JETHRO TULL return to the U.S. for a second tour at the end of June. The group will play some concert dates prior to their appearance at the Newport Jazz Festival and the tour proper.

Their album, "Stand Up," now in the process of being completed will be reissued in America in July to coincide with the tour.

They play three days of dates in Ireland from May 28 to 30 with Cloude.

PENTANGLE AT EXPO

THE PENTANGLE, who make their second American tour in July, have been booked to headline at the Expo-Montreal Festival on July 12.

They appear on television's Dee Time on May 17 and appear in concert at London's Festival Hall on May 24. Other dates for the group include: Wolverhampton (May 17) and Southall (18).

"Howlin' Wolf" opens at Kirk Levington (May 16), Polytechnic, London (17), Bealey (18), Romford (19), Hanley (20), High Wycombe and Speakeasy, London (21), Wolverhampton (22), Leicester (23), LSE, London (24), and Southall (25). Both tours are being promoted by Roy Tempest.

Promoter Mervin Conn flies to America soon to finalise tours for Marty Robbins, Bill Anderson, Loreen Lynn and George Hamilton IV. Jimmy Justice tours Sweden in July and is negotiating a five-week cabaret tour of Australia and New Zealand in August.

The Alex Welsh Band plays a concert at the Octagon Theatre, Bolton, next Monday (7). Folk duo David and Marianne Delmour will join Max Bygraves for his summer season at the Princess Theatre, Torquay, from June 6.

Juniors Eyes are to play a benefit for Birmingham's Arts Lab on May 2. Scaffold and East Of Eden play Birmingham's Aston University on May 3.

Cyril Black, head of NEMS music publishing company and the NEMS record label, leaves this week to go independent. He is forming Treble Music Ltd and will be his own record label, the Black Label.

11.30 T: David Rose Drp, 12.0 T: Dinah Washington

5.30 P.M. H2: Ois Redding, Lou Rawls, Arista Workshop, 9.15 H2: Jazz Workshop (Main), 10.30 Q: Jazz Club, 11.30 T: Bobby Hutchins Quartet, 12.0 T: Blood, Sweat and Tears, 12.15 A.M.: Jazz Discussion.

THURSDAY (8) 7.0 H2: Jazz In Perspective (Charles Fox), 11.30 T: Ray Charles, Lawrence Margaret Band, 12.0 T: Paul Desmond

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DEXTER GORDON: 'tenor battle' with James Moody

8), Stoke-on-Trent (11), Liverpool (16) and Brighton (26).

The group are currently recording a new album. They appear at the Newport Folk Festival during their American tour on July 20.

JULIE SIGNS

JULIE ROGERS has signed a three-year-contract with Ember Records, under which she will make three singles and one album each year. She previously recorded for the Mercury label.

Julie's first Ember single will be a Mike Hawker song, "Almost Close To You," released on May 16.

The record was produced by Teddy Foster with Johnny Arthey as Musical Director.

BEATLES WANT DAVID PLATZ FOR SONG COMPANY

THE BEATLES have invited David Platz, managing director of the Essex Music group of music publishers, to join the board of Northern Songs.

The company which publishes most of their compositions — if their bid for a controlling interest in Northern Songs is accepted by shareholders.

Dick James, managing director of Northern Songs, commented on Monday: "It's the Beatles' prerogative to decide what they want to do. But I'm carrying on as I have been for the past six years. I don't need any additional help."

The announcement of the Beatles' invitation to David Platz was made at a press conference at Beatles Apple headquarters on Monday.

Presiding was Mr. Allen Klein, business manager of the Rolling Stones, who is now also advising the Beatles on their financial affairs. John Lennon and Yoko Ono were present at the conference. John's comment on the financial discussions: "I've enjoyed it very much — it's Monopoly," he joked.

David Platz — whose work as a music publisher was highly praised by Mr. Klein, publishes compositions by the Stones, Who, Move, Procol Harum, Lonnie Donegan,

Woody Guthrie, Pete Seeger and Lionel Bart, among others.

A recent hit was the Mary Hopkins' "Those Were The Days," which sold a total of over six million.

John Lennon told the MM that the Beatles had already recorded 12 tracks of their new LP. "We've got two weeks to finish it," he said. "Then as long as it takes to get the tracks together — it will be out then."

On June 1 Sandrie flies to South Africa for a month of theatre appearances.

SANDIE SHAW makes television appearances in Zurich (8), Holland (9) and Norway (10), before opening for a week's cabaret at the Showboat, Middlesbrough, on May 11.

Producers will have to submit a record to Radio Luxembourg. Five will be chosen from each country to go forward to the final in the Grand Duchy in October. A final total of 15 will be chosen for the final which will take place on October 18.

The songs will be presented in the form of a concert with artists performing their recorded songs.

There will also be a Radio Luxembourg listeners' vote to count for 50 per cent of the votes.

Winners will be presented with special trophies.

IT'S ALL HAPPENING FOR MAYNARD FERGUSON

JAZZ NEWS

Compiled by BOB DAWBARN

IT'S ALL happening for Maynard Ferguson. On May 23, the Ferguson Big Band plays a one-nighter in Venice with Jon Hendricks and a number of European bands. In July the band makes a week's tour of Italy, playing at a series of festivals. On May 7, the band will be augmented by 18 strings to play a Royal Albert Hall charity concert with Cleo Laine. And Humphrey Lyttelton and the Hungarian Jazz Festival on May 16.

The London Jazz Centre Society and the Fellowship of British Jazz Musicians are jointly organising a Benefit Night for Alan Branscombe, who is in hospital, at the 100 Club on June 5. Already set for the show are Tubby Hayes, Humphrey Lyttelton and the Eddie Harvey Band.

Salena Jones, Alex Welsh, Indo-Jazz Fusions, Terry Lightfoot and George Chisholm star in the Birmingham Jazz Festival at Summerfield Park on May 26.

Dizzy Gillespie reassembled a big band to play a benefit concert at New York's Village Gate last week to raise legal funds for Al Haig, Dizzy's pianist of the mid-1940s. Haig is on bail after being charged with murdering his wife.

New Scottish jazz club at the Wheel Inn, Scone, plans to use out-of-town bands once a month. Resident at the Saturday lunchtime sessions are Dave Finister (tp), Graham Ryan (tmb), Chic Duncan (tr, cl), Tony Duncan (pno), Ian Berry (bass) and Dave McKay (drs).

Dexter Gordon recorded two albums for Prestige while on a brief visit to New York from his Copenhagen home. One date featured him in a "tenor battle" with James Moody.

Joe Luyocano, veteran New Orleans clarinetist and saxist, died last month in his home town after a short illness. He was 63. Among his early gigs worked in Abby Bruns' Half-Way House Orchestra and during the Swing Era worked for a while with the orchestra of Glen Gray and Glenn Miller.

On May 9 and 10, Edinburgh College of Art is presenting the Spontaneous Music Ensemble, the Instrumental and Electronic Improvisational Ensemble and the Peter Brotzmann Quartet in concert.

The Hamburg Jazz Festival opened yesterday (Wednesday) and continues until Sunday (14). Among takers are Barry Clayton, the Humphrey Lyttelton Band, Spencer's Washboard Kings, Albert Nicholas, Monty Sunshine's Band and Alexis Korner's Blues Group.

Eighteen-year-old Alvin Queen has taken over Jimmy Cobbam's drum chair in the Horace Silver group. . . . The Don Rendell-Jan Carr Quintet plays the first night of the New Friday Jazz Club at the Midland Arms, Church Road, Hendon, tomorrow (Friday). Mike Westbrook follows on May 9.

Monmouth Evergreen Records have released an album in the States titled "The Music of Hoagy Carmichael" featuring an all-star band. Bob Wilber did the arrangements and played soprano, and clarinet, among others. Bud Freeman (tr), Ray Lawson and Benoit Privin (tp), Lou McGarity (pno) and Buddy Morrow (tmb) provide backing (incl. Gene Davis, Charles Johnson, Alvin and Maxine Sullivan (vel)).

The Bill Stragg Band plays Friday and Sunday booked in the States title "The Music of Hoagy Carmichael" featuring an all-star band. Bob Wilber did the arrangements and played soprano, and clarinet, among others. Bud Freeman (tr), Ray Lawson and Benoit Privin (tp), Lou McGarity (pno) and Buddy Morrow (tmb) provide backing (incl. Gene Davis, Charles Johnson, Alvin and Maxine Sullivan (vel)).

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Howlin' Wolf due in for tour



WOLF opens May 16

AMERICAN BLUES giants Howlin' Wolf and Lowell Fulson both arrive in Britain for tours this month.

Guitarist-singer Fulson is expected to arrive on Wednesday. He opens at the Country Club, Kirk Levington (9). Other dates set include: Marjorie, London (11), 100 Club, London (12), High Wycombe and Speakeasy, London (14), Wolverhampton (15),

Leicester (16), Blues Scene (17) and Southall (18).

"Howlin' Wolf" opens at Kirk Levington (May 16), Polytechnic, London (17), Bealey (18), Romford (19), Hanley (20), High Wycombe and Speakeasy, London (21), Wolverhampton (22), Leicester (23), LSE, London (24), and Southall (25). Both tours are being promoted by Roy Tempest.

Frank does his thing on BBC-2

FRANCIS ALBERT SINATRA Does His Thing, the 50-minute Christmas TV show screened by BBC-2 is to be repeated on BBC-1 this Thursday (May 8). In addition to Sinatra it stars the 5th Dimension and Diabano Carroll.

Chicken Shack record their third album for Blue Horizon this month and, on May 27, start three days of TV dates in June.

Organist Peter Barden's group Village, have a single released on the new Head Records label towards the end of May. Titled "Man In The Moon," it will be pressed in Stereo.

The Scaffold, Liverpool Scene and Bob Kerr's Whoopie Band play a concert at London's Goldsmith's College Union on May 17. The Equals have a new album, "Scene Road," single released at the end of this month.

Mike Casimir's Paragon Brass Band will march from Tower Hill, London, to Victoria Park, starting at 12.30 p.m. today (Thursday). They are also to parade for the Camden Arts Festival on Saturday (11) and will take part Sunday's London May Day procession.

Love Affair have signed for a ten-day tour of Germany starting in June. The group's new single "I'm Not In Love" is released in the States tomorrow (Friday).

The Taste are to visit Mexico for two weeks after touring America in July. They are on Belgian TV on May 7 and go to Ireland for TV on May 31.

They release a new single "Make Me An Island," by Joe Dolan and the Drifters on May 15.

Honeybus, whose single "The Sold Blackpool Rock" is released tomorrow (Friday), moved to Radio 1's chart tomorrow and May 8, the David Scrimmeau Show (14) and the



SCAFFOLD: London concert

Tony Brandon Show (5 to 9). Pink Floyd, Roy Harper, Pete Brown's Battered Ornaments, Principal Edwards' Magic Theatre, White Trash, Smokey Rice, Edgar Broughton and the Groundhogs are all booked for a "rave" in the grounds of Manchester College Of Commerce tomorrow (Friday).

Elmer Gantry has had to cancel bookings for two weeks

on doctor's orders. . . . Singer Sorolla returns to her native Hungary this week to take part in a film. She returns to Britain to promote her new single on May 15.

McKenna Mendelson Mainline, a Canadian blues group working in Britain, has signed with Liberty Records and have their first album released in June. They visit Swindon, Lincarno, tonight (Thursday).

11.30 T: David Rose Drp, 12.0 T: Dinah Washington

5.30 P.M. H2: Ois Redding, Lou Rawls, Arista Workshop, 9.15 H2: Jazz Workshop (Main), 10.30 Q: Jazz Club, 11.30 T: Bobby Hutchins Quartet, 12.0 T: Blood, Sweat and Tears, 12.15 A.M.: Jazz Discussion.

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Music — Mary's first and only love

THE ROOM at the Beatles' Apple headquarters resembles a setting for one of the trendier Wednesday TV plays.

The decor motif is white, livened by splashes of colour from the posters and photographs dotting the walls.

Hanging to the left of a massive white American wicker chair at the desk of publicist Derek Taylor is the framed admission form for George Harrison to London's University College Hospital.

There are also several photographs of Miss Mary Hopkin. The setting was completed by the sound of Joan Baez softly singing her recording of songs by Bob Dylan. Suddenly, into this somewhat dreamlike scene, stepped Mary Hopkin. Complete with mini-skirt and light brown coney coat, she, too, was dressed the part. But from here on any resemblance with her immediate environment hits a dead end. For Mary is still the hesitant, unassuming, dairy-fresh girl who first faced the press six months ago when "Those Were The Days" hit No. 1 — and literally shot her to world fame.

One would have thought that a testing period in the showbiz spotlight might have imbued Mary with an inevitable trace of worldliness. That fame and affluence would be reflected in her manner and appearance.

But Mary is almost contrary in the resolute way in which she refuses to conform to what has become a distressing behaviour pattern.

She seems totally unaware that she is undoubtedly the hottest property that Apple has yet produced. She is delightfully unconcerned — some might say almost naive — about her moneymaking potentialities.

"I must be making money from records, but I don't see anything of it. I'm not interested in money," she says with disarming simplicity. It appears that she leaves such mundane



MARY HOPKIN: undoubtedly the hottest property Apple have yet produced

BY LAURIE HENSHAW

matters to an accountant.

And she is not even tempted to indulge in such an obvious luxury as a gold watch and matching bracelet. On her slim left wrist, she wears an inexpensive watch — a gift from a faithful admirer.

"I wear it because I like it," she says. "It was a present from an old gentleman of 71 who saw me on Opportunity Knocks. He came to see me at Blackpool two weeks ago. He's a lovely man. I think it was a marvellous thing for him to give me such a present."

Apart from that watch, Mary is reluctant to talk about such personal matters as boy friends and the what-did-you-have-for-breakfast-this-morning type questions.

STRONGLY

"Music is all I care about."

And Mary feels equally strongly about those people who tend to put her on a pedestal — who persist in looking upon her as just a sweet little girl from Wales.

"If people want to look upon me in that way, then they are free to do so. But I just want to be myself. I don't really mind, though, if they see me as something else."

Not that Mary is so different from the picture conjured up in so many minds. It is quite evident that she is determined about one thing — not to be spoiled by success. Or to be influenced by any environment with which she disapproves.

"Some people respect the way I am," she says. "and

I think I've enough commonsense not to change. I've my own ideals about things, and people are not going to change me."

CAREFUL

"Other people may do what they like — but what they like may be wrong for me."

"I think my home background may have given me ideas about these things. And I'm glad of it. My parents weren't strict. They

trusted me, but they used to tell me the usual things parents tell children — to be careful in London.

"I have been told off for trusting people too much. I do tend to trust people. I tend to go on first impressions. But sometimes I have been proved wrong."

"I'm not really religious. I never went to chapel as much as many of my friends. But going to church doesn't necessarily make people more religious."

One soon gathers, in talking to Mary, that her world revolves around her singing. She is not even concerned with singing as a career. "If I got married, I

would give up thoughts of a career. I don't think the two go together.

"The woman's place is, I suppose, in the home — but this isn't the only thing she should have to do." She adds with a smile: "I could still sing while I did the housework."

BETWEEN

"Really, I'm doing what I love to do. It makes me happy when people recognise me and come up to me. I'm lucky to be able to do what I like doing — full time."

"It seems ridiculous what I get for what I do. It just seems mad if people want to give me all that money! I'd be just as happy with the £20 I used to get back home, because £20 then was more than I'd ever had before — when I was at school."

"There's not much difference between £20 and £2,000 really when you've never had anything like that."

CONFIDENT

"I know it seems as though I'm saying that just to sound good. But I really love what I'm doing. My biggest thrill was to sing to audiences on tour. But I must admit I'm a bit scared at the thought of doing my first cabaret at the Americana in New York soon. The only cabaret I previously did was at home."

But one feels confident that the unassuming charm of Mary Hopkin will win over a sophisticated New York audience just as it has captured a world audience on records.

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PLUS PERFORMANCE — that's the first advantage from integrated circuits. Extra clarity, less vibration, full, round tone, from precision instruments of slim pleasing appearance, light weight and . . . extra long life. Because integrated circuits also mean much greater resistance to damage from accidental impact and vibration. Easy servicing too: Generator panels are self-contained, simply clip in or out.

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37 keys: 3 octaves, 3 voices; complete with manual volume control, music stand and detachable legs. 100gns

TORNADO 4

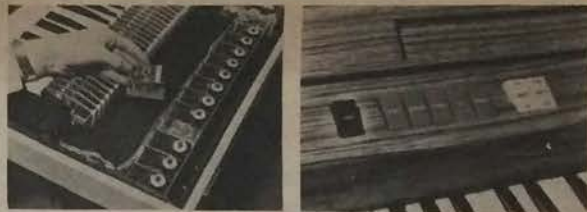
49 keys: 4 octaves, 4 voices; complete with expression pedal, music stand and detachable legs. 132gns

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Above: Close-up view of a TORNADO 4 generator panel with an INTEGRATED CIRCUIT firmly and safely fitted simply by clipping in.

Right: Tab controls on TORNADO 4: Bass solo, Flute, Diapason, Strings, Oboe and Trumpet, and on the right Vibrato on/off and slow/fast.



CAUGHT IN THE ACT

B.B. KING SPELLS OUT THE BLUES

B.B. KING spelled out the blues for a large, raggle, row-dy crowd at London's Royal Albert Hall last week. It was at Tuesday's evening of a well-attended package show which began with Sonny Terry and Brownie McGhee followed by Dexter Bennett. The second half was shared by Fleetwood Mac and King, and after B.B.'s high-voltage performance, nobody seemed to want to go home.

He appeared to be as affected by the welcome as we were by his subtly controlled vocal and instrumental art. From the beginning of his "Every Day I Have The Blues" to his final encore, B.B. and his fine light band played swing, electrically-tinged, a highly professional, polished and a kind of charm which is not all that common among blues artists. What tunes he wailed with hardly seemed to matter. But a slow and pretty solo titled "Friends" was a lovely display of his crying guitar methods. "Don't Answer The Door" and "Paying The Cost To Be The Boss" were mean stanzas; the story of "Lucille" and the audience delighted while "Rock Me, Baby" allowed them to jump with joy.

The McGhee-Terry duo scored with "Born With The Blues" and Sonny's "Huckle" break-down and "Night And Day" less so with a folksy "Rock Island Line".

Dexter Bennett blew, banged and picked pretentiously on "I'm The One" "Shady Little Baby" and "Country Jam".

And Fleetwood Mac turned in a strongly charged programme which included an impressive guitar duel, "Like Crying" by Peter Green and Danny Kirwan, and a rocking "Dance Till Sore" finale. — MAX JONES



Marshall proved himself to be the world's greatest frustrated rock musician, particularly in "Rock, Rock" and "Down The Road" and throughout he showed himself the complete master of the bewitching variety of time signatures that Collier nowadays favours, without letting the swing flag for one second.

"Workpoints" was given another airing, a thoroughly satisfying performance in which the band played musical chairs, with John Mansford on cello, Frank Ricotti on conga drum, and John Surman on piano, in addition to their more usual horns.

John Surman, Stan Sulzeman and Elton Dean's reed section took the honours, but in fact all the sections were excellent, with Beckets and Lowther outstanding. — CHRISTOPHER BIRD.

AL GAY

AL GAY does not put in the personal opinion of Mr. Gay himself and is delirious by that example, which he turned in at the Fox and Hounds, Haywards Heath, on Sunday.

In a long musical career, Al now 60, has led his tenor and clarinet raised Britain for most of the big-name trad bands. Now he runs a nursing home at Windsor and largely restricts his blowing to augmenting the Alex Welsh band on important dates.

On Sunday his tenor solo on "Talk Of The Town" and his clarinet excursion on "Memories of You" were typically mellow examples in a generally more exciting evening.

More interest came for Fox fans when Al produced his much-neglected soprano. He turned out to be among the few who blow the thing almost straight, ignoring the temptations of the Bechet-style vibrato. So Mr. Gay needs practice!

Following a superb finale, featuring him on all three reed instruments for "After You've

Gone," I for one am quite happy to be around at his next public rehearsal. — JOHN ROBERTS

JOHNNY RETURNS

IT'S hard to understand why Jeremy Taylor, (Sounds Green Folk Club, North London), has failed to achieve acclaim on a wider front. His many politically-orientated songs have such a penetrating biting ring of truth about them that perhaps TV producers fight shy of him.

Songs like the one dedicated to "Emoch Powell," "You Need Me," a new one called "Parliament of Fowls," and his monologue of the South African Ambassador's speech on apartheid, which left the audience feeling rather uncomfortable.

The songs of Jeremy Taylor, commentator on life and politics, will not be forgotten anywhere where they are heard. — ROBERT ELLIS.

MOODY BLUES

THE Moody Blues, with the aid of a Melotron to give them instant strings, have bridged the gap considerably between on-record and on-stage performances.

Intelligent use of the Melotron gives the group greater freedom in their arrangements and enables them to successfully reproduce numbers such as "Are You Sitting Comfortably?", "Have You Heard?" and "Never Comes The Day," all from their latest "On The Threshold Of A Dream" album with a better degree of accuracy. Combined with a good vocal approach, it makes an impressive performance and the lengthy applause from the Sadlers Wells audience last Sunday afternoon was well justified.

Sharing the bill were the Indo-Jazz Fusion led by John Mayer and altoist Joe Harriott. This East meets West combination varies from being dull to mildly exciting, possibly be-

cause of the restrictions of the form the work in Harriott's solos were forceful, being obviously familiar with the framework and drummer John Harriott shall produce some interesting dialogues — with the tabla players. — TONY WILSON

JUDITH DURHAM

LOOKING somewhat like the heroine in a Victorian painting, Judith Durham in a singing on Monday for a season at London's Savoy Hotel.

Judith sang her lambourne, sang with the purest voice that so matches her demeanor, and a few Seeker hits to lend a moving touch of poignancy, and even threw in a spot of comedy and yodeling. The audience lapped her up, but she astutely followed that axiom of showbusiness in leaving them craving for more.

Judith obviously has the vocal and visual qualities to "go it alone," but whether she will ever shake off the ex-Seeker image is a moot point. But perhaps that aura of nostalgia is one of her most potent assets. — LAURIE HENSHAW.

DORITA Y PEPE

DORITA Y PEPE are an excellent example of total immersion and absorption in a musical form. So consistently and skilfully do they play the folk music of Latin America it is always surprising to remember in fact they are British.

Their concert on Monday at the Royal Albert Hall was a highly enjoyable performance and was a credit to their musicianship. — TONY WILSON.

CAROUSEL

YOU can have a good time at the Carousell in London's Piccadilly if you are prepared to drink up, sing out and dance on. The new show which opened this week is raucous, loud (too loud most of the time) and continuous from around 8.30 pm till around 2 am.

It features Judy Collins, John M. Lee, Maxine and Robert Young, Pat Long, Rhona and the Brass Tacks, Paula Lane and the delicious Carousell Dancers.

Judy Collins is the star of the night and performs with class in the intimate atmosphere. Pat Long, looking like a young Tommy Steele, sang well and covered appealingly. Organ playing Rhona with her Brass Tacks played some groovy sounds and sang quite well. Maxine and Robert Young brought back unfortunate memories of Jeanette MacDonald and Nelson Eddy and were about a million decibels too loud. Pity because Robert gave a hint of a beautiful voice.

To sum up, five and a half hours of singing, dancing and beautiful girls, ideal for parties. — JACK HUTTON.

Kinks disc banned

A THREE letter word has led to a ban on the Kinks performing their new chart single, "Plastic Man," on Top Of The Pops. At the risk of corrupting a million MM readers I can reveal that the word is "bum" which appears in a line of the lyric — "Plastic legs that go right up to his plastic bum."

"We did an ampex for Top Of The Pops and they have decided not to use it," said an embittered Ray Davies this week, and listened to the words, and when I ratched that word they shifted the camera off me. It's all very childish and I'm sure everybody who watches Top Of The Pops already knows what a bum is.

"They even asked me to sing 'thumb' instead. It was all so ridiculous and very upsetting. What makes it so absurd is that we did it on Dee Time and the record is getting played on Radio One without any complaints."

Pentangle's D a n n y Thompson a keen golfer... Bert Jansch has also caught the golfing bug... MM Darts is actually won a match last week! They beat the highly fancied 100 Club team at the Capricorn club.

OWN UP

Chicken Shack turned up for John Peel show, with out their equipment — Own up!... Polydor shipped entire London cast of Hair to Montreaux for one gig... Cream's "Goodbye" and Rosals and Freedom Suite" albums due for gold discs... Emperor Rosko to plug new dance craze Opposite Lock... Jiving K. Boots to promote "The Growth Stunter" another dance craze... even more complicated than the gold disc, with choreography stolen from Morocco. Whoops!

B. B. King amazed that sharp suited Long John Baldry knew all the old blues numbers... Idle Race manager Ray Williams married Austrian Annie Troger at Caxton Hall last week. Gratters Ray... Idle Race tour of Hungary cancelled due to the ban on public gatherings.

President records releasing a double album called "Emma" tracing the life story of Lord Nelson's love affair. What happened to Hardy?

GOLD DISC

Royalty have sent Princess Anne their CBS album "The Kind Of Girl".

Blood, Sweat & Tears got a gold disc for their superb album. Amazing, there are quite a few idiots about who don't like "BS&T".

Jay and the Americans recently played two concerts for Greenhaven Prison, New York, following Johnny Cash's successful Folsom and San Quentin jail dates. That's nothing, Jiving K. went down a storm at Brixton night recently.

Bob Dylan's "Nashville Skyline" all set for a gold Tony Bennett going into the restaurant business with a chain of snaphetti houses, with piped in Bennett music.

John Handy, Elvin Bishop, Harvey Mandel and Roland Kirk among teachers at seminars to be held at California's Mills college.

Simon Hayes joined Mercury records in New York and can be seen looking swish in Billboard. Quote from Rod Harrod in Billboard on Foundations, "They are now one of the most quoted bands in Britain." Unquote.

Teo Macero married



THE Faver's WEEKLY TONIC

Jeanne Strang in New York Canned Heat's Bob "The Bear" Hite reported to have 10,000 rare 78s, most of them original labels in excellent condition.

Among Hite's heroes are Louis Armstrong, Jimmy Noone, Dix Beiderbeck and other names you don't hear so often these days.

MM's Alf Martin blows a mean electric musical kettle... Cross-eyed 16-year-old albino Johnny Winter blows a mean blues guitar, says record company. Shucks we made a mistake. He's not a cross-eyed 16-year-old albino — He's a cross-eyed 23-year-old albino. Y-i-i-h-a-h.

Jan Dukas De-Grey have ordered a double car for their group's equipment... Fever - Pitch - Excitement Dept. Organist Peter Bardens reports fans wrote in the dirt on his van. "Not bad." This has now been altered to "quite good."

A Yorkshire denjoy Billy Wright claiming to be Jiving K. Boots—according to the Huddersfield Daily Examiner. Outrageous!

This week's slogan — kick out the Jonathan Kings!... Emperor Rosko now sending telegrams in verse... May 2 release for Manfred's Dulux Theme.

LAUGH IN

Manfred Mann and Mike Hugg's new group line includes Manfred (organ), Mike Hugg (piano, drums and vocals), Craig Collings (drums), Steve York (bass) and Bernie Living (alto and flute).

Poor, Old Joe, "North Devon's progressive Three Piece" going mad having to play to pop crazed Devonians who haven't heard about progressive blues, only clotted rock!

Bonzo Dogs still lurching about London, when they should have been in the States. Their trip was delayed a week due to visa trouble.

Wasn't Alexander's Rag Time Band a laugh-in? Fourmost Billy Hatton takes 24 hours to make a curry.

Jan David Baker Music Show a gas... PR Ken Mewis carries a fur-lined handbag, full of useful items. Well, it's practical, but fornic drivers don't like dig it into. Horses-for-courtes Dept. There is an American publicist who's name is actually Bill Boozer.



New Dylan album—relaxed

THE new Bob Dylan album, "Nashville Skyline," is probably the lightest thing he has ever recorded. No lengthy poetical stanzas, no social protest, no mysticism.

Musically, it is fuller in sound than the stark, austere "John Wesley Hardin" and the songs all have the traditional country "boy meets, loves, loses, remembers" girl motif running through them.

Atmospherically, the recordings have the feel of a well-ordered jam about them. Certainly the musicians including Ken Buttrey, Charles McCoy, Pete Drake and Charlie Daniels — know Dylan. The arrangements of the melodies, all tuneful, are fairly simple and in keeping with equally simple lyrics.

BETTER

Dylan's singing is possibly better than on "John Wesley Hardin," on which we heard for the first time the new smoother vocal sound.

The Johnny Cash-Bob Dylan duet on "Girl From The North Country" (previously recorded by Dylan on "Free-wheelin' Bob Dylan") is taken casually and is followed by the first instrumental ever cut on an album by Dylan, "Nashville Skyline Rag," a bouncy little tune featuring steel, dobro and acoustic guitars and piano.

There is plenty of variety and among the outstanding songs are "I Threw It All Away," a sad slow ballad with a gentle organ underscoring the melody, "Lay Lady Lay," another easy-paced song with some good lyrics, and "Beulah," a heavy, doo-doo and Beethly-styled "Peppercorn Day," again strong in the country bag, contrary but with some humour in the lyrics.

ROCKER

"To Be Alone With You" is a lightweight rocker, more country style on "One More Night," a heavy beat emphasises "Tell Me That Isn't True," another mournful number, however the mood lifts markedly for the happy mood of the lyrics on "Country Pie."

"Tonight I'll Be Staying Here With You" is another good song given a heavy beat treatment and is the final song on the album.

Not as remarkable as some of his previous albums, but the generally relaxed presentation, variety of mood and fairly uncomplicated conception of the songs makes "Nashville Skyline" enjoyable, and the kind of album that grows on you with each playing. — TONY WILSON.

MARSHA HUNT

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GRAHAM COLLIER

THE Graham Collier Dozen, at London's Purcell Room last Saturday, proved a fine band which strikes a nice balance between fashionable "bairy" excitement and a tight control which is always the real and never the master of its leader, bassist-guitarist Collier.

Once again Drummer John



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A new lease of life for the Hollies

ALLAN CLARKE, lead singer with the rejuvenated Hollies, leaned back in his chair, grinned, and said with a trace of pride in his voice:

"Cabaret? It's great. There were four coach loads of girls who had seats right at the front. We were mobbed — it was the first time we've been mobbed in a year."

After five years and twenty consecutive hit records, you'd have thought that being mobbed would have been regarded as a chore, one of the drawbacks along with hours of recording, days of travelling and the myriad other problems that face all groups.

But there's so much enthusiasm in the Hollies of late that they seem to be approaching their work with the energy and interest of newcomers.

"I was a bit worried. I must admit, because it was Terry's first engagement for a week like that. But he was telling jokes and everything was fine. He's just a member of the family now we've initiated him."

"Why do I still worry after all this time? Well, there's a lot that can go wrong. I worry if I might drop the mike or if someone plays a bum note and I worry if they're going to like us."

ALLAN CLARKE: a bit worried

BY ROYSTON ELDRIDGE

"I love doing cabaret, it gives us a chance to show off our versatility. People know we've had a lot of hits but we don't concentrate on them in the act. We could just do the hits and nothing else but we do 'Dang Me', 'Blowing in the Wind', 'A Taste Of Honey' and other things as well."

"It's the sort of things we did in our colour TV special. We build the audience, then we subdue them."

"Sorry Suzanne" marked the Hollies' first return to the chart since Graham Nash left to be replaced by Liverpool's Terry Sylvester. Their follow-up to "Suzanne" is already being worked on.

"We've written quite a few and we've also got a few from other people including Tony Macaulay. The choice is between three good possible singles. They're just very good commercial songs."

Do the Hollies deliberately set out to produce the certain sound that they are renowned for? "No, we just do a song as ourselves and we stick to a winning formula."

"We'd like to do a completely original album but I'm not sure if we're really strong enough. We'd like to think we are but it's a hard decision to make — we've got more than enough tracks for the album already."

"Our 'Hollies Sing Dylan' album is released this week and I think it's the best thing we've ever done. It's a great artistic thing for us and a lot of people seem to like it a lot."

What else have the Hollies got planned for the next few months?

"We're off to Sweden for 15 days on May 12. We hold an attendance record there — we played before 14,000 people in an open-air park. You have to be able to entertain over there — you can't just do hit, hit, hit. They're very folk influenced so they probably see a different Hollies than the English do."

With Allan, in manager Robin Britten's office were two familiar faces — Patrick Kerr of "Ready Steady Go" fame and Bob Carter, ex-Ivy League — both old friends of the Hollies.

Now known as "The Warm Sensation," Patrick and Bill have just released a new single "I'll Be Proud Of You" which Allan produced.

"I've known Pat and Bob for years," said Allan "and they've got a great act. They need a chance to be seen by a wider audience. I love producing and I'll be doing a lot more. It's so relaxing and creative."

"And it makes a change to be on the other side — producing instead of being down there singing your heart out."

Leo's hoping for a little grazing time

"It's unbelievable," said the sleepy voice on the phone from the States. "They keep screaming and shouting at the end of the numbers and the more they shout the harder we play. I cut both fingers on the guitar strings one night."

The sleepy voice belonged to a tired Leo Lyons, bass guitarist with Ten Years After, nearing the end of their third and most successful tour of America.

Everyone, it seems, wants to see or play with the British blues group. When they return they tour Britain, play Paris, appear at Montreaux, return to America in July for the Newport Festival and then go on the road with some of the Newport stars.

"There are plans for us to play with Woody Herman too but it's very much a matter of whether it can be fitted in to the schedule. It seems like we're on the east coast when he's on the west but he's very keen to do it."

"And we'll be playing with Roland Kirk during the Newport On The Road series. It should be great. He's really weird but a very groovy guy."

"The Don Ellis orchestra are weird, too. We saw them in Canada and we'll probably be playing with them. It's like a big jazz orchestra."

"I'm looking forward to coming back home. We're doing a concert tour with Jehro Tull and Clouds in about ten cities and we'll cut a new single and album."

"We'll be doing it on eight-track this time. All the other stuff we've done has been on four track. This is something we've looking forward to a lot."

"No, I wouldn't mind recording over here but I would have its problems. We've got good studios in Britain. I think they're certainly comparable."

"This tour's certainly had its highlights. Chic got arrested in LA on a jay-walking charge. He got thrown in jail for about three hours — with all the drunks — until he was bailed out."

"The reaction to us this time? — oh! Fantastic. We're using some new numbers but we're keeping it free and playing what we like."

"Everywhere's good — New York, San Francisco, Los Angeles — there's not really any difference between the audiences here and back home although they are a bit more aware on the West Coast."

"We're going to Nassau in the Bahamas for a few days which will be nice. I like California but the only relation you have to a place is the tie — we've only had a couple of free nights."

Leo, Chic, Alvin and Ric are hoping to find time for a holiday soon. Alvin hopes to buy a cottage and Leo wants a home in the Cotswolds where he can have horses grazing around him.

The only problem is that as strength to strength, breaking down the barrier between pop and jazz, the group won't be able to take the time off to enjoy their success! — R.E.

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THE BLUES

PAGE

Thirty years a team

BLUES partnerships have been before: Tampa Red and Georgia Tom, Leroy Carr and Scrapper Blackwell, to mention two of the best known from the past. And there are others today.

But none is likely ever to rival the longevity of Sonny Terry and Brownie McGhee, a folk blues duo who have become concert favourites in countries all over the world and who have celebrated 30 years as a team.

Long John Baldry has been announcing the anniversary on-stage during the B. B. King — Fleetwood Mac tour of which they are a part, and the news is warmly received.

Artists

Not simply because anything old or long-standing tends to get a round of applause, but because these artists are genuinely popular with British audiences, to whom they have brought a vast enjoyment and understanding of much American folk music during their many visits here since 1958. In their dressing-room at



SONNY AND BROWNIE: genuinely popular

the Regal, Cambridge last Thursday I had a celebratory Scotch with Brownie — Sonny has given up the noxious fluid since his illness in '67 — and asked how they were standing up to the strain.

"I've recovered from my arthritis," said Sonny, "and we're now working quite a lot and getting over to new listeners. How long will we go on together? I'll say about the next 20 years. We've no plans to split up."

"I was sick about half a year, you know, and the doctor told me not to drink too much, not more than one whisky a day. I thought: If I can't do better than that I won't drink anything. Once I thought I couldn't play without drinking but I found out better.

It don't take liquor to play."

Brownie filled in some historical data. "I met Sonny on a Sunday in April, '39. I say April 12, but only when it was the second Sunday that April when I first met him and Blind Boy Fuller."

When I said that most historians referred to an earlier meeting, McGhee was unconvinced. "No that's the date, because it wasn't a year before Fuller got sick and died and I found I was living with Sonny."

Working

"This is a very rare combination, guitar and harmonica alone, and we know how to work together. We've no intention of changing that, but just now we're working with a rhythm section: Panama Francis (drums), Jimmy Bonds (bass) and Ray Johnson (pno). They're on our new Blues Way album."

"We just finished Gerde's Folk City, a one month stand and we could have stayed two. Yes, we've changed things a little but we haven't gone out of our bag. My guitar is amplified now. That doesn't mean that we have to go onto the electric blues circuit, though."

How does the duo feel about travelling after three decades on the road?

"Wherever we're wanted, we'll go, and we're still on the wanted list," said McGhee. "Blues trends change, but we're still the foundation of what they're doing today. People look back because they realise modern blues has to be built on something."

Farther

"We're travelling farther now than when we were young, and we're travelling faster," Terry added. "The first time we came over was on a liner. This time we came by jet. Since '58 we must have been over 13 or 14 times."

"Yes," Brownie agreed, "everything changes. The appreciation is more than the first time, when we came over for Big Bill. It was a novelty then. Now it's pretty popular. We go on doing some of our old things, but with a rhythm section now. You see, we're still following the wheel of time." — MAX JONES.

WHAT'S BLUES LP OF THE MONTH? TURN TO PAGE 18



B. B. KING: 'We've played large auditoriums before but nothing like this Albert Hall'

B.B. brings the story of Lucille to the rescue

BY MAX JONES

EVERYONE knows — everyone, that is, who knows much about the blues of the younger generation — that B.B. King is among the most original and influential of all post-war bluesmen.

What they may not know is that the King off-stage, relaxed, and amiable, ambitious and intelligent, is just as attractive as the on-stage performer.

With 20 years of recording behind him, during which he has made close to 500 singles and 20 LPs, and sold about four million copies of his "Every Day I Have The Blues," he remains dedicated and unswerving to fight the good fight and be accepted as a Grade A human as well as "one of the greatest blues artists of all time."

As an ambition this may suggest a certain conceit. But really it isn't so. The most widely imitated of all contemporary blues guitarists, he has been described as "the dominant sound of the modern blues." But he has said: "I have a good band and I am the worst one in it. I keep the beat but sometimes I sing 13 or 14 bars in a 12-bar blues."

And the underdeveloped ego goes with a natural enthusiasm for the talents of others.

When he speaks of Eric Clapton, which he does often, his face and voice sort of glow with respect. Every time he's mentioned.

Django Reinhardt to me he either placed a hand on his breast or said words to the effect that Django was his hero."

And for Peter Graen, and others of Fleetwood Mac, his admiration is hardly less marked. During his announcement at the opening concert, B.B. referred to his pleasure at being able to appear on the same bill as Peter Green.

"These are real fine guitar players," says King, make him quite nervous when he hears them talk. It's his lack of musical education as part of the natural order, not defiantly but without too much regret, and mentions that he's gone through life learning from experience and, in particular, from talking to musicians and listening to records.

Backstage at Cambridge — where B.B. was once more "Live At The Regal," this time in England — he exchanged views with Peter Green.

Green would play a rhythmic pattern and say, for example, "This is something John Mayall brought back from the States."

Whereupon B.B. would take it up and the guitar would hammer it for a while. Various figures were demonstrated and King, sitting back on his chair with a satisfied smile, picked out a tune and explained: "Robert Nighthawk is the one who really made it. That's the cat, Earl Hooker did it too."

A little later, Long John Baldry — the show's compere — towered into the room to be suitably received by the blues king.

"God, man, you're so sharp. It was beautifully done... the way you brought the cats on."

Baldry, after arranging his own brandy supply, began playing and singing an old-time piece which sounded as though it went back to Big Bill Broonzy's childhood. King smiled his approval. "I'd never have believed it if I hadn't seen it with my own eyes," he confirmed, "looking at you it's incredible."

I asked if he'd been surprised by the amount of knowledge and appreciation evinced by the British citizens he'd encountered here. He said that he had.

"I'd never expected it. I never would have believed that people in England were so receptive towards blues. I felt that they would appreciate Eric Clapton because he's a native son. But how they'd respond to an outsider I didn't know."

"I hoped they'd like me, but I was frightened. Oh, I was scared. I've wanted to visit England for a long time, and when this tour was arranged I was really in a hurry to get here but frightened behind it that people wouldn't like what I do."

"It's just something that happens to a guy. You're out of your head, a bundle of nerves until you get out on the stage and hear your name announced and the people applauding."

"But you know that the people are courteous and nice to you even if they never heard of you until that day. Applauding when you're announced, that's being polite to a visitor."

"But after my first introduction over here I knew they'd heard about blues. And they were beautiful to me throughout the evening."

"We've played large auditoriums before but nothing like this Albert Hall. What was 12,000 people or more? I said I was nervous and it's really the truth."

"Look at that first string that went. I very seldom break a guitar string, only when I'm nervous. And I only put these on last week."

While he was changing the E string, B.B. had told the audience the story of Lucille, his guitar, and how it was named after a woman who caused a fight which came close to getting trapped.

When somebody complimented him on his handling of the broken string situation, B.B. explained: "It's all to do with experience. You may not become a great artist, but your wisdom comes with experience. In this case I

followed the advice of Jack Benny who says to let the public in on the joke."

"Anyway, I feel I couldn't have been treated better; there was never anything like that first concert. But remember I didn't do it all by myself. Duster Bennett and the others were all part of it."

"Then you mustn't forget my band. Most of them have been with me a long time and I depend on them. There's the drummer, Sonny Freeman from Houston, been with me 11 years. They all read well."

"But what I'm grateful for is that the people in England are accepting me for what I am. I don't think I'm the greatest showman on the stage, so I've got to get it from the roots. I mean, if they don't get me from listening they won't get me from watching, because I don't jump around much."

"Truthfully, I still feel something of a newcomer, well, compared with my cousin, Bukka White. He was one of the people who influenced me. He's been here already. There's been so many before me in this field. Even some of the fellers I've influenced have worked here before me."

This naturally brought Freddie King to mind. Quite a few Americans claim to be related to B.B., I understand, and others are said to be members of his family. When Freddie was last here, he explained: "We go as cousins but really we're not, though Albert is the same family."

Now I was able to sort things out straight from the horse's mouth, so to say. As always, B.B. reacted mildly and with quiet amusement.

"Bukka's the only one you'd know who's my family. None of the Kings are related to me. I wish they were, but they're not. Now Dr. King, I wish I'd been related to him. And Freddie, yes, we're good friends."

"Bukka is really my older cousin, and he used to take care of me when I was a young man. He was well known then and I used to think as a boy that I wished I could be like him. He used to play with that steel, but I

never could do it. "And T-Bone Walker, as far as I'm concerned, was a great influence. I think he is one of the greatest blues guitarists there is. He has a touch on the instrument that very few people can equal, and if I could have played like T-Bone I would have."

For much of his career, King has worked with hands. These hands, and his playing and singing, are heavily jazz-slanted to my way of thinking. I asked B.B. if he agreed, and he said he did.

"Well, I am somewhat jazz-influenced. When I was young it didn't really get to me. There, in Mississippi, where I grew up there weren't many radios — only the boss had a radio at that time, and not all of them. So you didn't have a chance to listen unless you were a house boy or something."

"But later on I went into town, to Indianapolis, Mississippi, and listened to juke boxes, and I started to dig jazz when I came to hear it."

"Django was the one, though. He was my favourite. How I got to know about him was this. One of my friends was in the services, stationed in Paris. He happened to bring a couple of Django's records back and let me hear them. As far as I'm concerned, he is still one of the leaders on guitar."

When I said goodbye to King he shook hands and said he was looking forward keenly to coming back here after his Continental visit.

"We really are grateful for the reception," he assured me. "To me, blues has always been at the bottom of the heap, but today it has emerged and is climbing. Your musicians, like Eric Clapton and the Rolling Stones, have made the people listen."

I find it funny that people in Europe seem to know more about blues than people at home, but that's how it is. Of course, things do get better. For years, blues singers never got on TV, for example, and not many got on now."

"In my case, I didn't get a break until Sid and I got together and he went to working for me. Things started to happen then, and in the last two years I've done more TV than I did in the previous twenty."

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Janis — breaking down the walls in Britain

She burst into the Green Room of the Royal Albert Hall like a cork from a bottle of just-opened Moët et Chandon champagne. Excited, elated and bubbling over, Janis Joplin couldn't have been more happy.

"We did it, we did it," she exclaimed. And a room full of pressmen ain't going to bring me down," Janis added. Indeed trying to would have been like attempting to tear down the Pyramids with a toothpick.

Janis had just left the stage after a triumphant British debut which had left most of the audience on their feet yelling for more. She hadn't expected it. Perhaps she had believed too much about the traditional British reserve. Certainly her hour of belting, grinding vocalising against her soul-slanted seven-piece backing group had created enough excitement and emotion to make a fair proportion of the audience forget their inhibitions.

"I don't want to offend propriety or anything, but if you want to dance, then that's what it's all about, right?" she told the audience. They responded by dancing in the aisles, in the boxes and on the stage.

"We've been incredibly thrilled, this audience was great. American audiences are getting too jaded," she said, bouncing around the Green Room, hardly able to contain her obvious delight at the reception she had received.



JANIS JOPLIN: 'We've been incredibly thrilled, this audience was great'



FRANK SINATRA: began singing in 1939.

Frank Sinatra crashes back into the chart

FRANK SINATRA is a man who has always strived professionally, over a career rapidly approaching 30 years in length, and privately, through several headline hitting marriages.

So it is no surprise to find him back in the Pop 30 with "My Way," arranged and produced by Don Costa. The song is almost a parallel of Sinatra's own life: the climb from obscurity to fame, the crashing descent back into despair and the determined drive upwards again from the nadir to the pinnacle of his career.

Frank Sinatra was born in Hoboken, New York, in 1915 of Sicilian immigrant stock.

Frank began to sing as a teenager and in 1939 was composer and singer at a small roadhouse in Engelwood, New Jersey called the Rustic Cabin. The house band was led by Harold Arden and one night — in mid-June, 1939 — Sinatra broadcast with the band on WNEW's Dance Band Parade.

In nearby New York, trumpeter and bandleader Harry James was listening to the broadcast and the warm, musical voice of the singer caught his ear. But the singer's name was not announced. The next night, James made a trip to the Rustic Cabin. He listened to young Sinatra sing and offered him a job.

Sinatra joined the James band as vocalist and in July 1939, he cut the first of a massive output of recordings spanning more than a quarter of a century. The song was "From The Bottom Of My Heart" on the Brunswick label and Frank took the vocal chorus on the number by the James orchestra.

He recorded 10 sides with the James band before word of this "new, skinny young singer" got around. Among the people who heard of him was Tommy Dorsey, who led a star band which was as sweet as the James band was hot. Dorsey offered Sinatra a job. Harry James realised that it was both a break for the singer and a much better paid gig and released Sinatra from his contract five months early.

Sinatra joined Dorsey at the start of an era when male vocalists were coming into their own. Sinatra, Jimmy Bowen, who led MM at that time: "Frank loved it the first time he heard it. I don't know if he thought it would be this big but when he and we were over the arrangement we discussed the kind of thing that could make it big. When Frank heard it was so high in the MM chart he was thrilled."

Eventually, on September 10, 1942, he left the Dorsey band and nine months later recorded his first sides for Columbia Records. Sinatra was launched as a solo attraction, becoming the idol of the young "bobbysoxers" to get female adulation on a massive countrywide scale.

Appearances all over America in theatres and nightclubs established Sinatra as a leading attraction — the old Groaner himself — Bing Crosby. A great rivalry grew up between the factions of each particular camp. But between the men themselves grew up a friendship which has endured to this day.

It was only a matter of time before Sinatra turned to films. He had made a number of small appearances in films like *Reverie*. With Beverly and two pretty dire movies featuring the Dorsey band — *Las Vegas Nights* and *Ship Ahoy*. He made his first feature appearance as a solo name in *Higher And Higher* and went on into films like *The Kissing Bandit*, *Take Me Out To The Ball and On The Town*.

But the public's fickleness is notorious. By the late Forties, Frank's popularity was beginning to wane. He was about to enter the lowest ebb of his professional life: a trough of unpopularity in which his records did not sell well. It was a time when the cynics confidently forecast that "The Voice" was finished for good. The big reversal of his dipping fortunes came when he got the coveted role of Private Maggio in the Hollywood film *From Here To Eternity*. The performance won him an Oscar.

Now, in the Sixties, Sinatra is one of the legendary figures of the popular music world. Revered by fans, respected by musicians of the calibre of Duke Ellington and Count Basie, he is very much a musician, and a world ranking one at that, as any of the star instrumentalists in jazz.

Three years ago, he had a number one record in Britain. Then 50, he released "Strangers In The Night," a great song which put him at the top of the MM Pop 30 for the first time in the history of the chart.

The song was written by Bert Kaempfert and produced by Jimmy Bowen, who led MM at that time: "Frank loved it the first time he heard it. I don't know if he thought it would be this big but when he and we were over the arrangement we discussed the kind of thing that could make it big. When Frank heard it was so high in the MM chart he was thrilled."

WE DID IT, WE DID IT

They were really getting into it.

Janis described this visit as a "promotion tour" and that she would be back as soon as she could.

"The concert scene on this European tour has been exciting, but this one was a little bit more exciting because it was, well, the Albert Hall, man. It was dynamite! Maybe it was because I broke through a wall I didn't think it was possible to break through! Everybody said don't expect any reaction but it was like a big hot rush, like a door opening, a new possibility, a kind of fresh air."

"It was like" — she paused searching for a phrase—"like holding onto someone and really exploring them. You can feel their hands on your back then all of a sudden they

have two more hands. It never occurred to me that pleasurable."

Then Janis decided to end the impromptu press conference. "I'm not sitting here talking to you, Jesus man, I'm going out to have a ball, I'm so happy, Jesus, I'm so happy."

As quickly as she arrived, she departed, rushing out of the room to round up the group and friends. From the corridor her voice came shouting back to us: "Jesus, I'm so happy, not even a roomful of pressman could bring me down."

The "roomful of pressmen"—all three of us—pocketed our notebooks, pens and toothpicks and departed slightly overwhelmed by this amazing young lady.

TONY WILSON

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MM16

JAZZ SCENE

Why I have settled here



BARNEY: "I want to be free to do the things I want to do."

BARNEY KESSEL, one of the highest-paid and most sought-after guitarists on America's West Coast, has played with enough star names to fill a jazz encyclopaedia. Throwing in a few at random, they include Charlie Barnet, Artie Shaw, Oscar Peterson, Billie Holiday, Roy Eldridge and Woody Herman.

by
Barney
Kessel

Strange, therefore, to many students of the jazz scene, that he should choose to settle in Britain, which he has now made his HQ for a musical foray on

the European music business.

Barney has, of course, already starred with success at Ronnie Scott's. And he'll be back there

from May 12 for three weeks opposite Jon Hendricks, and from June 30 opposite classical guitarist John Williams. "The BBC may be filming us for a

guitar showcase in colour," says Barney. Barney has already recorded in Britain. Two albums are scheduled for release on Polydor, plus a

single, "Frank Mills," from the Hair theatre show. One of the albums will also be a Hair showcase titled "Hair Is Beautiful." One album is with a trio, the other with a quintet. Both, of course, under Barney's own name.

But Barney hasn't yet quit the American scene for keeps. So why settle in Britain? It's just that he wants to expand his musical horizons. "I want to be free to do the things I want to do rather than the things I have to do," says Barney.

Though he can command the big money in the States, he feels that the opportunities for artistic development are wider in Britain. "There's very little acceptance in America for the type of music I want to develop," he says. He feels that audiences are generally more appreciative in Britain — and also in Europe generally.

ing to express himself in avant garde musical forms. "You have to keep progressing — be a part of the creative minds of NOW," he says — emphasizing that the word should be capitalised.

Though the temptations may be great for a person of his talent, Barney does not intend to get bogged down in any session chores as an anonymous, workaday musician. He will always seek his own directions with his own groups, or as a solo voice on his instrument.

It may come as a surprise to many, however, to know that he has made a highly successful incursion into the pop scene. "I've written several pop things," he recalls. "The only one that amounted to anything was a thing I wrote for Ricky Nelson. It was 'You're My One And Only Love' and sold 750,000 copies."

But even this venture did not lure Barney into the rewarding but often musically desolate wastes of commercialism. "I couldn't write pop songs to order," he avows. He believes that the type of creativity exemplified by the Gershwins, Vernon Dukes and Jerome Kerns of this world is not achieved by assembly-line methods.

And he speaks with the authority of a man who has been in the music business for more than 30 years.

Authoritative also is his assessment of Britain's jazzmen. Barney is unstinting in his praise about individual musicians like Tubby Hayes — "a great saxophonist."

But he still feels that sessionmen in the studios of Los Angeles or New York are the best in the world.

"Not all are from LA or New York," he says, "but this is where they merge. If

you can make a living as a musician in either of these places you just have to have tremendous ability."

If anything holds European musicians back from equalling this status, it is the evaluation of their own talents. Often, they have a secondary approach by leaning too heavily on American concepts and influence. Most people — whether they be musicians, writers or painters — are influenced.

But this doesn't mean they have to be "parrots." A guitar player could be mostly a single-string player. Then he might hear someone like Johnny Smith, and become aware that he could widen his playing by including beautiful chord work. He would therefore be influenced — but not necessarily become a copyist."

Sense

Barney considers that musicians need not lean on American music as a vehicle for jazz improvisation. "Europe has a greater history than we do," he says. "So why not draw upon your own compositions?"

He says this in no critical sense. He merely points the way that there are wide musical horizons yet to be explored and developed. And he had had the courage to skip the easy lush life of California to practise what he believes in. LAURIE HENSHAW.

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EXCLUSIVE!

Marriott & Frampton present HUMBLE PIE

When a new group is born naturally the Melody Maker is the first to know about it



STEVE: "this is fun house"

PETER: will play drums

SUPERGROUP is already becoming a drag term. It has inspired widespread confusion among MM readers, judging by the current contents of Mailbag. One enthusiast predicted "suppression music, is the music of the future." Maybe he meant that jam sessions of today will produce better groups of tomorrow. It would hardly be true to say jam sessions, usually momentarily exciting 12-bar rave-ups, are producing anything new musically. Last week we called the new Peter Frampton-Steve Marriott band, **HUMBLE PIE** a pop supergroup. "Bah," one can almost hear MM reader Ernest Drene mutter, reaching for his ball-point.

SCREENS

Steve Marriott and Peter Frampton are known pop idols, pretty faces, unable to play without the M.D.O. hidden behind screens. I know this for a fact. Yours sincerely, E. Drene. I know this for a fact — **HUMBLE PIE** are the most exciting new band I have had the pleasure of hearing in several convulsions of the planet. Extraordinary as it may seem, although their diminutive stature, not unpleasant features, and shamelessly long hair are liable to arouse ire in Mods, policemen and other purists, they can play a fair guitar and sing a nice drop of tune. All they ask is that their music be accepted or at least given

special report by Chris Welch

a fair hearing. They have both gone through long and often nerve-racking periods as teenage idols. They have enjoyed being pop stars — to an extent — and are grateful to their fans. But they are getting older. Peter is 19 and Steve 22. They both have a lot to say musically, and they want to say it NOW.

They also want Humble Pie to be accepted as a group, with each member given equal status. Their fellow members are Greg Ridley (bass) aged 22, and Jerry Shirley (drums), aged 28. They have completed their first album, due for release next month. And it sounds tremendous.

I spent a happy day with the group at their Essex hideaway last week, digging the new sounds, hammering tabla drums and eating ice cream. And that sums up the **HUMBLE PIE** approach: Have a good time and make some good music.

A hired limousine drove Peter Frampton, his girl friend Mary, drummer Jerry, record boss Ken Mervis and myself out to the secret cottage. Steve lives with his wife Jenny in a low-beamed old world cottage, surrounded by dogs and irritable farmers. The dogs irritate the farmers and the farmers irritate Steve. Already at the cottage when we arrived was tenorist Lyn

Dobson, who once laid siege to the jazz scene and has now dismissed that as "rubbish" and concentrates on sitar and Rute.

Steve and Lyn sat cross-legged on the floor and set up a cheerful whine of greetings. "This is fun house," explained a happy Steve, looking decidedly Russian in moustache and bejewelled belt.

What sort of a scene was **HUMBLE PIE** I inquired, while the womenfolk brewed tea, the menfolk wandered about toying with springs that walk downstairs and dogs that frolicked and scampered.

NATURAL

"It's a natural thing," began Steve. "I'm just glad all the secrecy is over. It all started on New Year's day when I rang Peter and asked if I could join the group; he was thinking of forming after quitting the Herd."

"We had a few plays and knew it would work right from the start. We wanted it to be basically a group where we could play what we wanted, and not what others wanted from us. We haven't got to stick to anything made a hit by the Small Faces or Herd. We just hope people will listen to us and like us. My Mum likes it and Andrew

Oldham likes it, so it must be all right!"

Lyn Dobson is working with us on the records and may also work with us on appearances. He's the only guy from the other music scene who doesn't look down his nose at long hair and beet roots. That's because he's a long-haired, beet-root himself!"

"The Small Faces? They'll be fine. Spitting has been the best thing for me and them. They won't be fronted by a teen scream idol who had to be showcased. They'll be mere of a group. The one guy they've got is very good, but I don't want to tell you who he is, because Mac will want to tell you."

Both Peter and myself have been pushed out to the front of our group and wanted to break out.

"The sort of thing we want to get together won't be all electric. We'll be using Fender, tables etc. We're excited about the album and when we had a blow yesterday for the first time (apart from recording), we were knocked out that it sounded like the record."

"We're going to work out a stage act that will feature electric and acoustic things. An hour of electricity becomes boring. Donovan can hold the Albert Hall for an hour with just his acoustic guitar."

BRIGHT

Said Peter: "We won't be doing normal gigs. We'd like to do concerts. We don't want to go through all the old scenes."

"The new group is incredible. It's all worked out so well. Jerry's really together as a drummer and everybody writes in the band. And Steve is getting into piano and sitar, as well as guitar."

Jerry, their bright and friendly 18-year-old drummer, says: "It's a big buzz for me being in this band."

"I started playing when I was about nine, gigging in the back garden wearing my shorts. One day a guy who was passing asked me to join a band. I left school when I was 14 and I've been playing drums ever since."

"I'm not a technical drummer. I think the important thing to do is lay down a beat and keep the band together."

Greg Ridley, ex-Spooky Youth bassist said: "I left them two months ago to join the new band. "I've been fooling around with the bass for about four years, trying to find a style that satisfies me. Steve suggested the name Humble Pie. It just sounded like a nice name and shows that we are all going to be equal in the group — not Steve Marriott and Peter

Frampton and two backing musicians.

"That's the way THEY want it. The pop star bit isn't relevant to what we are doing." The group then played me their product. Two sides of beautiful emotional and highly together music, called "As Safe As Yesterday Is" which is also the title track.

SOARING

Listening to the soaring voices of Frampton and Marriott and their coruscating guitars, the zooming bass of Greg and Jerry's closely-mixed electrically unpretentious drumming, I realised that along with Baker, Winwood, Clapton and Jon Hiseman's Colosseum Britain will have a triumvirate of new bands to startle the group world.



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JAZZ SCENE



NISTICO
lead tenorist

CONCRETE PROOF FROM WOODY'S HERD — POP AND JAZZ DO MIX

BY ALAN WALSH

AMID THE teacup controversy raging in jazz journalism on whether jazz and contemporary pop share common ground, along comes a musician with concrete proof that they do. Woody Herman's new Herd should end the controversy once and for all.

For here is a superb, racing, chasing big band in the old tradition brilliantly using the pop tunes of today for the bulk of its book.

Woody's new tour opened at the Pavilion, Hemel Hempstead, before a capacity, highly enthusiastic audience that included a balanced mixture of long-haired youngsters and grey-haired Herman devotees to hear the familiar, but ever exciting Herman band set fire to numbers that ranged from Aretha Franklin's "Say A Little Prayer" to "Four Brothers."

Woody—like fellow band-leader Buddy Rich, a master at finding brilliant young new musicians—has assembled what must be one of his best Herds of recent years. The shouting brass work still dominates and there is still the controlled, building excitement created by a young, but skilled rhythm section urged along by drummer Jack Ranelli. And the sax section contains two of the finest tenorists in the young stream of musicians: Sal Nistico and Frank Vicari on lead.

Previous Herds have lacked strength among the soloists, but Woody seems to have cured this problem with pianist John Hicks, a ferociously good trumpet player, Harry Hall and Bruce Fowler, an impassioned trombonist whose solos would not have been out of place in the Mike Westbrook band.

And, of course, Woody himself is occasionally superb in that department; his alto work tends to be a trifle sweet, but his clarinet and particularly his soprano sax work were among the solo highlights of the evening. Sharply dressed in velvet jacket and treads, Woody stamped his personality and experience on every number, whether he took a chorus of two or merely swung the band along with underplayed, but precise gesticulations.

Herman has been carrying the burdens of running a big band as a commercial proposition long enough to realise that you cannot rely on a nostalgic appeal to fill a concert hall. There will always be fans of the Herds who will turn out to hear each new tour. But it is new blood in the paid seats that matters. To this end, Woody has brought his book up to date, with tre-

mendous Richard Evans charts of recent pop tunes.

The Hemel Hempstead concert opened with a full-blooded "Say A Little Prayer," with the brass in full flight. Woody took a neat solo on clarinet as a warning to a searing taste of what was to come from Harry Hall on trumpet.

The band went on into "Shadow Of Your Smile," with tenorist Frank Vicari tenderly nursing the melody before bursting off into a spark-shedding solo. The next number, "Keep On Keepin' On," featured Vicari's tenor partner Sal Nistico.

Woody's soprano playing was highlighted on "Hard To Keep My Mind On You," which was taken at break-neck pace. "Light My Fire" took on new depth in the hands of the six-piece trumpet section, with Bill Chase and Harry Hall exploding along together. Nistico again impressed on "Lush," the Deep Purple number, while Chase turned in a delightfully warm treatment of "Somewhere."

Woody of course included "Four Brothers," which featured Nistico, Vicari, the alto tenorist Steve Lederer and baritone saxist Ronnie Cumber, and trombonist Bruce Fowler displayed a technical ability allied to a leaning on "Watermelon Man" towards the more free style.

Woody early in the concert promised us a Richard Evans "tour de force." It was "MacArthur Park," by Jim Webb—and as beautiful a treatment as you'll hear anywhere.

The first half of the concert featured a scratch group of British musicians, which took some time to get together but produced some fine jazz moments when it did. Led by baritoneist Ronnie Ross, it featured Tommy Whittle (tr) and Leon Calvert (flg), with Bill Le Sage on piano and vibes, Spike Heatley on bass and Tony Carr (dr).

Best of their set was Art Ellefson's "HS," Le Sage's vibes feature "Standyb" and a superb Ronnie Ross contribution on Hoagy Carmichael's "New Orleans."

Tubby's back, and this time he means business

BY CHRISTOPHER BIRD

TUBBY HAYES and excitement are synonymous. Big bands and excitement should be synonymous too, so that when Tubby decides to get a new one together the result is almost a foregone conclusion: one of the most thrilling new sounds on the British scene today.

And the verdict from a standing room only crowd at the Bull's Head and from the several hundred thousand listeners to BBC Jazz Club who caught them two days later last week must surely be that Tubby has done it again.

Lighter

Like Tubby himself the band is a few stone lighter than the last, "100 per cent Proof," one. Fourteen men, with only three reeds in addition to the boss himself, and three trombones and four trumpets in the brass section.

"The reasons are partly musical, partly economic," says Tubby. "The core of the Band is my own Quartet, which means that I have only got to find ten more guys. In the last band there was always the problem of depts outside the studio. I do tend to use the studio jazzmen perhaps more than some other bands do, but this time we've got it. So that unless there is something really exceptional going on in the studios, all the musicians in the band have promised that this one has first call.

Succeed

"I think that it is really going to work. The enthusiasm has been tremendous, and this communicates in the music itself. That is the most important thing if a band is to succeed."

When we were ready to go at the Bull last Monday — everybody was on the stand at eight waiting to start. It was the same after the break. It hasn't always been like that in the past, believe me. Besides, if you are carrying too many depts how can you enjoy the music. And that is one of

the main reasons for having a band like this."

Did he think there was an economic future for the band. "Well not like in the old halloo days of course, and I don't think any of us would really want that. Certainly I wouldn't, I like playing with the quartet too much for that. But I think there is a public for the bigger band, but it has got to be good, and well rehearsed. Maynard has proved that it can be done, and I hope we can be as successful."

"But what I want to do with this band is rather different to any of the big bands I've had before. There's quite a bit of money gone into it — copying, stands, management and that sort of thing — and I see no reason why we can't go into the late night broadcasting field as well as the jazz."

"Perhaps in the past producers have thought of me as only doing the wild jazz bit, but there is no reason why we can't develop a softer, rather more commercial, side if you like. If you can get that kind of work reasonably regularly then it definitely helps to hold the band together and the loyalty is there for the rehearsals and maybe, I hope, the odd tour."

Recalled

I recalled his thoughts of last year on the possible obsolescence of the saxophone section. When I had read about the new Tubby Hayes band, I had half expected a semi-pop image of some kind to be projected.

"It is a fact that I had that conversation with George Fame on this point, and I'm not the only one to have given it some thought. I see that Henry Mancini was talking about the same thing a few weeks ago as well."

"I love jazz saxophone writing and I myself have always written for saxophones. But now, as the library gets bigger I want more variety. Peter King is getting into flute. Brian Smith already plays soprano, clarinet and flute, as well as tenor, and of course we can always write Louis (Louis Stewart) the guitar player into the reeds, as well as into the brass. That's one of the great things about having him in. Not only can he do the piano comping part, but there is also the possibility

of extra colour in the sections from that particular voice.

"I want the library to build and I hope that a lot of writers will contribute."

It is pretty obvious that Tubby really means business with this one.

Example

"In the past I have tended to be too busy — when the Quintet was going, for example, things were always a rush, and arrangements sometimes suffered from a tendency to get churned out under pressure."

"Now there aren't so many jazz clubs so there isn't so much pressure with my present Quartet. I will be able to slow down more and give everything that much more thought, and of course one of the really beautiful things is the way that the Quartet — Louis, Ron and Spike — make up such a great big band rhythm section."

Before the gigs at the Bull and the BBC, drummer Spike Wells had never played in a big band before. His performance that I heard at the broadcast, and afterwards on a playback with Tubby pointing out all the finer points and grinning hugely at the result, was little short of unbelievable.

"Obviously we were a little nervous — Spike and me — that he would find it a bit hard going. But we needn't have worried. He is going to be something else in the big band field."

Younger

"This is because the younger guys like him, Johnny Marshall, and Alan Jackson, are getting up with their jazz. It shows in their playing and that's why although I enjoy a good studio date playing nice arrangements with a good conductor I never want to become completely absorbed in it."

"The success of the Clarke-Boland Band shows that we are in there with a chance. And not just this band — Johnny Dankworth, Stan Tracey, Harry South, Graham Collier, Mike Westbrook — everybody is making their own contribution. If only we can get the backing of Press, TV, and the whole PR bit I think the public will respond. And with the players and the writers there are about now we are certainly good enough."



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by Rosetti

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EQUALS BRING BACK 'HAPPY' MUSIC



LINCOLN GORDON

THE INHABITANTS of the MM's Fleet Street HQ are pretty used by now to witnessing the more bizarre manifestations of Britain's pop scene.

But even blasé heads clicked round as the Equals' Eddie Grant walked into the office for an interview. For Eddie really stands out these days—the tall young lead guitarist and songwriter has bleached his hair blonde! Startling and evocative of an earlier pop era when a certain gent named Heinz was spitting his pants on pianos all over the country.

And Eddie proved to be as cool as his coiffure when I asked him if he was worried that "Michael And The Slipper Tree" might follow their "Laurel And Hardy" into pop oblivion.

"No, I wasn't worried at all. I don't worry about much really. All you can do in this business is make a record as well as you can and wait and see if the public like it. "Laurel And Hardy" didn't make the chart when we released it as a follow-up to "Baby Come Back" but it sold over 100,000, so it can't be called a flop. What "Michael" has proved is that the public wanted the same sound from us."

But Eddie couldn't understand why "Michael," the song he co-wrote with Equals rhythm guitarist Lincoln Gordon, was not higher in the chart. "It's been selling steadily ever since it was released and we really expected it to go into the Pop 30 a lot quicker," he said.

SINGLE SUCCESS

Eddie and Lincoln got the idea for the song from the old song about a nutting tree. He re-hashed it and threw in the name Michael, which is the name of their road manager ("No, he doesn't get a percentage. If he's lucky, he won't get the sack").

But cool as he is about the success of the single, he admits the rest of the group were more concerned. They were more ready to worry about these matters, he maintained, stressing that he preferred the ulcer free life of non-worry.

Another hit establishes them more securely as a name group. "One big record isn't real security. We are sensible enough to realise that and keep our feet on the ground."

Eddie feels that the group has a long future ahead of it. "We won't break up in three years or five years. As long as the people want us we'll stay together. We believe in playing happy music and we've found that's what people want. We don't have no message in our music, no message at all, except enjoy yourself."

The Equals, says Eddie, still have a lot of ground to cover, many more countries to try out. "We'd like to go to places like Malaysia and Japan and Australia. There are big record and show markets there, but we'd like to go just for the interest of seeing those places, too."

What about America? "If "Michael" makes the top five here, it'll be rush-released in the States. It has more impact that way. Then we'll probably go over for a holiday and have a look at things over there."

"We had an offer to tour there when "Baby Come Back" was a hit but we decided we didn't want to go with just one hit behind us. But if we got a good offer now and the record was moving there, I think we'd go."

OTHER COUNTRIES

Did he anticipate any problems in the U.S.A. as the Equals are a mixed group of three coloured and two white boys?

"No, I don't think that'll be a problem as long as the music is okay. If it is, there won't be any hang-ups."

The group are already extending their horizons beyond Europe. They recently returned from a tour of Israel which they enjoyed and they are considering offers from other countries outside the European spectrum.

At home, Eddie is busy with his writing activities, both for the Equals and for other artists contracted to President Records.

"I have written some songs for several people, including Brian Auger and the Trinity and a group called the Explosive as well as for the Sunday Times, a group I manage and produce."

"We have a lot of ideas at President. What we are trying to do is turn the label into the British Tamla Motown."—A.W.

CHRIS WELCH FINDS OUT WHAT BRITAIN'S TOP 'OVERGROUND' GROUP ARE PLANNING

Now it's Pink Floyd plus the London Phil

PINK FLOYD with the London Philharmonic! That could be one of the more startling developments of '69.

The Underground group of two years ago, many silently predicted would succumb to an early demise, are still with us, more active than ever, and firmly Overground.

A couple of weeks ago they startled even their closest admirers with a concert at London's Royal Festival Hall that went far beyond the bounds of ordinary pop presentation.

Using pre-recorded tapes and other effects, fed through a massive stereophonic sound system they created sound pictures that either diverted or upset their audience.

Roger Waters, precisely-spoken, aesthetic-faced Floydian bassist told this week of their view of the concert's aims and success ratio.

"I thought the MM review was a bit over-generous," he choked over an early morning beaker of Scotch, wiping a wisp of hair from his eyes.

Cheated

"It was a nerve racking experience for us, and probably the audience."

"A friend of mine comes to see our normal stage act was very disappointed and felt cheated. He thought it was like paying fifteen bob to see us rehearsing. He was right in a way because we were rehearsing. The people were watching it happening."

"I was unhappy with the performance. In the first half we didn't get into anything. We just didn't have time to balance the sound. I would say twenty per cent of it worked, really well."

What kind of a machine do they use to obtain their effects?
 "The machine takes an electronic signal either from a tape, guitars or vocal mikes. We've got four units, but for example, you can put three signals into one unit and select any one with a switch. There is a joystick on the box and four outputs, each going to a 100 watt line-source amplifier connected to the speakers."

Concert

"What's inside the box is a secret, but as you push the stick around you can fade in and out the speakers placed all around the hall."

"What you need to do is take over the Festival Hall for a month, go down there every morning at 9 am and set the balances."

"We call the machine an Azimuth Co-ordinator. We had the idea of taking a signal and using it in a four-way stereo system."

"We approached a technician we knew who said he thought he could do it, and we used it for the first time at a concert at the Queen Elizabeth Hall. But the prototype was stolen about 18 months ago."

Since then we had to go through the whole thing with Syd (Barrett) leaving. Since Dave Gilmour (guitar) joined we have got better and better. Our show now is very together and professional."

"We could go on doing the same old numbers which are very popular and we would enjoy doing it, but that's not what the Pink Floyd is all about. It's about taking risks and pushing forward."

"We want to do other things. In June we'll be doing another concert at the Albert Hall and one at the Fairfield Hall, Croydon, on May 30. I think people will notice the difference by then."

"Among the other things we want to do is use an orchestra. We've already had preliminary discussions with the Royal Philharmonic and they are really keen. They really want to do it—huge buzz. We're also in contact with the Boston Philharmonic."

"It's not that we are such an incredibly successful group, it's just that our name has got about to people who want to do strange things. It's fun—that's what it's all about."

Strange

"What a strange thing for a 90 piece orchestra, into Berlioz, to want to work with us. It's a gas!"

The Floyd released "Point Me At The Sky" as their last single, which didn't happen.

"That was the last of the unknown singles. I don't know why we did it. It was a constructed attempt and it didn't happen. But we will be releasing another one—it can't do any harm."

"We've finished an album on which we have done a quarter each and a live album. We're negotiating with EMI to get them released as a double album to sell at fifty shillings. We hope to get that out as soon as possible."

"We also have an album of music which was the soundtrack for a film, but we'd like to play that one down. Here we go—all the excuses. Actually, I quite dig it. We did 16 tracks in five sessions, which for us is silly and they suffered from it."

Whatever happened to light shows?

"You saw our light shows back in the old days. They were probably as together as most, but it began to bore us."

"There are two types of light show, one where the lights are specifically concerned with the music as in Fantasia, and the more prevalent light show where you set up a load of equipment and many

projectors and do things over the group, pretty patterns that don't have anything specifically to do with the lyrics. We like the first kind, and maybe we can have it together in about five years, maybe two. It's a very difficult thing to do."

Ponder

"I lie in bed and ponder about it. I thought of using shadows and the things you could do with them. We're still trying to progress and while the last concert upset a few people we can't stand still. We're not an underground group—we're very much an Overground group!"



ROGER WATERS: unhappy with the performance

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 Presented in Aid of the Blind

Letter from America

by Julie Driscoll

Pye Records Producer Of The Month

John Schroeder



The Man

In 1965 John joined Pye as A & R Manager of the Piccadilly label. He had three hits in the first three months, with the Rockin' Berries, "Me in Town"; The Ivy League, "Funny How Love Can Be"; and Sounds Orchestral, "Cast Your Fate To The Wind". Incidentally, Sounds Orchestral was originally called the John Schroeder Orchestra, and "Cast Your Fate To The Wind" became a top ten hit in every country in the world, including the States, followed by the album, which had equal success. John won a silver disc, and was awarded the M/T Award in the National and International sections, presented at the Savoy Hotel for the best instrumental record of the year. This firmly established the Orchestra, who have nine albums to their credit.

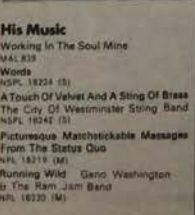
John then signed Geno Washington and The Ram Jam Band, with whom he made a live album called "Handclappin', Footstompin', Funky Butt Live", which became Pye's biggest seller for three years. The Rockin' Berries and the Ivy League continued their success with "Poor

Man's Son" and "Tossin' and Turning" respectively.

Gilron Ford joined the label and achieved chart success with "Dandy", his first single, and this was followed by "Run To The Door", his biggest single to date. David Garrick, who is very big in Germany, had two No. 1 records over there, selling more than a million copies between them. The first was "Lady Jane", followed by "Dear Mrs. Applebee", both of which made the charts here.

After two years, the Status Quo came through with one of John's biggest records to date, "Pictures Of Matchstick Men", which achieved No. 10 position in the States and won a gold disc for over a million copies sold.

John has recently embarked on something new in the guise of "City Of Westminster String Band" (a new orchestral sound) whose first album called "A Touch Of Velvet And A Sting Of Brass" was released last September. The second album, a Latin LP, is at the moment in the studios.



His Music

Working In The Soul Mine
MAL 833
Woods
NOV. 1924 (S)
A Touch Of Velvet And A Sting Of Brass
The City Of Westminster String Band
NSFL 1042 (S)
Picturesque Matchstick Messages
From The Status Quo
NFL 1211 (M)
Running Wild Geno Washington
to The Ram Jam Band
NH 1030 (M)

DEAR ALL,

Thought I'd just drop you a line and let you know what's been happening.

It seems like we have been away from home for ever. I feel completely cut off. I haven't read an English paper since we left home, so I don't have a clue about what's going on.

The first thing you notice with audiences here is their longing to participate. They want to feel they are part of what you are doing and are willing to give themselves to you rather than sit back coolly and wait for you to give to them.

BOOING

It never seems to happen one-sidedly. If you give everything to them they'll come right back and give all to you. If you give them nothing, they'll react just as hard by booing you off stage, or at least letting you know that they don't dig it. We haven't experienced that side of it yet, thank God.

It's really strange having to rethink your approach to an audience here and we're only just beginning to suss out how it should be done.

It's made me realise just how much I've got to learn as far as working with audiences is concerned. It's coming home to me just how little I know about these things. But they make you feel you want to work harder and that must be the best feeling in the world.

So far we've done Chicago, New York, Philadelphia, Boston, Toronto, Detroit, and we go on to the West Coast and to the sun. I can't wait to do San Francisco.

For the last couple of nights we've been playing with Chuck Berry and he really is FANTASTIC! This has been a prime example of the giving of both sides that I was talking about. Neither side takes anything. It's all give and it's great!

English audiences just don't give that way. Although we've always been lucky with audiences in England, there are very few that can be called really good audiences.

MINORITY

Those that there are should not be abused, but this country is so huge that a minority here would be a majority there, and this is why I think there can be an underground movement here and yet in England it just doesn't stand a chance or isn't given a chance.

Here, there are underground radio stations that just wouldn't be allowed to function in England. You wouldn't believe how the promoters of the gigs work here. They're so into what they're doing and so professional in the way they work. Their main concern is to get people they dig to be dug by their audience. And to make sure their audience isn't let down.



JULIE DRISCOLL: currently touring America with Brian Auger and the Trinity.

They like everyone concerned to feel at home — artist, audience, light engineer, deejays — and everyone works together. There's just nothing like this in England.

Some promoters there just want you to pull in the people to make their bread on the door and get you on and off stage as quickly as possible (they'll even go as far as putting all the house lights on before you've finished your show). Then they get you to clear out of the building as soon as possible so that they can lock up and get home to bed.

They disregard the fact that you have just sweated like a pig and must change into dry clothes before driving 150 miles home. I'm sorry to go on like this but you just don't realise until you get here what the differences are and I can fully understand why our groups are deserting the ship and coming over here.

MISSING

It seems such a shame that audiences in Britain are missing out in every direction. They're not given enough thought by promoters. They're not given a chance to respond in a way that would be to their advantage.

They're losing their best groups to America and the big shots in charge of television and radio are not giving the public what they want.

I'm sorry, but it's just such a sick scene in England, it really is.

Now to get onto the blacker sides of America. So far I've made it seem like the States has got it all sussed and everything is beautiful. As you know this isn't so.

The age gap between the young and old is really larger than in England and things are building up to such a pitch that something's got to give soon.

The police here are monsters. They arrest you on the spot for a minor driving offence and you get yanked off to the station. If you've got long hair, you're given a rough time.

Their fire-arms give them a big sense of power. If they

wave you down and you don't stop, the chances are they'll shoot at your tyres.

The feeling of violence in big cities is amazing. In lifts in all buildings they have a small mirror so that you can see before you get in whether or not there's somebody hiding in there, because so many people get raped or molested in elevators. They sell small personal alarms in Woolworths to put in your pocket or handbag because so much thieving goes on.

ESCAPE

To escape this, the young and young-minded turn to drugs and go around permanently stoned. They don't just smoke pot, which is in itself harmless, but they're all getting on to speed, fixing heroin, tripping and generally mucking themselves up. You wouldn't believe the state of most of them here.

Then when they've got to the state where they're hooked, it's too late to do anything about it, so they turn to robbing, stealing and violence to get supplies of drugs.

On television they're constantly showing riots which break out in universities or programmes on what's to be done about the colour problem, programmes where they discuss violence and prejudice. But the people discussing these things are so full of violence themselves, it seems to ooze out of the box. You wonder what the hell's going to happen in this messed up country.

Well, I think you've got the gist of how I feel about the United States. It's all pretty confusing really. I could go on about lots more things but I feel just about drained writing this much.

Love
Julie

SEX,

LIKE any bank clerk, bookie's runner or bacteriologist, a pop musician offered the chance of climbing into bed with a physically attractive girl is more likely to accept than to pack her off home to mum.

Unlike bank clerks, bookie's runners and bacteriologists, however, pop musicians — particularly those in a highly successful group — tend to get invited to bed with debilitating frequency.

"For the first time in your life," says Graeme Edge, 28-year-old drummer with the Moody Blues, "you find yourself with an ever-changing harem and, for a while, you lose all sense of proportion."

WORSHIP

The group explosion of five or six years ago was founded on this peacock display of tight-jeaned virility and persuasive polyxies, and it created a sexual symbolism so compelling as to produce a whole generation of predatory teenage girls who stalked their sexual prey with all the ruthless determination of black widow spiders.

The cult of sexual scap-hunting has had its final grisly culmination in the Plaster Casters of Chicago — and this is a measure of the moral disaster which has been wrought by channeling natural sexual appetite into the blind alley of plastic hero worship. All you need is sex, especially name sex.

The oppressively sexual climate created by the groups reached its pinnacle in 1964 when the Beatles made their first visit to the States. In November of that year the Moody Blues recorded "Go Now," saw it become a thumping No. 1 hit and Edge was suddenly plunged into the free-for-all backstage sexual scramble which was the hallmark of a group that had arrived.

It was a thoroughly disorientating experience.

WORSE

Graeme Edge recalls: "I used to watch the James Bond films and see him pulling beautiful birds right, left and centre and I'd be terribly envious. What chance do I have, I used to think, of attracting birds like that?"

But then, suddenly, he was attracting them — in droves, along with the other musicians.

"In December 1964 we were in New York for three weeks and, of course, the Beatles had made such an impact that British groups could do no wrong."

The American groupies, as the girls are called, are no new phenomenon. "In fact," says Edge, "the groupie scene in New York was ridiculous — probably even worse than it is now."

■ In Britain, they were gro...
America they're gro...
legion of girls who...
dressing rooms and...
in the States with...
shining out from th...
that they are availa...

■ These sexual cam...



Why embarrass my wife



GRAEME EDGE: "biggest mistake of my life"

The fact that the Moody Blues were staying for three weeks in the same New York hotel simplified things considerably for the groupies.

"All the girls had to do to get into our room while we were out was to bribe the maids. When we came back we found them in the wardrobes, in the bath, under the bed, behind the curtains. They'd pinch our shirts, cuff-links, ties — anything they could lay their hands on for souvenir."

And what does a 24-year-old young man from Birmingham do when he is confronted with the sight of

K, LOVE AND POP

in, they were called scrubbers. In they're groupies. They are the girls who haunt pop groups' rooms and hotel rooms here and rates with an obvious message out from their eyes: the message are available. Sexual camp followers abound in

Britain. But in America, they go to fantastic lengths to make contact with groups—particularly visiting British musicians.

■ They hide in hotel rooms, climb fire escapes in the middle of the night to the groups' rooms and compete against each other unremittingly for the privilege of sharing a group member's bed.

■ They are a social phenomena, providing a cartload of ammunition for the artillery of the anti-pop brigade who believe pop music is a major cause of everything from juvenile delinquency to drug addiction and venereal disease. The Beatles sing "All You Need Is Love" but the bigots obstinately hear "All You Need Is Sex."

■ But where do the groups stand in all this? The Moody Blues have seen everything in the last five years and in this frank and perceptive two-part interview with Jean Elliott, the Moodies' drummer GRAEME EDGE puts pop, sex and love into perspective.



Why should I be embarrassed to tell my wife I love her?

a dozen girls fighting for the honour of going to bed with him?
 "Let's own up," says Grame. "It was the biggest mistake of my life, but it was all so new. Some of us made it clear that groupies were welcome and when we'd frisked them to get our property back, we'd turn them all out — except for the ones we wanted to stay.
 "They'd come up the fire escape at four in the morning and hammer on the door. They were just as blatant then as they are now. They would walk through the door and grope you just like that — because they had to make their pitch fast with all the competition around. Well, you can imagine the effect it would have on any normal healthy bloke to be plunged suddenly into that kind of situation.

"After a while, when you've been playing James Bond every night for months, you start realising where it's really at. You stop pulling birds because you know that, after you've satisfied the physical thing, you'll find yourself lumbered, left with a chick who has nothing to say, with whom you have nothing in common. And you think, 'Why the hell did I bother?' I know it sounds blasé, but that's the way it is. That's how animal the whole thing is.
 "I think that anybody in that situation would go through exactly the same sequence of reactions if they had any feelings at all."
 However dissolute you

may think some musicians are in succumbing to the flagrant temptations of facile sex, Edge is convinced that his experiences with groupies have helped him achieve a proper sense of values in a world where values are consistently corrupted by the sex-charged message of materialism.

DURABLE

"I've got over the James Bond envy bit and I have a much better chance of achieving a lasting relationship with someone — a relationship founded on something more durable than an easy lay.
 "I'm no angel now, even though I'm married; but I haven't strayed since I've

been married. No doubt I will — but it will only be a temporary physical thing.

"What's so terrible is that I am in love with my wife, yet it embarrasses me to tell my wife I love her. The word "love" has become associated with sloppy sentiment. People's values have become corrupted."

All you need is sex . . .

"If everybody could go through the groupie scene, they'd get a true sense of perspective. But they won't get it from newspapers or television. So much of the advertising industry is based on the James Bond style sex dream. If you buy the right kind of petrol, you'll pull a bird who unzips her dress. They just hammer away at the physical side — and just think what that does to a 14-year-old mind. Come to that, think what it does to adult minds. The middle-aged guy turns away from the sexy bird on the telly, looks at his wife and thinks 'How did I get lumbered with that?'
 "And it's all so wrong. The message is that those model birds represent every man's ideal; but I've slept with some of these birds you see stepping out of fast cars and I can tell you that that isn't where it's at."

NEXT WEEK

'When the raving had to stop'

BLASE

"Often, while you made love to them, they'd say, 'Do you know Mick Jagger?' And of course you'd reply that you were a great friend of his. It's all very weird and gruesome — and that's why you grow out of it so quickly.

STEPPENWOLF

Born To Be Wild

Stateside/Dunhill SS8017

THE GODS

Maria (from 'West Side Story')

Columbia DB8572

PAUL KORDA

Seagull

(The West Coast Oil Tragedy Of '68)
 Parlophone H5718

LEE DORSEY

Ride Your Pony

Bell BLL1060 (re-issue of this great record)



GRAPEFRUIT

Around Grapefruit

Stateside/Dunhill SL/SSL5008

HOLLIES



DYLAN

THE ALBUM OF THE YEAR

Parlophone PMC/PCS7078
 (The Hollies' exciting interpretation of Dylan's great songs).



THE GREATEST RECORDING ORGANISATION IN THE WORLD

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

POP

BARBARA ACKLIN: "Love Makes A Woman" (MCA). Soulful pop from a singer whose vibrato occasionally gets out of control. There are some nice things even if some of the songs are a bit hackneyed.

ACTION PACKED SOUL (Action). A collection of soul stirrers from names like Clarence Carter, Bobby Bland and Bobby Day.

ANNE ANDERSON: "Emotions" (Philips). A talented Belgian singer with real style. The songs are mostly standards and she gives the lyrics full value.

ANDREWS SISTERS: "The Golden Hits Of The Andrews Sisters" (Music For Pleasure). These big hits from the 1940s have won remarkably well.

RAY BARRETO: "Acid" (London). Well played Latin rock from two trumpets and rhythm plus two singers.

ATCO BLOCKBUSTERS (Atco). This is another of those "sampler" albums featuring a host of names — including Arthur Conley, King Curtis, Vanilla Fudge, Buffalo Springfield and Iron Butterfly. A sweet amalgam of soul and hard rock.

SHIRLEY BASSEY: "This Is My Life" (United Artists). This is Shirley Bassey as her fans love her — emoting furiously with the fireworks exploding throughout the production. Tendency to a lack of taste, but an offering to make Bassey fans numb with identifying passion.

JOE BATMAN: "Riot" (Decca). An odd sort of Latin soul. Sometimes quite exciting but mostly pretty rough. Line-up has singers, two trombones, piano and assorted rhythm.

GILBERT BECAUD: "GB" (Decca). Besaud sings in English and sounds remarkably like Sammy Davis Jr at times. For those who like

their ballads given the full emotional treatment.

WILLIAM BELL: "Tribute To A King (Atco). Thirteen stand-out tracks from groovy Mr. Bell.

BERNADETTE: "A Girl Called Bernadette" (Philips). The girl has a nice, frisky voice, there are some nice songs and Johnny Archley's arrangements are excellent, though the backing voices get a bit gruesome.

ERIC BURDON: "Love Is" (MGM). What a shame this group broke up. They were making fine sounds in America without being able to break through here. Nothing they did was far out — just thoughtful but valid progressive rock.

JERRY BUTLER: "The Soul Goes On" (Mercury). Quite a lot of excitement from careful arrangements and Jerry slowing away.

JIMMY CAMPBELL: "Son Of Anastasia" (Fontana STL5598). Singer/songwriter Jimmy Campbell comes somewhere between folk and pop with his music. Simple arrangements, sometimes just a lone guitar accompaniment.

GENE CHANDLER: "There Was A Time" (MCA). The title track with its roaring brass was released as a single and is easily the best track here. It's above average soul, though, with some exciting build-ups.

CLARENCE CARTER: "The Dynamic Clarence Carter" (Atlantic). Well above average blues and soul man, with an excellent band.

CARTOONE: (Atlantic). Soft rock full of "poetic" lyrics, orchestral arrangements and coy tunes that start with lines like "Toy Jugg the fat boy on the corner fancies little Lorna Danne". Ugh. But it's terribly well done.

DON CHERRY: "Take A Message To Mary" (Monu-

ment). Big-voiced ballad singer — not the jazz trumpeter — croons through a dozen rather soporific songs.

PETULA CLARK: "The Best Of Petula Clark" (Pye). A dozen of Pet's most memorable efforts including "Colour My World," "The Other Man's Grass" and "Don't Sleep In The Subway." Recommended.

ARTHUR CONLEY: "More Sweet Soul" (Atco). Hard driving, relentless soul with a bright "Ob-La-Di, Ob-La-Da," to kick off with.

BING CROSBY: "Hey Jude/Hey Bing" (London). The Old Groaner keeps up to date with modern trends.

DESMOND DEKKER: "This Is Desmond Dekker" (Trojan). A good buy for followers of the "Israelites" fan. It has 12 songs for 14s 6d.

DENNY DENNIS: "Yours For A Song" (Ace Of Clubs). MM Pollwinning singer of yesterday on recordings made between 1939 and 1949. The rich voice still has charm though some of the arrangements haven't.

DEVIANTS: "Prooff" (Decca). Originally released on an independent label, Decca have wisely issued this fun work by London's only Underground group.

DION (London). Dion's voice has taken on a folksy edge and he has picked some nice, meaningful songs. A good album.

"FROM GENESIS TO REVELATION" (Decca). A Jonathan King produced group that changed their name from Genesis when a US group was discovered using the same, then changed back when another Revelation appeared. Between changes they produced some involved poetry rock.

A GALAXY OF STARS (Pye). All profit from the sales goes to the Abbeyfield Society

POP LP OF THE MONTH

Compulsive listening

A STRANGE and disturbing piece of musical commentary. It deserves attention not only because of its musical content but because of the insight it gives into American attitudes and beliefs, influenced, or tortured by race and war problems. In the States the old patriotism—jingoism—apparently remains a tougher and more dangerous bird of illusion than it proved in Britain.



DR JOHN: "Babylon." Babylon. Glavin. Black Widow Spider. Barefoot Lady. Twilight Zone. The Patriotic Flag Waiver. The Lonesome Guitar Strangler. (Atco 228 018.)

Pop music is well in the forefront of the crusade against unhealthy aspects of jingo-patriotism, with such manifestations as the patriotic-morality musical Hair. Very surprisingly Dr John

Creux is white. His voice has all the accents and intonations of a black singer. His language is hip Negro and so is his humour. As a singer his voice lacks technique and he wasn't saying such interesting things, could be exceedingly boring. But his intensity in castigating America, or "Babylon" is strong and compulsive listening.

Thoughtfully the lyrics are included in the sleeve. The music is odd—faintly menacing, faintly Charles Mingus of ten years ago with modern rock guitar. One of the most attractive tunes is the "refugee" Lady—a love song with largely meaningless lyrics.—CHRIS WELCH.

ELIS REGINA (Philips). The Brazilian girl who made a big hit at the 1968 MIDEEM in Cannes. A magnificent voice is let loose on a wide selection of Latin songs with tremendous verve.

MALCOLM ROBERTS: "Malcolm" (Major Minor). Competent and quite entertaining balladeering from Malcolm on some melodic songs.

RALPH ROBLES: "Taking Over/Conquistado" (London). Authentic-sounding Latin from trumpeter Robles, his two singers and group.

BARRY RYAN: "Sings Paul Ryan" (MGM). Paul has written some fine songs and the best are less pretentious than "Eloise." Must be a big seller.

SAME AND DAVE: "I Think You" (Atlantic). A good helping of sweet soul music from Mr Sam Moore and Mr Dave Prater, two of the newer and brighter stars in the American soul movement.

JOE SOUTH: "Introspect" (Capitol). Excellent work by the multi-talented Joe, who writes, sings, arranges and produces.

SPIRIT: "The Family That Plays Together" (CBS). Nicely varied set of hard, progressive rock and subtle ballads with arrangements by Marty Paich.

SWEET INSPIRATIONS: "What The World Needs Now Is Love" (Atlantic). One of the very best, and most underrated, soul groups with their Gospelling past shining through. Excellent.

SWEET PAIN (Mercury): Dick Heckstall-Smith lives! The saxophone monster pops up on a blowing session by top British blues people. Listen for fine vocals by Annette Brock and Stuart Cowell's guitar.

GRADY TATE: "Windmills Of My Mind" (Fontana). Grady, aka New York's top session drummer, will amaze his admirers with the quality of his singing. Tremendous.

TRAFFIC: "Last Exit" (Island). Souvenir of a dead group. The two best tracks were recorded live in America. Some of the balance is very poor.

THE TYMES: "People" (Direction). The Tymes grow on you and they owe a lot to arranger Richard Rome. A deeper approach than many groups.

CATERINA VALENTE-EDMUNDO ROS: "Nothing But Aces" (Decca). The multi-talented Miss Valente joins forces with Ros and his Orchestra. Together they make nice music.

VANILLA FUDGE: "Near The Beginning" (Atco). Easily the best yet from the Fudge. First-class group music, highly individual yet never too far out for comfort.

VOGUES: "Till" (Reprise). Sick and very professional singing on ten good songs. Not for teens, but pleasant in Four Aces-Four Lads mould.

WALLACE COLLECTION: "Laughing Cavalier" (Parlophone). Multi-talented Belgian group made of classical, jazz and pop musicians. Whatever these 14 tracks owe in ability to master a multitude of styles and the arrangements often border on the brilliant. Recommended.

WICHITA FALL: "Life Is But A Dream" (Liberty). Pile of records like "Crystal Rain" and "Life Is But A Dream" and the use of blues and swing. The sort of music that is becoming a cliché of 1969.

WYTING HOLT UNLIMITED: "Smiling Stars" (MCA). Growing instrumentalists by Eddie Young (sax) and Red Hill (drums) who work some of the best of their own group. Excellent piano and hard street soul fully.

the best of the rest...



ELVIS PRESLEY: "Elvis" (RCA Victor). Sound-track recording of Elvis's NBC-TV special is the nearest thing we've had to the King's live — a run-down of old hits — "Heartbreak Hotel," "Jailhouse Rock," etc — and plenty of atmosphere will sustain the faithful till the TV show arrives.



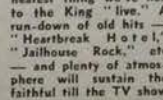
ARETHA FRANKLIN: "Soul '69" (Atlantic). Aretha backed by a big swinging band (Joe Newman's trumpet and David Newman's tenor contribute some telling obbligato) results in one of her jazzier albums to date. Electrifying versions of "Elusive Butterfly," "Ramblin'," "Today I Sing The Blues," etc.



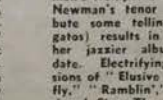
COUNTRY JOE & THE FISH: "Electric Music For The Mind And Body" (Vanguard). The best album to date from one of America's finest. Always a thinking man's combo, Joe McDonald, Bruce Barthol, Barry Melton, Chicken Hirsch and David Cohen excel themselves. Fine songs, arrangements and instrumental work.



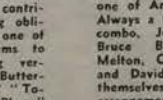
DUSTY SPRINGFIELD: "Dusty In Memphis" (Philips). Dusty's best yet, recorded in the States. Beautiful, soulful ballads with Dusty sounding all the better for holding herself in check. The recording is superb and the backings include some excellent string writing.



BUFFALO SPRINGFIELD: "Retrospective" (Atco). A dozen reminders of the glories that were Buffalo Springfield. Includes "Mr Soul," "Bluebird" and the best version of "Rock And Roll Woman" — after all Steve Stills wrote it.



THE MOODY BLUES: "On The Threshold Of A Dream" (Deram). The magnificent Moody Blues left the "pop" world long ago and this album is a further step away. It's a beautifully packaged album, supplying all the lyrics, with the music



GARY LEWIS & THE PLAYBOYS: "Golden Greats" (Liberty). Most of the songs were hits but it all sounds just a little dull.



LYNN COUNTY: "Proud Flesh Soother" (Mercury). Surprisingly bad American production featuring Steve Miller on organ, that sounds like Zoot Money five years ago.



GEORGE GUZMAN: "Introducing George Guzman" (London). Sort of Latin Soul from a group led by bongos player-singer Guzman. Nothing special.



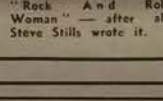
HAPHASH AND THE COLOURED COAT: "Western Flier" (Liberty). Fair example of one of our better underground tunes. Often ingenious and entertaining, just as often infuriatingly smart-aleck and coy.



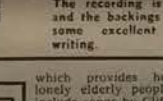
NOEL HARRISON: "The Great Electric Experiment Is Over" (Reprise). Most enjoyable album. When the song is sympathetic, he can cast an innocent little spell.



LEON HAYWOOD: "It's Got To Be Mellow" (MCA). Average soul with some pleasant ballad singing, too. Nice guitar in the backing group.



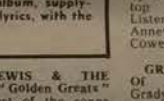
HITS '69 (Music For Pleasure). Another of those anonymous albums of recent pop hits, including "Boom Bang-A-Bang."



HOLLIES SING DYLAN (Parlophone). The Hollies tribute to Dylan is a somewhat mixed blessing. Some of the lyrics just don't come across with full force—sometimes due to being taken too fast. In fact, the Hollies' personalities emerge stronger than Dylan's. But there are some very nice things and the advent of Terry Sylvester has done nothing to harm those distinctive Hollies harmonies.



EDITH PIAF: "Edition 2000" (Columbia). Fine double album of the famed French singer. A must for collectors of Piaf. Expensive at £4 but there are twenty-six tracks for your money.



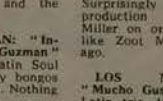
WILSON PICKETT: "Hey Jude" (Atlantic). Beautiful, soulful singing with the superb title track worth the price of the album.



KENNY RANKIN: "Mind-Dusters" (Mercury). Pleasant, light voice, nice arrangements and backing make a record full of charm.



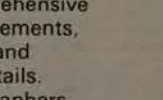
PETER REVES: "The Way I See It" (Decca). Action-packed Brown funk serious and cheerful. One of the great soul and funk songs today's pop fans



LOS MACHUCAMBOS: "Mucho Gusto" (Decca). A Latin trio doing its thing in glorious Phase 4 Stereo.



H. P. LOVECRAFT: (Philips). A second set by an interesting American progressive rock outfit.



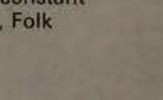
DEAN MARTIN: "Only Forever" (Music For Pleasure). Some of the good old good ones from the lazy-voiced Mr. Martin.



HILDEGARD NEFF: "Love For Sale" (Decca). Not one of the great singers, but Miss Neff's song-writing through the title track and others of the ilk is a taste worth acquiring.



PHYLLIS NEWMAN: "World Of Music" (London). An actress turns singer and sounds a little amateurish. A pleasant voice but the timing is somewhat square.



KALEDIOSCOPE: "Faintly Blowing" (Fontana). First group like to pronounce "lilia" as "lilietel" which give a more poetic air, or should one say, poetic? A soft rock world of rainbows, lyrics, chords, magic, and rhythm.

MELODY MAKER YEAR BOOK 1969

Your instant guide to the production, technical and business sides of light music. Now 228 pages with updated and more comprehensive information covering agents, recording companies, managements, producers, publishers, instrument manufacturers, dealers and so on — all listed fully with names, addresses and other details.

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FOLK LP OF THE MONTH

This is Joan Baez at her very best!

JOAN BAEZ: "Joan Baez" (Vanguard SVRL 19014); "Joan Baez Vol. 2" (SVRL 19015); "In Concert—Volume 1" (SVRL19016); "In Concert Vol. 2" (SVRL19017); "Farewell Angelina" (SVRL19018); "Portrait Of Joan Baez" (SVRL 19025); "Joan" (SVRL19027); "Joan Baez/5" (SVRL19034); "On Vanguard" (SVRL190). Suddenly it's Joan Baez and all the albums previously issued by Fontana are now released simultaneously on the Vanguard label. They cover the ten years of Joan's singing career and give a chance for collectors to catch up on anything missed before. For those who just want a sample, the 14¢ "On Vanguard" album is very good value.

THIS monumental double album from Joan Baez is the latest in her ten year recording and singing career. It's also one of ten albums that have been released in one go this month by Vanguard through Fontana Records. One is a sampler with tracks taken from the other eight, all previously issued. Obviously Joan Baez Month for Vanguard.

Most of the songs on the "Any Day Now" album have been recorded by Dylan—some like "Walkin' Down The Line," and "Tears Of Rage" have not.

Joan Baez has had a close relationship with Dylan and has recorded a number of his songs — "Don't Think Twice It's All Right," "Farewell Angelina," "It's All Over Now, Baby Blue" and "A Hard Rain's Gonna Fall."

Her treatment is, as always, confident, controlled



and clear. Certainly she is one of the best interpreters of Dylan's writing.

JOAN BAEZ: "Any Day Now," "Love Minus Zero/No Limit," "North Country Blues," "You Ain't Going Nowhere," "Drifter's Escape," "I Pity The Poor Immigrant," "Tears Of Rage," "Sad Eyed Lady Of The Lowlands," "Love Is Just A Four Letter Word," "I Dreamed I Saw St Augustine," "The Walls Of Red Wing," "Dear Landlord," "One Too Many Mornings," "I Shall Be Released," "Boots Of Spanish Leather," "Walkin' Down The Line," "Restless Farewell." (Vanguard SUR 190 38).

Although it is not indicated on the album cover—which has been designed

and drawn by Joan herself—at least part of this album was recorded in Nashville, if the musicians are anything to go by. They include Grady Martin, Junior Huskey, Pete Drake, Tommy Jackson and Buddy Spicker. Steve Stills and Dylan session man, Ken Buttrey, are also on some tracks.

There is a strong country feel about much of the album. "Drifter's Escape," "I Dreamed I Saw St Augustine," "Dear Land Lord" and "I Shall Be Released" are examples. "Walking Down The Line" gets a lightweight rock treatment, while "Tears Of Rage" is sung in an impressive unaccompanied way, with hint of gospel in the style.

This is Baez at her best, with material she understands and enjoys singing, and this album will stand a lot of playing. — TONY WILSON.



LEONARD COHEN: poetic lyrics

Mainly

BLARNEY FOLK: "A Touch Of The Irish (Emerald SLD34). Clancy-style approach from this Irish folk group on a selection of songs mainly from Ireland.

COLIN CAMPBELL: "Up Among The Heather" (Beltona LBS62). Scottish country dance music played by one of the leading bands in this field. Mainly Scottish market appeal.

Value

IAN CAMPBELL GROUP: "Sampler" (Transatlantic TRA SAM4). Tracks from previously issued Campbell Group albums making value-for-money listening. Plenty of variety with things like "The Cocklight," "Highland Harry," "One Eyed Reilly" and "I Know My Love."

LEONARD COHEN: "Songs From A Room" (CBS 63587). Cohen's lyrics are poetic, the melodies simple. Cohen isn't the greatest singer in the world but he presents the songs on this album effectively.

HERMANOS ZAIZAR: "Huapango" (London Globe GLB1049). Mexican songs in an updated native style featuring the falsetto singing of

the Zaizar duo backed by a modern mariacho orchestra. One for Latin American music fans.

LINDO, HONIS AND MICHELL: "Mexico" (London Globe SLB1050). Mexican songs based on the traditional forms of the country performed by this three-man group backed by an orchestra. One for Latin American enthusiasts.

NOEL MURPHY: "A Touch Of The Blarney" (Music For Pleasure MFPI287). Some old recordings from an EP expanded into an album with some more recent recordings. After his "Nyaaah" album, this one is a little dull and not Noel at his best. Songs include "Master McGrath," "Galway Race," "Patriot Game" and "Rocky Road To Dublin."

BUFFY SAINTE-MARIE: "Little Wheel Spin and Spin" (Vanguard SVRL19023). Re-issue of an old Buffy album. Tracks include "House Carpenter," "Waly Waly," "Timeless Love" and "Sometimes I Get To Thinking." Bruce Langhorne, Eric Weissburg, Pat Sky (gtrs) help out on some cuts.

Miss Sandie Shaw Introduces Heathmore

Her New Discovery



1969

Home Isn't Home Anymore

74 17734

Her Latest Single



1964

Think It All Over

7N 17726

A Chart Bound Double Header From Pye



BLUES



"LOWELL FULSON" (Arlhoolie R2003). Soon to be here on his first tour, Fulson should arouse blues buffs' expectations with this LP though it features the old Fulson music, mostly vocal-guitar supported by rhythm guitar. Some of his best.

HOWLIN' WOLF: "The Howlin' Wolf Album" (Chess CRLS4543). This is the one Wolf didn't want to make, and it's not surprising. A messy, non-swinging, untogther group does little to bolster up his efforts. A lot of good songs gone to waste.

Styles

LEADBELLY, JESSE FULLER, DR ROSS, ETC.: "The Mike Raven Blues Sampler" (Transatlantic TRA 5485). Mike Raven, following up his "Blues Show" LP, introduces sundry blues and related styles on this album. Good music by the above plus Memphis Slim, Lightnin' Spoon and others, but the chat may soon pall.

GORDON SMITH: "Long Overdue" (Blue Horizon 7-63211). Good debut album from this young British singer and guitarist. Instrumental work is good and varied. Fleetwood, Mac's Peter Green, John McVie and Mick Fleetwood help out on some tracks.

Varied

"THE MUDDY WATERS BAND" (Transatlantic-Doughlass 188). Guitarist Luther Johnson and harmonica player George "Mojo" Buford are featured with the Waters band on a couple of interesting and varied sides. Good Chicago-style blues as can be expected from Muddy and the band.

BLUES LP OF THE MONTH

Putting you on the right track



BLUES means many things—a song, a dance, a music form, an emotional mood or a way of playing jazz—and to-day there must be large numbers of people looking for enlightenment on the subject. "The Roots" will put them on the track.

The music on this double-barreled album includes the folk blues of the country and city, spirituals and gospel song, bar-rehouse piano, New Orleans and Kansas City jazz based on folk blues, Cajun and Zydeco styles, white country music and bluegrass, revivalist folksong and—farthest out by a mile or two—avant-

"THE ROOTS OF AMERICA'S MUSIC" Fred McDowell; Snake Eye On Down; Mance Lipscomb; Sugar Babe; Black Ace; New Trill; Warren; Alex Moore; Jus. Brown; Big Joe Williams; Greystone; Blues; All Son Jackson; Roberto John Jackson; Going Down in Georgia; On A Horn; Guitar Slim and Jelly Belly; No More Hard Times; Lowell Fulson; Cover Blues; Mosey Dee; Walked Down So Many Turnouts; Jake Boy Bonner; Going Back To The Country; Lightnin' Hopkins; Tom Moore Blues; Big Mama Thornton; Unlucky Girl; Clifton Chenier; Louisiana Blues; Leroy Williams; Know You Hear Me Calling; Johnny Young; Wild Wild Woman (Arhoolie R2001).

"Gospel And Jazz and Country, Cajun And Folk." Bukka White; Jesus Died On The Cross; Jesse Fuller; Amazing Grace; Rev Overstreet; In A Soldier In The Army Of The Lord; Robert Shaw; The No. 1; Kid Thomas; Eh La Bos; Joe Turner; Old Piney Brown's Gone; Luna; Niaboo In The Cross; J. E. Mooney; Run Mountain; Del McCoury; Dreams; Hodges Brothers; Carroll County Blues; Lutherin; Darbonne; Crowley; Wertz; Nathan; Ashiter; Cajun Two Step; Alice Stuart; Once I Had A Sweetheart; Crookings; Charles Gilreath; James Campbell; Ricky; House Don't Go (Arhoolie R2002).

garde fusions as practiced by a San Francisco group of '67 named Luna.

It's a full house and no mistake: 31 performances, in stereo, taken from available Arhoolie LPs by the artists involved. And they are offered in a strong open-out album with plenty of detailed information, a 14-photograph in a strong open-out album with plenty of detailed information, a 14-photograph front cover and (inside) a hefty Pete Wilding essay and brief sketches of each artist or group.

A point I should stress is that the contents stand up as fine music. Students and young collectors will learn much, no doubt, from the range of the stuff and the way it is presented. But that is a bonus they get. Hard cases may fib at the country music, but this section (and the French Cajun things too) ought to open some of the more conservative blues ears.

The pay-off is this: play the LPs from end to end and you are in for a meatier, more varied listening experience than can usually be derived from a big blues selection. And the artists that knock you over can then be bought at full-album strength.

I would like to write reams about individual tracks but it can't be done. McDowell's voice and guitar register strongly on these '64 recordings; Lipscomb, Son Jackson, John Jackson and Lowell Fulson do likewise. In fact the Country Blues first side is wholly enjoyable.

Side two, starting on the admirable vocal and piano of Mercy Dee with trio support, surveys the city blues, though with Hopkins' guitar-vocal technique on show here it would be hard to draw a line between town and rural blues. The swinging accordion of Chenier is one highlight.

The second record kicks off with good roard Bukka White, then Fuller's wild guitar solo version of "Grace." Shaw's piano and the lusty Joe Turner with Pete Johnson and band are further highs. Luna I can leave alone.

So finally to Mainst's Mountaineers, sundry country fiddlers, the Cajun (Acadian) brigade and hillbilly odds and ends. Some of it is not too strong, and I image the tougher country styles will make new friends. You can get this little lot through Continental Record Distributors for £2 11s. 2d.—MAX JONES.

FULLER good music



WOLF non-swinging

POP

MINI LP SUPPLEMENT

INSTRUMENTAL



MAYNARD FERGUSON: featured on the Vic Lewis album

BILL BLACK COMBO: "Soulin' The Blues" (London). Sockin' rock standards played with a massive beat.

"COLOUR ME INSTRUMENTAL" (Morgan). Two-package album of assorted instrumental sounds. Not a lot of excitement.

THE EXCURSION: "Night Train" (Morgan). Another anonymous organ-brass-rhythm group though there are some exciting moments.

THE EXOTIC GUITARS: "Those Were The Days" (London). Pleasant guitar versions of recent and not-so-recent hits.

GOLDEN CHANSON (Regal). This features the rather lumbering Royal Grand Orchestra on titles like "La Mer," "Hymne A L'Amour," "Domino." A bit heavy.

KOOKIE FREEMAN: "Love in Velvet" (Ace Of Clubs). Smooth dance music on a well-worn selection of popular tunes.

BERT KAEMPFERT: "My Way of Life" (Polydor). Atmospheric orchestral music by Hamburg's top bandleader, who has managed to acquire a sound of his own, on standards like "Mister Sandman" and "Stomping At The Savoy."

PHIL LANGTON TRIO: "Can't Take My Eyes Off You" (Regal). This features Johnny Harrison at the Lowrey organ and though it's pleasant enough, it falls a bit over a whole album. Just not enough variation. Tracks include "A Lover's Concerto," "Don't Get Around Much Anymore."

VIC LEWIS ORCHESTRA: "My Way, My Way" (Nems). Six of one in Lewis' "Russian Suite," an evocative, delicate piece, containing five musical sketches. A work of lasting beauty. The other side is devoted to some more modern pieces—notable for the fine trumpet work of Maynard Ferguson.

MAINTOVANI: "Memories" (Decca). Yet more of the Mantovani strings this time on a standard.

THE MANTOVANI SCENE (Decca). Another superbly recorded album from the maestro—sounds great

in stereo. Numbers include "Delilah," "Those Were The Days," and "By The Time I Get To Phoenix."

RAY MIRANDA ORCHESTRA: "Latin Ole" (Deram). Stereo Latin instrumentals utilizing quite a wide range of orchestral sounds.

WILLIE MITCHELL: "On Top" (London). Good, danceable instrumental rock with

nice tenor from Willie's brother James.

NELSON RIDDLE: "The Contemporary Sound Of Nelson Riddle" (United Artists). Master arranger Riddle touches the likes of "Light My Fire," "Gentle On My Mind," "Stoned Soul Picnic," "Where Do I Go" and eight others with style and taste.

The Moody Blues On The Threshold of a Dream

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now you know that you are real, show your friends that you and me belong to the same world, turned on to the same world have you heard?



DERAM

12" Stereo or Mono LP Deram Records, Decca House, Albert Embankment, London SE1

STAGE & SCREEN

"THE BOY FRIEND" (Ace Of Clubs). Sandy Wilson's long-running musical send-up of the '20s with a cast including Kathy Read, Laurel Veitch, Susan Swinford and Robina Beard.

FIDDLER ON THE ROOF (Decca). Yet another album of "Fiddler" music (this one has Stanley Black conducting and the leads sung by Robert Merrill and Molly Picon).

GREAT FILM THEMES No. 4 (Music For Pleasure). Eleven slick arrangements of themes which have been done just that bit too often.

"GREAT WESTERN FILM THEMES" (United Artists). Soundtrack themes from movies like The Magnificent Seven, High Noon and The Hallelujah Trail. Conductors include Elmer Bernstein, Andre Previn and Frank DeVol.

LEROY HOLMES: "Cinema '69" (United Artists). Lush arrangements of great music themes by the master of movie music magic.

TOMMY KINSMAN: "The Big Shows" (Fontana). Dance band versions of songs from shows like Fiddler On The Roof, Mary Poppins, The Dancing Years and Mama.

DUDLEY MOORE: "The Music Of Dudley Moore" (Decca). Moore's music for his film 30 Is A Dangerous Age Cynthia. He sings in funny voices, plays jazz piano, features orchestral ballads and generally covers a wide musical spectrum.

OH! WHAT A LOVELY WAR (Paramount). Those with the original Stratford cast recording may feel this lacks impact but nevertheless this



DUDLEY MOORE: covers a wide spectrum



NILSSON: songs and music for Skidoo

is a memorable collection of a unique musical and cinematic experience.

THE PRIME OF MISS JEAN BRODIE (Stateside). The rather pleasant words and music of Rod McKuen from the film. If you saw the film and dug the music, here you are.

"SKIDOO" (RCA Victor). Nilsson's songs and music for the new Otto Preminger all-star film, arranged and conducted by George Tipton. The composer is well featured and there are some nice songs. Unlike most soundtracks, it stands up even if you haven't seen the film.

HUMOUR

LORD BUCKLEY: "Buckley's Best" (Liberty). The late, great, preposterous Lord Buckley, once one of the "in" humorists. These seven tracks explain why his

jazz-talk caperings never fail to have the faithful falling about. Contains a version of his masterpiece "The Naza." W. C. FIELDS (Liberty). One of the greatest comedians

of all time delivers "The Temperance Lecture" and "The Day I Drank A Glass Of Water," with a Man West song thrown in for good measure.

JAZZ LP OF THE MONTH

The heyday of bebop

RED RODNEY-LENNIE TRISTANO "Bebop." (Cont. And A Soulful Beat) (Mercury 141) **CHERRY ANDERLEY (Mercury International SMWL121027)** Early work from Cannonball's album that was still very much under the influence of the bebop player. Virginia, no-nonsense jazz with brother Nat lending a hand and some nice, bluesy piano from Junior Mance.

NAT ANDERLEY "The Saverger" (Milstone MSP 919) A pleasant record with Nat's beautiful line on piano and Nat's knowing sense of humor. Turrentine Joe Henderson who makes things pop along. Second choruses on some tracks is Mel Lastie.

CHRIS BARBER, ACKER BEEK, SIDNEY BECHT "Barber, Bink And Bechet Donegan" (Saga EMS 5084) Three for the price of one bargain LP is on offer here. Plus Lennie Donegan and Mincy Sunshine with Barber and Joe Sullivan with Bechet, who plays clarinet as well as soprano. Mostly live performances.

BILY REIDERBECK, SUNNY BERIGAN, JIMMY McPARTLAND "Hot Trumpets 1924-37" (Historical Records HLP28) Historical records now available from the import shops come interesting and rare samples of the three brasses. A different take of Bill's "Deep Down South" is included as are checks of Berigan's 37 band.

PERRY BRADFORD, CLARENCE WILLIAMS, ULLIE POWERS, ETC. "New York To Chicago 1935-28" (Biograph BLP12007) Early jazz recorded in New York and Chicago between '23 and '34, by such groups as Bradford's jazz Phools and Tiny Tarnham's Forty Five makes a fascinating collectors' set. Well re-mastered.

JAN CARR-TREVOR WATTS-JEFF CLYNE-JOHN STEVENS "Springboard" (Polydor Special 545 007) Made three years ago, this would have stood many people on their heads if it had been issued then. Now much of the "free" movement is a part of the everyday vernacular. But these four musicians are among our best and do right the delay in release the music still comes across as fresh and strongly individual.

CHICAGO SOUTH SIDE VOL. 2 (Historical Records HLP30) Features Chicago residents of 1927-29 including Jimmy Noone, Johnny Dodds, Tiny Tarnham, George Mitchell, Natty Dominique, Willie Lightower, and Jimmy Byrde. For diehard collectors only.

AL COHN-ZOOT SIMS "You To Me" (Mercury SWL11030) Once again the two tenorists display extraordinary empathy as they romp through some nice arrangements. And he make it all sound like great fun.

SIDNEY DEPARIS "DeParis Dixie" (Blue Note



have worn remarkably well and serve to re-examine some of the big names of that period.

Red Rodney comes over as a fine, lyrical jazzman, particularly on the tracks with the two top singers, Lambert and Stewart. The rhythm sections, too, are better than many from that era. Eager and Chaloff were, I believe, rather overrated and it is Hall's piano which sounds freshest today. The arrangements were both smooth and spirited, though they probably sound dated to those reared on post-Coltrane jazz. Among the themes are an early Gerry Mulligan ("Elevation") and Al Cohn's "The Gool."

If the Rodney tracks still sound good, it is the Tristano performances which make this such a fascinating album. In fact, I will personally offer up prayers each night for Mercury Records, for making these tracks available again.

Tristano, as Morgan points out, didn't really belong in a hop, or any other, category. He is one of the real jazz originals whose style of playing and writing was years ahead of his time — I'm not sure we've caught up with him yet.

On these performances he combines a superb technique with an entirely original approach to improvisation and the way he and Bauer included their penchant for counterpoint foreshadowed the Gerry Mulligan Quartet by a good many years.

Anything by Tristano repays constant listening and the more I play these tracks the more I find in them. Bauer, too, deserves praise for being, with Lee Konitz, one of the very few who sounded utterly at home with the remarkable Tristano. — B.D.

and the best of the rest . . .



JOHN COLTRANE "The Atlantic Years: Volume One" (Atlantic 588 139) Hard on the heels of Volume 3, this is a repackaging of "Bags and Trane" featuring the late great tenorist with Milt Jackson. First-rate jazz from both men with Trane in very relaxed form. Hank Jones (pno), Paul Chambers (bass) and Connie Kay (drms) make up the group.



CHARLES MINGUS "Reincarnation Of A Lovebird" (Atlantic 587 166) More indisputable Mingus, this time with Jimmy Kasper (tmb), Curtis Porter (alto, tr), Wade Legge (pno) and the ever-present Dannie Richmond. More than ten years old, but the turbulent "Haitian Fight Song" and Mingus' tribute to Charlie Parker "Reincarnation" should be in every collection in the land.

B6501 Another vital collection of traditional jazz from the Blue Note archives, this features the DeParis Jazzmen

ART HODES "The Funky Piano Of Art Hodes" (Blue Note 86502) One of a series of "specially engineered" reissues in Blue Note's Jazz Classics, this offers gully, personalized traditional jazz by the pianoman's Trio, Blue Five, Back Room Boys, Hot Seven, Chicagoans and Blue Note Jazzmen. Lovely honest Dixieland-Chicago from the mid-Forties.



ROLAND KIRK "Left And Right" (Atlantic 588 171) An impressive set which established Kirk as a composer and arranger as well as a unique instrumentalist. One side presents his "Expansions" with a 12-piece band that has the Mingus touch in its wild excitement. Side two presents Kirk on assorted instruments demonstrating his prowess as a ballad player.

of '44 and Stompers of '51. Vic Dickenson, Ed Hall and James P. Johnson are among those on the memorable early

OSCAR PETERSON "With The Jazz Giants — Sonny Shitt, Coleman Hawkins, Ben Webster" (VSP 31/32) A Veronese's chance to catch up on excellent Filibus sets by Hawkins ('57); Shitt ('59), each working with Peterson quartet or two, is offered by this two-LP reissue. Shitt's tenor as "Moton's Swing" is best-ever stuff.



EDMOND HALL "Celestial Express" (Blue Note 86505) The late and great jazz clarinetist swings and expresses himself in his urgent, individual way on five tracks by the '41 Celeste Quartet and four by the All Star Quintet. Charlie Christian shines on the first side, too.

version. **EDMOND HALL, ART HODES: "Original Blue Note Jazz, Vol. 1" (Blue Note**

B6504 A lot of choice small-band jazz was captured by this label in the Forties, and this first volume gives five tracks by Hall's Blue Note Jazzmen with DeParis, Dickenson and drummer Big Sid. A marvellous "Night Shift Blues" is included. The other side holds five by Hodas' Jazzmen. Another stout combo in the classic style. A gem for traditionalists.

EDDIE HARRIS: "Silver Cycles" (Atlantic 588177) If you can stand the sound of electric saxophone there are some nice arrangements and all-star hackings which include choir and strings.

TED HEATH AND HIS MUSIC: "Swing Is King, Vol. 2" (Decca Phase 4 Stereo PFS4146) Typical Heath — brilliantly played with all the precision of a guards' parade. Not memorable jazz perhaps, but fine big band music. Titles include "Opus 1," "Apple Honey" and "Intermission Rite."

JOE HENDERSON: "Tetragon" (Milstone MSP9017) A worthwhile import with Henderson at his very best backed by a rhythm section that includes, at various times, Don Friedman (tr), Kenny Barron (pno), Ron Carter (bss) and Jack De Johnette or Louis Hayes (drs). Highly recommended.

JUNIOR MANCE "Live At The Top" (Atlantic 588179) The Chicago pianist rolls and prances in funky keyboard vein on two long trio titles, recorded live by the Top Of The Gate in September '68. David Newman joins the group on tenor ("That's All") and fine (and funny) poems for side two. Everywhere a beat.

LES McCANN: "Much Les" (Atlantic 588 176) Les plays rather polite piano here, sometimes with strings, sometimes with his trio (including Leroy Vinnegar on bass) and sometimes with timbales and conga. None of it taxes the ears on the imagination.

JAMES MOODY-GEORGE WALLINGTON: "The Beginning And End Of Hop" (Blue Note 86503) Blue Note reissue set, possibly more interesting historically than musically, but there is still a great deal to enjoy in these Moody 1948 and Wallington 1954 sessions. Dave Burns, Cecil Payne, Art Blakey, Kenny Clarke, Frank Foster and Oscar Pettiford are among those present.

GERRY MULLIGAN MEETS PAUL DESMOND, JOHNNY HODGES (VSP 33/34) Pleasant relaxed jazz from three saxophone giants. Hodges' sides are beautiful. It's a nice change to hear him with a small group. Sessions took place in 1957 and 1960.

CHARLIE PARKER "Volume 6, Bongo Hop" (Saga ERO 8052) A fine bargain-price reissue set of vintage Parker in company with Miles Davis, J. J. Johnson, Wardell Gray, Howard McGhee and others. Recorded in 1946 and 1947.

RAY CHARLES: "Ray Charles In Person" (Atlantic 587 164) Vintage Charles from 1959 — including the classic version of "What'd I Say," "Yes Indeed" and "The Right Time." A must reissue from the period when Charles' potency was at its peak and before the currency was debased somewhat.

ELLA FITZGERALD-LOUIS ARMSTRONG: "Ella —

JAZZ LP SUPPLEMENT



CANNONBALL: no-nonsense jazz



RONNIE SCOTT: taking the honours



JAMES MOODY: great deal to enjoy

Tracks include "Relaxin' At Camarillo," "Cool Blues" and "Bird Feathers."

OSCAR PETERSON: "Action" (Polydor 58318) Privately recorded in Germany in 1963 this has the trio of the time, Peterson, Ray Brown and Ed Thigpen at their very best.

RONNIE SCOTT AND THE BAND: "Live At Ronnie Scott's (CBS Realm Jazz 3266) Not quite the smash we all thought would be, nevertheless Ronnie's band comes across well with John Surman, Kenny Wheeler and the boss himself taking the honours. Surprisingly, the "live" idea seems to have backed here.

SHIRLEY SCOTT: "Soul Song" (Atlantic 588 175) Miss Scott's no-nonsense organ playing is not the most sophisticated of jazz sounds, but along with husband Stanley Turrentine on tenor and various rhythm sections she steams along pleasantly if predictably.

GABOR SZABO: "Nacchamal" (Fontana STL458) Szabo determinedly steers clear of making a straightforward jazz LP, but there is a certain fascination about his currently heavily Indian-influenced handling of pop songs. Unusual and entertaining, occasional banal and the most distinctive guitar voice around.

FATS WALLER, MON-TANA TAYLOR, COW COW DAVENPORT, JELLY ROLL MORTON: "Hot Pianos, 1934-40" (Historical Records HLP29) Waller piano and organ from '36 and '37 in short and in support of singers. Cow Cow's pioneer boogie enlivens two tracks. Taylor plays behind the Jazzbo Boys on two more. The material music comes from Morton whose five tracks comprise three '38 solos, a band air shot and a different take of his '39 "Climax Rag."

DAVID HOUSTON: "The Harlem Shops" (Mercury SWL11030) One of the leading British country music singles with a well executed set that includes "Mama Tood," "Fusion Blues," "Hello California" and "Just Love Me."

DAVID HOUSTON: "The Harlem Shops" (Mercury SWL11030) One of the leading British country music singles with a well executed set that includes "Mama Tood," "Fusion Blues," "Hello California" and "Just Love Me."

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SUE FERRY (Decca) There seems to be an endless supply of these country-flavoured girl singers. This one is a hit anonymous and the selection of sad songs is ordered rather claying by sentimental strings.

TAMMY WYNETTE: "The Test Of Tammy Wynette" (CBS) Tammy is in the female C. Kelly mould, or vice versa. Bags of sentiment in the songs and lachrymose tingling from Tammy.

VOCAL JAZZ

RAY CHARLES: "Ray Charles In Person" (Atlantic 587 164) Vintage Charles from 1959 — including the classic version of "What'd I Say," "Yes Indeed" and "The Right Time." A must reissue from the period when Charles' potency was at its peak and before the currency was debased somewhat.

ELLA FITZGERALD-LOUIS ARMSTRONG: "Ella —

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JOHNNY NASH



LEE DORSEY: "Ride Your Pony" (Bell). I've heard this before and I can't think who it is (sings along with the record). I liked it the first time I heard it and I'm sure it is already a hit. It goes right along—nice!

STEPPENWOLF: "Born To Be Wild" (Stateside). I know this one, too. Steppenwolf, and it was a big hit for them in the States. It's wild. It says it all there on the record. They sure get a lot of drive.

DUSTY SPRINGFIELD: "The Windmills Of Your Mind" (from the Philips LP "Dusty In Memphis," SBL7889). "Dusty! This is her new album, "Dusty In Memphis." When I left California they were playing it like it was the National Anthem. She really got into the thing on this album, from

BLIND DATE

every direction. It really came out right for her. I haven't heard this released as a single back home.

I've heard other cuts from the album that were more obvious singles. But this will be number one in what we call the Good Music, Middle Of The Road kind of thing. I like it very much.

YOUNG-HOLT UNLIMITED: "Little Green Apples" (From the MCA album "Soulful Strut" MUPS368).

It's "Little Green Apples" and it's Young-Holt. I haven't heard this cut before but I've heard several other cuts from the album which must be "Soulful Strut." On the scene right now there are guys like Young-Holt, Ramsey Lewis and Herb Albert who have some kind of chemistry that brings an instrument to the fore-

ground and makes you like it. Maybe you can think of greater pianists or trumpet players, but these guys make the average person like the piano or the trumpet.

GENE CHANDLER & BARBARA ACKLIN: "Little Green Apples" (MCA).

What are you doing to me—two "Little Green Apples" in a row. The drummer is a funky boy. I love both the artists and I like the record but not as much as I should, maybe.

I've heard this song a million times—as a matter of fact I'm going to record it myself in a couple of weeks. Would you believe that?

I'm not sure about this arrangement. I heard Roger Miller's version and he did it as a country thing. O. C. Smith's record has an R&B

influence and a pretty arrangement. This seemed to me as though it started out to be a total R&B version and then they chickened out—arrangement-wise, not performance-wise. I didn't really get the atmosphere of it.

BRIAN AUGER & THE TRINITY: "What You Gonna Do" (Marmalade).

I don't know who that was at all, but I think with everybody dancing it could be popular. It doesn't fall short in the rhythmic department. I don't know about it being a chart hit though.

LE RACE: "Days Of The Broken Arrows" (Liberty).

Don't they sound like the Beatles. It even sounds like a Beatles song. I didn't get all the story because you couldn't hear too much of the lyrics, so I can't really

say how strong the song is. I think they are a good group. Will it be a hit? Tune in next week, folks.

HOLLIES: "Blowin' In The Wind" (from the Parlophone LP "Hollies Sing Dylan" PMC7078).

It's certainly got good production. I heard Joan Baez had done a new folk album on which she had a new approach and I thought at first this might be it.

I like the treatment very much. I can't figure out who it is, though. The Hollies? I really thought it was a girl. But it's a very interesting record. I like it and it should sell a great many copies.

JETHRO TULL: "Living In The Past" (Island). There is a newness about this that is really refreshing. I like a lot of different things about it.

I'm just wondering if it isn't just a little too different to be a hit. But I think it's very, very good and I would certainly buy it.

Tom shows that housewife slaying sexiness

TOM JONES: "Love Me Tonight" (Decca). A faster tempo for Tom than of late, with full orchestra romping along with the men's chorus humming and abbing to proper effect behind Tom's housewife-slaying sexiness.

Really it's too fast for successful love making. In my fevered imagination I see Tom, shirt ripped to tatters, dashing through the streets of some dismal mill town, by night, while laughing, hysterical matrons scamper in hot pursuit. Curses, they are foiled as Tom leaps nimbly onto a Corporation bus. "Ee they nearly 'ad you there Tom lad," chuckles the conductor. "By gum, I wish I were twenty years younger!"

MCS: "Kick Out The Jams" (Elektra). We've all heard Jonathan King propagating this slogan by wire-

Chris Welch POP SINGLES



less telegraphy. It stems from America's top obscenity rock group, currently upsetting policemen and moralists. It means the removal of all obstacles to a smooth course of progress, and presumably this can apply to making love and smoking untipped cigarettes. They are loud and exciting.

DAVE DEE, DOZY, BEAKY, MICK AND TICH: "Snake In The Grass" (Fontana). One of the more doubtful pleasures of Christmas television is the spectacle of Des O'Connor stringing names of movie actors together to the tune of "Nola."

Dave Dee's latest chart basher reminds one strongly of this experience, and while

not my teaspoon of abainthe, will surely be a hit.

DONALD PEERS: "Was It Yesterday" (Decca). Was it only yesterday I was a young Donald Peers fan tuning my wireless into the Home Service to catch his memorable performances of "By A Babbling Brook?" It's no good I can't remember.

Actually, at that tender age I fancy I was more intrigued by the left hand of boggie woogie Queen, Miss Winifred Atwell. But here he is, still promoting the Good Old Cause, playing sentiment and stately rhythms.

HONEYBUS: "She Sold Blackpool Rock" (Deram). A humdrum routine performance. Play canasta to the sound of Honeybus folks!

BARNABY RUDGE HIP BAND: "I Spy" (Page One). Heavy ska beat made quite attractive by 22-year-old Barnaby singing a Brian Keith tune, rejected by the Eurovision panel, which seems like a high recommendation.

NOEL HARRISON: "Love Minus Zero / No Limit" (Decca). Mr Harrison has a fine face and a fine voice. His manner is adult and his delivery convincing. He is a welcome and worthy addition to pop.

This is another case of an artist having his work with a previous label resurrected. Understandable from their point of view, having spent the bread to make it, but not too kind to the artist. This isn't terribly good.

INTERSTATE ROAD SHOW: "Grindy Grind" (President). Powerful, interesting mixed vocal and instrumental group being wasted on poor material.

MARV JOHNSON: "I Love The Way You Love" (United Artists). A nine-year-old reissue by Marvin Earl Johnson. Well that was very interesting. But it's the kind of sound that made Hubert E.

Swindle a dollar, billionaire back in the early sixties.

He had nothing to do with Marv, of course, but built up an Empire on the rock-boogie of Oswald Chunderboots, a patently talentless singer who frequently incited riots at his performances by exposing his thigh bone on stage.

Jim Morrison is believed to be greatly influenced by his work.

WEB: "Monday To Friday" (Deram). Flutes and yet more of that dreadful bluebeat rhythm. Don't think me a snob, but one does find shuffling jollity a distinct bore after the first 16 hours.

The flutes sound nice and the Web are having a good time.

Go on — buy it, maybe it'll show 'em up! (PS Sorry, lads, but the pubs are open and you're keeping me from an appointment with Gladys Knees, temptress of Wimbledon and all points west.)

MARTHA VALEZ: "It Takes A Lot To Laugh, It Takes A Train To Cry" (London). Oh what, too much, kick out the jams, like, it's cool. Here is a tune I can only recommend to all who imagine the singles scene is totally barren and devoid of good music. This must be a number one hit.

Martha sings with soul and there's some haunting guitar in the Mike Vernon production. "Kick out the jams duddu — what is all this breeze?" asks my panel of experts in one voice of horror. Answer, it takes education, lessons to speak English, and a joint to make you drivel, in many cases.

PAUL NICHOLAS: "Who Can I Turn To" (Polygram). Another Hair member and by love he sings well. That show is so good. Rotten song of course, after years of Talk Of The Town and other showbizery. Hope he gets a hit though. All Hair people deserve success.



TOM JONES: full orchestra romping along

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THERE are no keener or more dedicated musicians than the British bluegrass players. If you've ever been to the Cambridge Folk Festival, you'll know that the keenest musicians for holding impromptu sessions throughout the festival are again the bluegrass boys.

There are a number of competent groups playing folk and country music clubs in Britain and among the best is a group called the Southern Ramblers.

They have just had their first album, "Bluegrass Special" released and can be heard in a supporting role on Marc Ellington's forthcoming album, both on the Philips label.

Although the band is British, they boast an American banjo player, Keith Nelson. The others in the group are Ced Thorpe (vocal, gtr, fiddle), Andy Grant (vocal, gtr), John Hart (vocal, mandolin) and Mike Hibbs (bass). The group began four years ago and since then has steadily made progress, at the same time trying to give their music a



SOUTHERN RAMBLERS: began four years ago

FOCUS ON FOLK

British identity instead of being a carbon copy of American bluegrass groups. Says John Hart, "I think there should be British Bluegrass music. Our interpretation is different

from the Americans. You find that groups over here tend to just copy from records. But I think that bluegrass in this country is too young to go to the States. When it does it will be an British type thing."

folk clubs too much to forget about them and they're fun to play," states Mike Hibbs.

The group are hoping that the forecast country music boom will help them reach a wider audience, "if country music doesn't over-do itself," adds Keith Nelson.

Mike Hibbs thinks it needs more plugging. "It comes under the general heading of country and western still." He feels that bluegrass, however, will gain its own identity given a fair chance. Their light-hearted approach coupled with musicianship and willingness to adapt to other material besides the bluegrass standards into their act, the Southern Ramblers could help to make their music much more widely recognised and put it well and truly on the musical map. — TONY WILSON

FOLK BOOKS

FOLK SONG IN ENGLAND by A. L. Lloyd (Panther Arts 12s 6d). This is a timely and significant book in which A. L. Lloyd traces the evolution of folk song in England, together with over a hundred examples to illustrate his points. He covers the development of song and its influence—social and political—from the ritual and seasonal song through to the products of the industrial communities. When first published by Lawrence and Wishart in 1967 it was hard backed and cost three guineas now in this paper backed form it will be more easily available to those who couldn't afford it first time round. Mr Lloyd has written it in an informative, lively style, almost conversational. Some of his theories and

opinions may cause disagreement but they are put forth in a highly authoritative way. This is a must for the folk music student but will prove interesting and entertaining for those with a passing interest.—T.W.

THE OXFORD SCOTTISH SONG BOOK edited by Cedric Thorpe Davie and George McViear (Oxford University Press). Sixty Scottish songs arranged for solo and choral use and arranged for piano. Some, like "Johnny Cope", "The Wee Cooper O' Fife" and "My Love She's But A Lassie Yet," will already be familiar, many will not. Although these are presented for a formalized style of singing, those searching for new material may find something fresh to add to their repertoires.—T.W.

FOLK NEWS

COUNTRY MEETS FOLK producer Ian Grant leaves the programme, and the BBC, on May 31 to take up the position of United Kingdom artists and repertoire manager with RCA Records.

"Said Ian on Monday, "It's a very interesting job and an excellent opportunity for me to broaden my scope." RCA's managing director, Bernard T. Nease, said this week, "It will be Ian's responsibility to carry out the company's A-and-R planning and to continue with the declared policy of discovering and recording artists of talent."

The replacement for Ian has yet been announced by the BBC. Ian joined the BBC in 1955, moving to the production staff in 1964, and has been associated with programmes such as Saturday Club, Pop Go The Beatles, Joe Loss Show and County Style. A popular and conscientious producer, Ian has worked hard to establish country and folk music on the radio. CMF's recent move to Tm on Saturdays is an indication of the faith he created in the show with his superiors.

The following statement was received this week: "On April 3 the Dubliners have given six months formal notice terminating their agreements with the Scotti Programs Management, the Dorothy Solomon Agency and Major Minor Records on October 1, 1969, when they will be working under new management and recording contracts—to be announced later." Meanwhile, the Dubliners can also be reached at Delmaine, Larch Hill, Thredning, Co. Dublin (0603927) or via Tony Herdy in London (048-7981).

The Spinners returned from Israel recently where they took part in Israel's Independence celebrations, playing concerts in various parts of the country. While they were there they met Judith Silver, once a leading light on the London folk scene, currently

FOLK FORUM

THURSDAY

AT DOGHOUSE, Greyhound, Fulham Road, 3 p.m.
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plus guests 8 p.m. licensed bar to midnight

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8th MAY MANDARAKE PADDLE STEAMER 11th MAY: GROUNDHOGS

SUNDAY, MAY 4th **CON JOSEMAN'S COLLOSEUM**

MUSIC EVERY NIGHT
and Sunday Lunchtime, 12-2 p.m.

Admission free except Saturday at **THE KENSINGTON**
RUSSELL GARDENS, HOLLAND ROAD KENSINGTON, W.14
Buses: 27, 73, 21, 9 (Olympia)

Thursday, 8-11 p.m.
STAN GREIG QUARTET
Friday, 8-11 p.m.
TED WOOD JAZZ BAND
Saturday 8-11 p.m. (one change/night only)
GEORGE MELLY DAVY JONES
Sunday lunchtime, 12-2 p.m.
BILL NILE'S GOODTIME BAND
Sunday night, 8-10.30 p.m.
FAT JOHN COX BOSSA 4
featuring Vocalist JUDY HILL

Special Attraction May 19th **THE ALAN HAVEN TRIO**
Wed. Judd PROCTOR (Guitar), BRIAN LEMON (Piano), KENNY NAPPER (Bass), PHIL SEAMAN (Drums). 8-11 p.m.

Admission free all sessions at **THE TALLY HO!**
FORTRESS ROAD, KENTISH TOWN N.W.5
Buses: 65, 134, 137, 214 or Southall Town Hall Station

Thursday, 8-11 p.m.
BRIAN GREEN JAZZ BAND
Friday/Saturday, 8-11 p.m.
BRIAN LEMON TRIO
Sunday Lunchtime, 12-2 p.m. and Sunday Night, 8-10.30 p.m.
TALLY HO! BIG BAND
Monday, 8-11 p.m.
JOHNNIE RICHARDSON DIXIELAND BAND
Tuesday, 8-11 p.m.
DENNY OGDEN'S OCTET
Wednesday, 8-11 p.m.
ALAN LITTLEJOHN/ TONY MILLINER SEPTET

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

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Telephone 01-584 5020

SOFT MACHINE
Kensington Gore 12/6 **EIRE APPARENT**
London SW7 MAY 9th 8.30-2.30
+ 3 GROUPS+2 BARS + FOOD & THUMB OF FINN MCCOOL

BOURNEMOUTH RITZ
Saturday, May 10th
DESMOND DEKKER

Contracted by **STARLITE ARTISTS** 10/- and 12/6 at the door

Also in May **MARY WELLS BOB & EARL** **HOWLING WOLF TIM ROSE JOHN LEE HOOKER**

EAST ANGLIA RAG BARBECUE
MAY 10th, at EARLHAM PARK, NORWICH

HOLLIES SPOOKY TOOTH MARMALADE SOFT MACHINE GUN

7 p.m.-12 midnight. Tickets 12/6, 15/- at gate
RAR FUNFAIR

LIVERPOOL SCENE SYNANTHESIA CHRISTOPHER LOGUE GUESTS

Bedford College Inner Circle Regent's Park, N.W.1 (935 5867)
Friday, 2nd May, at 7.30
6/6 advance, 8/6 there

SKEGNESS SEASIDE SOUL FESTIVAL (LINCS.)
Skegness Town Football Ground
SPRING BANK HOLIDAY MONDAY
MAY 26 (2.30 p.m. afternoon to 10.30 p.m.)

AMEN CORNER
INEZ & CHARLIE FOXX FANTASTICS
JIMMY JAMES and the Vagabonds
GENO WASHINGTON and the Ram Jam Band
Guest appearances of TOP DEE JAYS (TURNSTILES and GROUND SECURITY by PONCHILLA GUARD DOGS)

Advance Tickets only £1, or pay on day 25/-
Send s.a.e. and Postal Order to: RIVONIA PROMOTIONS, 2 CONERY GARDENS, WHATTON, NOTTS.

In the cool of the evening a concert with **THE LIVERPOOL SCENE**
American guitarist **JOHN FAHEY** in his first British appearance
BLONDE ON BLONDE DOCTOR K'S BAND RALPH DENYER composed by **JOHN PEEL**

starts 7.45pm
MONDAY 12th May **HORNSEY Town Hall**
Crouch End, N.8.

TICKETS 10/- and 12/6
From **R. SIMPSON**
1 Creighton Ave., Muswell Hill, LONDON N.10. (POSTAL S.A.E.)

ROTHERHAM ARTS FESTIVAL
JOHN SURMAN QUARTET and GARY COX QUARTET

at ROTHERHAM CIVIC THEATRE
Sunday, 11th May, 7.15 p.m.

JAZZ BAND BALL (KEN COLYER'S and DAVE BRENNAN'S JAZZMEN)
at CLIFTON HALL, FRI., 23rd MAY 8 p.m.

Tickets and information from Central Library Rotherham Tel. 56/4

MODERN JAZZ
WHITE HART, COLLIER ROW NORTH ROMFORD

Friday, May 2nd **NORMA WINSTON JOHN TAYLOR TRIO**
Friday, May 9th **NORMA WINSTON JOHN TAYLOR TRIO**
Friday, May 16th **DON RENDELL IAN CARR**
Friday, May 20th **TOMMY WHITTLE**
Friday, June 6th **JOHN SURMAN**

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24 PRAED STREET, WADDINGTON, W.3 TEL. PAD 3374

Monday - Thursday
COUNT SUCKLE SOUND SYSTEM
WITH BAND

Friday, May 2nd **SOUL TRAWLERS**
Saturday, May 3rd **OSCAR TONEY JNR.**
Sunday, May 4th **THE SOUL EXPLOSION**

Every Sun., Tues., Thurs. LADIES' FREE NIGHT
Every Wednesday GENT'S FREE NIGHT

Club open 7 nights a week
Please apply for membership
Licensed Bar

RESURRECTION CLUB

NOTICE
The Resurrection will be MOVING to **THE WARWICK PUB EAST BARNET ROAD** (Near Alexander Pub) NEW BARNET
Opening 5th MAY with **STEAMHAMMER**
FREE ADMISSION to members on this night

Buses 107, 34, 361
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SAT., MAY 3, 7.45 p.m.
Queen Mary College
Mile End Road, E.1
PINK FLOYD
+ Watch Us Grow
Tickets: 10/- in advance
12/6 on door: S.U. Cards

1st **WARWICKSHIRE BAR B O FESTIVAL**
Warwickshire Equestrian Centre
Balsall Common, nr. Coventry
WHIT SAT., MAY 24, 3 p.m.-midnight

AMEN CORNER JETHRO TULL
BOB & EARL (Harlem Shuffle) plus 10 SUPPORT BANDS
Top D.J.s including Radio 1

Late licensed bars Ample parking
ADVANCE TICKETS only 20/- or pay on day 25/-
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LUCAS and the MIKE COTTON SOUND

Friday, May 2 **BANGOR, Normal College**
Sun., May 4 **KETTERING W.M.C.**
Mon., May 5 **BAG O' NAILS**
Thurs., May 8 **PORTSMOUTH College**

43-44 Albemarle Street, London, W.1
MAY 10th 1436

EVENTS
LEADING TO A SITUATION FROM WHICH PEOPLE FIND THEMSELVES UNABLE TO ESCAPE"
HARD HITTING STATEMENT HARD HITTING SONGS

A new play about young people in conflict with society, played by Contemporary Theatre at Roundhouse, Chalk Farm, on 5th, 6th, 7th May at 8 p.m.

Tickets £1, 12/6, 7/6, 2/6
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100 EDING ST. W.1
7.30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)

SANDY BROWN & his FRIENDS
Ken Colyer's Jazzmen
Colin Symon's J'Band

BILL NILE'S BAND
THE PICCADILLY SIX
THE YARRA YARRA JAZZ BAND

THE STEAMHAMMER
TERRY LIGHTFOOT'S ALL-STAR JAZZ BAND

FUNKY FEVER
FEATURING J. B. W.

STUDIO 51
KEN COLYER CLUB
GOthic JAZZ BAND
KEN COLYER'S JAZZMEN

THAMES HOTEL
BRIAN GREEN'S JAZZ BAND
KEN COLYER'S JAZZMEN
BOB WALLIS STOREYVILLE JAZZ BAND

WOOD GREEN
CHEZ CHESTERMAN JAZZMEN!!
THE GROUNDHOGS!!

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OSCAR TONEY JNR

THE KENSINGTON
GEORGE MELLY DAVY JONES

COUNTRY CLUB
JUNIORS EYES plus HARD MEAT

THE MISUNDERSTOOD
FREE plus EASTERN PHILHARMONIC

FREE
plus EASTERN PHILHARMONIC
D. J. JERRY FLOYD

CLUBS

FLAMINGO
AT 33-37 WARDROB STREET, W.1
FRIDAY MAY 2nd 9 p.m. - 11 p.m.
FRIDAY'S ALL-INTER SETS ARE NOW A MUST FOR ALL R & B AND SOUL FANS
EARLY TONITE IT'S THE BIG NIGHT OF THE HEAR-WITTS THE FIRST APPEARANCE IN THE U.K. OF THE FANTASTIC

MARY WELLS
MISS TAMLA MOWTON
THE CLAM
TONI ROCKET

THE MARY WELLS SHOW GOES ON STAGE FROM 12.30 A.M. UNTIL 2.00 A.M. - DON'T MISS IT. GARNET MIMMS HAS ASKED US TO APOLOGISE TO ALL HIS MANY FANS WHO CAME TO THE CLUB LAST FRIDAY AND WHO WERE NATURALLY DISAPPOINTED BY HIS NON-APPEARANCE. GARNET HAS PROMISED TO DO HIS FIRST SHOW AT THE FLAMINGO ON HIS NEXT TOUR AND GUARANTEES TO MAKE THE CLUB SWING ALL NIGHT LONG.

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FEATURING J. B. W.
FUNKY FEVER WILL DO FOUR SHOWS DURING THIS 10 HOUR ALL-NIGHT SESSION
ONE OF THE COUNTRY'S BEST ACTION-PACKED SOUL SHOWS. DON'T MISS SEEING THEM
WED. MAY 20th 8 p.m. - 11 p.m.
MEN THERE ARE GIRLS GALORE EVERY WEEK AND WHO WERE ALL GIRLS ARE ADMITTED FREE AND THIS IS DATE-MAKING NIGHT SO COME EARLY AND DANCE TO YOURSELVES AND DANCE TO TONI ROCKET DISCTET

THURSDAY
DAVE JONES BAND, Chas Ten, Supwell Lane, ST. ALBANS
GREYHOUND HOTEL, HIGH RD CHADWELL HEATH
MANDRAKE PADDLE STEAMER
GROMIT LIGHT SHOW
MAY 2nd, 7.30 pm

JAZZ AT THE TORRINGTON
High Road, North Finchley
JOE HARRIOT
with the Stan Tracy Trio
with the Davey Hayes Big Band. Tickets available in advance from the Torrington.
MAY DAY Celebration at All Saints Hall, Powis Gardens, W.11
THIRD EAR BAND
& Many Others, 7.30 pm. 8s.

MUSICA ETERNA
Beverly, Tottenham Court Road, W.1
ORIGINAL EAST SIDE STOMPERS
Brewery Tap, E.11, 7.30 till 10.30
ADMISSION FREE
THREE TUNS, BECKENHAM
MICHAEL GARRICK SEXTET.

"WHITTINGTON" PINNER - YARRA YARRA JAZZ BAND.
FRIDAY
ASCARD, Railway Tavern, Angel Lane, Stratford
STRAWBS SWAWRB
plus grand lights, Pat and Kevin will keep you
BLUES LOFT, HIGH WYCOMBE
KILLING FLOOR
BRIGHTON TECH COLLEGE
SHADES
DENNIS FIELD J.B.
Elm Park Hotel.
ERIC SILK, Barn Theatre, Oxford, Berks.
FRANK RICOTTI ORT, School of Harmondsworth, Ambley House, Watlington, W.C.1, 9.15
GOthic JAZZ BAND, Earl of Sandwich.

FREAKASY
Fishmonger's Arms Wood Green
Friday, May 2nd
plus the Harri's top group, THE PURITANS
D.J. Jerry Floyd
Music from Muscatell, Berwick St.
Next Friday: EAST OF EDEN

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Next Friday: EAST OF EDEN

FRIDAY cont.
JAZZ AT THE ANCHOR SHEPPERTON - East Side Stompers
NEW ERA JAZZ BAND
Appearing in Dunkirk Jazz Festival.
FRIDAY MAY 2
NEW FRIDAY JAZZ CLUB MIDLAND ARMS, HENDON
RENNELL/CARR
MIKE GREEN
DAVE GREEN
TREVOR TOMKINS
JOHN PETTIFER TRIO
OSTERLEY JAZZ CLUB
KID MARTIN

REPRESENTING BRITAIN AT THE FRENCH JAZZ FESTIVAL
STEVE LANE
AND HIS FAMOUS SOUTHERN STOMPERS WITH SINGER
MICHELE
NOW TWENTY YEARS TRADITIONAL!
ROYAL OAK, M.J.S. Club, Tulse, Street, SE1
PHIL SEAMEN, JOHN SURMAN, TERRY SHANNON, REG PETTIT.
100 CLUB INTERVAL
COLIN SYMONS BAND

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COLIN SYMONS BAND

SATURDAY
BEACONSFIELD BALL COLIN SYMONS BAND
BLUESCENE CROWN, TWICKENHAM
JO-ANN KELLY
PLUS DHARMA BLUES
REPRESENTING BRITAIN AT THE FRENCH JAZZ FESTIVAL
STEVE LANE
AND HIS FAMOUS SOUTHERN STOMPERS WITH SINGER
MICHELE
ONLY REAL QUALITY TELLS!
ROYAL OAK, M.J.S. Club, Tulse, Street, SE1
PHIL SEAMEN, JOHN SURMAN, TERRY SHANNON, REG PETTIT.
TOWN HALL, HIGH WYCOMBE
JOHN PEEL
AND FRIENDS
ALSO
PETE BROWN'S BATTERED ORNAMENTS

SUNDAY
AFRICAN FREEDOM DAY 1969 Tribute to Africa in folk, jazz, pop and poetry with indie-jazz fusion. Capt. S. Inspiration, CAST: Ginger Johnson, Drummers: Billie, Alligwa, Danco, Trinidad Pata Singers, Leon Ross Wilson. Sunday, May 18, 2.30, Royal Festival Hall, Tickets 5s, 7s, 6d, 10s 12s 6d. 15s From B.F.H. agents and Movement for Cultural Freedom, 312-3, Cadogan Road, N.1. (085-8461)
AT THE CLERKENWELL TAVERN, 8 pm Ken GIBSON Big Band.
BEXLEY, KENT, Black Prince Hotel.
THE SYMBOLS
BILL BRUNSKILLS Jazmen Fighting Cocks, Kingston.
BILL GREENOW'S STRONG JAZZ
12.2 pm Prince at Wales, Dalling Rd., Hammersmith, next Everscourt Park tube.
BOB HARLEY'S DIXIELAND BKS, 12.2 pm AT THE ALBION, Hammersmith Road, W.14
BOTTLENECK BLUES CLUB
Railway Tavern, Angel Lane, E.10
JASPER
(Union, Buses)
& PALE GREEN LIMOUSINE
COLIN SYMONS JAZZ CLUB
COLIN SYMONS BAND
JOHNNY PARKER
COOKS, CHINGFORD
ROYAL FOREST HOTEL
Queen Elizabeth street here THE PICCADILLY SIX
CY LAURIE IAZZ BAND
Elm Park Hotel, Harncurch
DENNIS FIELD, lunchtime Green Man, Plumstead
GRAVESEND TERMINUS NEW JAZZ REUNION
ILFORD GROTTOS

MONDAY
ALAN HAVEN TRIO
KENSINGTON, MAY 12th, ADM. 30s.
AT PLOUGH, STOCKWELL SW.1
DUNCAN CAMPBELL
BEXLEY, KENT, Black Prince Hotel, from Switzerland, The Piccadilly Six.
BIRD CURTIS Quintet, Green Man, Blackheath Free.
COOKS FERRY INN
Angel Road (Nth Circ), Edmonton
ALAN BOWN
GOthic JAZZ BAND, Earl of Sandwich.
READING "SHIP," CY LAURIE'S JAZZ BAND.
RESURRECTION CLUB
SEE DISPLAY ADVERTISEMENT

TUESDAY
ALBION, NEW JAZZ REUNION, 123 HAMMERSMITH ROAD, W.14 8 p.m.
BEDFORD COLLEGE
Regent's Park
MUSICA ETERNA
BRIAN DOYLE
SPECIAL SOUNDS
BLUE ANCHOR, Croydon, Chez Chesterman Jazzband.
DENNIS FIELD J.B.
Eggsy Loy, Elm Park Hotel
"GEORGE," MORDEN, KEN COLYER

WEDNESDAY
BLUES LOFT, HIGH WYCOMBE, (Unique, Top Swedish Dancers)
MADE IN SWEDEN
ERIC SILK, Cricketers, Feltham.
FELTHAM, "CRICKETERS," ERIC SILK.
GOthic JAZZ BAND, Earl of Sandwich.
IPSWICH BUM
TOBY JUG, Twickenham Surrey. The Cheviot and Broom.

THURSDAY
ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
Len Hooker, Dick Brennan
Alan Berry, 01-427 9100
every Wednesday
JAZZ AT THE PHOENIX
CAVENDISH SQUARE
Wednesday, May 7th
FRANK RICOTTI
(Admission 4s, Students 5s, 7s book a table ring 429 1736)
Every Tuesday: Jazz of the Western, Acton
Opening night Tues., 6th May

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TORRINGTON
High Road, North Finchley
ALAN SKIDMORE
With the Ed Faultless Trio.
KID MARTYN Bagtime Band at the Square Cambridge Hotel, Cambridge (ADM), jazz for listening and dancing in side world intimate atmosphere, 8 p.m.
LORD NAPIER, Thornton Heath, New Iberia Band.
NEW MUSIC TRIO, "WHEAT-SHEAF," KENTON ST. W.C.1. SPECIAL ARTISTS EACH WEEK. 7.30 pm.
REPRESENTING BRITAIN AT THE FRENCH JAZZ FESTIVAL
STEVE LANE
AND HIS FAMOUS SOUTHERN STOMPERS WITH SINGER
MICHELE
MANAGEMENT TEL. 01-806 9578
ST ALBANS, Goat Inn, Sopwell Lane, 12 noon, Dave Jones Quartet plus guests.
TOBY JUG, Twickenham, Surrey. Killing Floor.

MONDAY
ALAN HAVEN TRIO
KENSINGTON, MAY 12th, ADM. 30s.
AT PLOUGH, STOCKWELL SW.1
DUNCAN CAMPBELL
BEXLEY, KENT, Black Prince Hotel, from Switzerland, The Piccadilly Six.
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TONI ROCKET
with the
DANKWORTH BIG BAND
and
ALAN HAVEN TRIO
Commencing May 12th
BARNEY KESSELL
JON HENDRICKS
+
PETER KING QUARTET
UPSTAIRS—featuring nightly
MIKE LENNOX
Until May 10th
Arrival
47 Frith Street, W.1
Gerrard 4752/4739

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TUESDAY cont.
PIED BULL
1 LIVERPOOL ROAD
AUGER
ISLINGTON
BATTLE ASH BLUES
100 CLUB, OXFORD STREET.
STEAMHAMMER
Next Tuesday LOWELL FULSON

WEDNESDAY
BLUES LOFT, HIGH WYCOMBE, (Unique, Top Swedish Dancers)
MADE IN SWEDEN
ERIC SILK, Cricketers, Feltham.
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EL-GROTTO
63 HIGH ROAD
ILFORD, ESSEX
Tel. 01-478 3949
FULLY LICENSED CLUB
RESTAURANT
DISCOTHEQUE
Friday, May 2nd
THE DRIFTERS
Adm. Mem. 6/-. Guest 8/6
Open 5 nights a week 7-2 a.m.
Friday, May 9th
BOB & EARLE
(In Top Ten with "Harlem Shuffle")
7/6 before 10 p.m.

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Tony Hayes
Ballade Group
of Companies
061-228 1451
Release date
LP in Stable
early June

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(Admission 4s, Students 5s, 7s book a table ring 429 1736)
Every Tuesday: Jazz of the Western, Acton
Opening night Tues., 6th May

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
Len Hooker, Dick Brennan
Alan Berry, 01-427 9100
every Wednesday
JAZZ AT THE PHOENIX
CAVENDISH SQUARE
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*CLOUDS
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***THE TASTE**
*THE STEAMHAMMER
Saturday, May 3rd (8.00-11.30)
***THE KLUBS**
*THE TURNSTILE
Sunday, May 4th (7.30-11.00)
***SONNY TERRY & BROWNIE MCGHEE**
*THE GROUNDHOGS

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(Please note that we cannot accept any more applications for this series)
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From America
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Tues., May 5th: PERRIS WHEEL
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Plus D.J. PAT B.

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JANIS WHY ALL THE FUSS?

WHY THE fuss over Janis Joplin? Granted at her Royal Albert Hall concert she created an emotionally exciting atmosphere with her performance, but taking an objective look at her she is little more than a rather over-loud, tuneless singer who distorts any melody line.

She is a carbon copy of Negro soul artists and Tony Wilson's comment about "white soul" is little short of stupid. Like the rest of the audience, he must have been swept up in the general mass-emotional effect that discards any cool, objective criticism. And the backing band was, to say the least, awful.

White soul? You're looking. The Negro artists win hands down every time as far as I'm concerned. Let's leave soul to them.—**GEORGE CURTIS**, Haywards Heath, Sussex.

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- WED., MAY 7 MANCHESTER FREE TRADE HALL, 7.45 p.m.
- THURS., MAY 8 GLASGOW CITY HALL, 7 & 9.15
- SUN., MAY 11 SUNDERLAND EMPIRE THEATRE, 7.30 p.m.
- MON., MAY 12 BRISTOL COLSTON HALL, 7.30 p.m.
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- WED., MAY 21 BIRMINGHAM ODEON, 6.30 & 9 p.m.
- THURS., MAY 22 CARDIFF CAPITOL, 6.30 & 9 p.m.

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Diet

IT SEEMS the Mona Lisa has gone on a diet of dynamite and changed her name to Janis Joplin. On her second visit to Sweden young Stockholmians danced at her command without disorder.

Female pop singing will never be the same again.—**IRIS ORTON**, Stockholm, Sweden.

Bravo

BRAVO DUSTER BENNETT Finally someone has been courageous enough to expose the cracks in the Wonderful Radio One public image.

I heartily endorse Duster's statement that the over-paid and under-talented dee-jays are silly. God help this country if their influence ever exceeds the limits of the pop industry.—**W. J. TINDALL**, London W5.

Agree

I AGREE with the sentiments aired by Duster Bennett (MM April 19) concerning the BBC.

I'm a member of a blues group on the verge of splitting up after having released a single and an LP just a few weeks ago. We have had no radio exposure and consequently cannot get work.—**ROGER CAIRNS**, Rare Amber, London W2.

Recognition

IT'S NICE to see young musicians from Birmingham gaining national recognition. Led Zeppelin's Robert Plant's incredible voice and John Bonham's percussion have really been brought out to the full by the brilliant playing of Jimmy Page and John Paul Jones.

to us so that we may forward them in bulk.—**SANDRA and SHEILA**, 13 Rockhampton Avenue, Westwood III, East Kilbride, Glasgow.

Building

WITH GREAT respect to Martin Smith (Mailbag April 19) this year the showstealers at the Jazz and Blues Festival are more likely to be Spirit of John Morgan—already building a big following at the Marquee as did Ten Years After and Jethro Tull.—**ROGER COOPER**, Ashford, Middx.

Brilliant

NOW BILLY PRESTON has signed with Apple, maybe the British public will realise that here is the natural successor to Ray Charles.

Preston is a brilliant organist, pianist and arranger and has been since he came here as a young lad hardly out of short pants in 1962 backing Little Richard.—**T. DECCA**, Scampton, Lines.

Protest

WE ARE launching a campaign in Scotland and Northern Ireland to protest against the non-screening of the Scott Walker series in these two countries.

We intend to ask the BBC for a repeat of his last series. Please send petitions

to us so that we may forward them in bulk.—**SANDRA and SHEILA**, 13 Rockhampton Avenue, Westwood III, East Kilbride, Glasgow.

No interest

JEFF DAY (Mailbag April 19) says "It's about time the Performing Right Society allowed more needle time to Radio One and commercial radio when it comes—as it must."

Needle time is no affair of this society. We control the performing and broadcasting right in musical works as distinct from the copyright in recording.

The PRS has no interest in restricting the amount of music that is broadcast, quite the contrary.—**R. F. WHALE**, General Manager, The Performing Right Society, London W1.

Unfortunate

BOB HOUSTON'S article last week is unfortunate in the impression it gives regarding my work at Ronnie Scott's Club.

This was and is a great opportunity for anyone. I have worked with some of the best musicians in the world—particularly in the kind of music I am involved in. For example, Joe Henderson, Sonny Rollins and Charlie Mariano.

In fact, everyone I have worked with has been a benefit in some respect.—**TONY OXLEY**, London.

MAY I thank the Beatles on behalf of Chuck Berry's numerous admirers for turning on a large section of the record buying public to the sound of Chuck Berry.—**D. STORR**, Cardiff, Wales.

WHAT DO ARTISTS HAVE TO DO TO BE POPULAR?

WHAT DO artists have to do to be classed as "popular" in this country? The BBC, Thames and London Weekend Television have all turned down the Diana Ross, Supremes and Temptations TV show—giving the reason that the two groups aren't popular enough to warrant a TV show in Britain.

The "Diana Ross and the Supremes Join The Temptations" LP reached No. 1 in the album charts, knocking the Beatles off the top spot, and the Temps are currently in the Top 30 with "Get Ready." Will anyone who feels strongly at the passing up of this opportunity to screen such a brilliant TV show please write to the television companies **LYNNE PEMBERTON and JACKIE LEE**

LUDICROUS

I THINK that BBC 2 giving Peter Sarstedt his own show is a ludicrous idea. Surely someone like Donovan should have been offered this show prior to Sarstedt.
A. P. MORRIS, London SW18.

JUST WHO

JUST WHO does Scott Walker think he is to knock Elvis like that? "Old cronies" indeed! If Mr Walker had the Jordanaires behind him, he might have been more of a success. He'd like to produce Elvis—phooey! — **MRS V. COLLIN**, Southampton, Hants.

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