

# Melody Maker

JUNE 7, 1969

1s weekly

Top pop group disbands  
after five years of hits

# MANFREDS



# CALL IT A DAY!

MANFRED MANN have called it a day! The group which has had hit after hit over the past five years finally disbanded this week as a pop group.

The news leaked out exclusively to MM this week that Manfred Mann — Manfred, Mike Hugg, Mike D'Abo, Tom McGuinness and Klaus Voorman — had amicably agreed to part company and go their separate ways.

## Finished

The group ceases to exist as of today (Thursday). Manfred Mann and Mike Hugg have formed a new band (formerly called Emanon) which will have the working title of Manfred Mann Chapter Three (Paul Jones was Chapter One, Michael D'Abo was Chapter Two).

The MM understands that no other member of the Manfreds pop group will be directly associated with Chapter Three.

"The pop group side of Manfred Mann is finished and every member of the group is pleased that it is," said Manfred. "There was nobody trying to hold it together."

## Chance

"None of us wanted to feel in a few years time that the only thing we had done musically was make a few pleasant hit records. We are giving up definite success and chancing our arms. If we fail, at least we can say we tried."

The instrumental personnel of Manfred Mann Chapter Three will be: Manfred Mann (organ), Mike Hugg (vcls, pno), Steve York (bass, harmonica), Bernie Livings (alto) and Craig Collinge (drs). These will be augmented by five members of The Breed on gigs.

Manfred Mann pop group is currently at number six with "Ragamuffin Man."

## TOGETHER AT LAST— BLIND FAITH

● HERE they are, Blind Faith, the new supergroup fans all over the world are waiting to see and hear them at their debut appearance at their free concert in London's Hyde Park on Saturday afternoon.

● AN ESTIMATED 50,000 fans will be able to see and hear them at their debut appearance at their free concert in London's Hyde Park on Saturday afternoon.

● FANS will be coming from all over Britain by coach and train, and there are fans expected from France and Poland! Said a spokesman for their management on Monday: "We have heard from people who are organising outings all over the country, and there is a charter flight bringing fans from Paris. The group say they want everybody to keep cool and make it as pleasant an occasion as possible."

● STEVIE Winwood stated this week he has suggested the group make a British club tour on their return from America. Blind Faith spent this week completing their first album. They start a Scandinavian tour from June 12.

## WHATEVER YOUR SCENE



Tom Jones—  
the toast of  
New York

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Watching  
with the  
Mothers

PAGE 11

## MELODY MAKER

Jo Jones  
the keep-fit  
drum giant

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History  
of country  
and western

PAGE 21



## HAS IT COVERED



Graham Nash  
is alive  
and well . . .

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The men  
who make  
the blues

PAGE 10

PLUS : POP, JAZZ, BLUES AND FOLK LPs OF THE MONTH : PAGE 16

# Melody Maker POP 30

- |    |      |                               |  |
|----|------|-------------------------------|--|
| 1  | (2)  | DIZZY                         | Tommy Roe, Stateside                           |
| 2  | (1)  | GET BACK                      | Beatles, Apple                                 |
| 3  | (3)  | MAN OF THE WORLD              | Fleetwood Mac, Immediate                       |
| 4  | (5)  | MY WAY                        | Frank Sinatra, Reprise                         |
| 5  | (4)  | MY SENTIMENTAL FRIEND         | Herman's Hermits, Columbia                     |
| 6  | (8)  | RAGAMUFFIN MAN                | Manfred Mann, Fontana                          |
| 7  | (6)  | BOXER                         | Simon and Garfunkel, CBS                       |
| 8  | (7)  | BEHIND A PAINTED SMILE        | Isley Brothers, Tamla Motown                   |
| 9  | (10) | LOVE ME TONIGHT               | Tom Jones, Decca                               |
| 10 | (28) | OH HAPPY DAYS                 | Edwin Hawkins Singers, Buddah                  |
| 11 | (14) | TIME IS TIGHT                 | Booker T and the MG's, Stax                    |
| 12 | (13) | GALVESTON                     | Glen Campbell, Ember                           |
| 13 | (17) | AQUARIUS/LET THE SUN SHINE IN | Fifth Dimension, Liberty                       |
| 14 | (9)  | COME BACK AND SHAKE ME        | Clodagh Rodgers, RCA                           |
| 15 | (—)  | BALLAD OF JOHN AND YOKO       | Beatles, Apple                                 |
| 16 | (11) | GOODBYE                       | Mary Hopkin, Apple                             |
| 17 | (24) | DICK-A-DUM-DUM                | Des O'Connor, Columbia                         |
| 18 | (16) | TRACKS OF MY TEARS            | Smokey Robinson and the Miracles, Tamla Motown |
| 19 | (12) | ROAD RUNNER                   | Jnr. Walker and the All Stars, Tamla Motown    |
| 20 | (25) | HIGHER AND HIGHER             | Jackie Wilson, MCA                             |
| 21 | (29) | I'D RATHER GO BLIND           | Chicken Shack, Blue Horizon                    |
| 22 | (26) | SNAKE IN THE GRASS            | Dave Dee, Dozy, Beaky, Mick and Tich, Fontana  |
| 23 | (15) | PINBALL WIZARD                | Who, Track                                     |
| 24 | (23) | BADGE                         | Cream, Polydor                                 |
| 25 | (18) | CUPID                         | Johnny Nash, Major Minor                       |
| 26 | (22) | GENTLE ON MY MIND             | Dean Martin, Reprise                           |
| 27 | (19) | I'M LIVING IN SHAME           | Diana Ross and the Supremes, Tamla Motown      |
| 28 | (—)  | BIG SHIP                      | Cliff Richard, Columbia                        |
| 29 | (—)  | LIVING IN THE PAST            | Jethro Tull, Island                            |
| 30 | (—)  | GIMME GIMME GOOD LOVIN'       | Crazy Elephant, Major Minor                    |
- Two titles "tied" for 9th position.

## POP 30 PUBLISHERS

- |   |
|---|
| 1. BMI, 2. Northern Songs, 3. Immediate/Fleetwood, 4. Shapiro Bernstein, 5. Monique, 6. Intune Ltd., 7. Patrim, 8. Jobete/Corlin, 9. Valley, Komo Sutra, 11. Chappell, 12. Corlin, 13. United Artists, 14. April, 15. Northern Songs, 16. Northern Songs, 17. E. H. Morris, 18. Jobete/Corlin, 19. Jobete/Corlin, 20. United Artists, 21. Feldman, 22. Lyra, 23. Fabulous, 24. Droteloff, Apple, 25. Kaga Music, 26. Acuff-Rose, 27. Jobete/Corlin, 28. E. H. Morris, 29. Chryslis, 30. Dick James. |
|---|

## u.s. top ten

- |  |                                      |
|--|--------------------------------------|
| As listed by "Billboard"               | Credence Clearwater Revival, Fantasy |
| 1 (1) GET BACK                         | Beatles, Apple                       |
| 2 (2) LOVE (Can Make You Happy)        | Mercy, Sundt                         |
| 3 (10) GRAZIN' IN THE GRASS            | Friends of Distinction, RCA          |
| 4 (4) OH HAPPY DAY                     | Edwin Hawkins Singers, Pavilion      |
| 5 (—) BAD MOON RISING                  | Who, Track                           |
| 6 (9) IN THE GHETTO                    | Elvis Presley, RCA                   |
| 7 (3) AQUARIUS/LET THE SUN SHINE IN    | Fifth Dimension, Soul City           |
| 8 (—) LOVE THEME FROM ROMEO AND JULIET | Henry Mancini, RCA                   |
| 9 (6) THESE EYES                       | Guess Who, RCA                       |
| 10 (—) TOO BUSY THINKING ABOUT MY BABY | Marvin Gaye, Tamla                   |

## top twenty albums

- |                                       |                         |
|---------------------------------------|-------------------------|
| 1 (1) NASHVILLE SKYLINE               | Bob Dylan, CBS          |
| 2 (2) ON THE THRESHOLD OF A DREAM     | Moody Blues, Deram      |
| 3 (5) HOLLIES SING DYLAN              | Hollies, Parlophone     |
| 4 (3) BEST OF THE SEEKERS             | Seekers, Columbia       |
| 5 (6) HAIR                            | London Cast, Polydor    |
| 6 (7) SONGS FROM A ROOM               | Leonard Cohen, CBS      |
| 7 (8) LED ZEPPELIN                    | Led Zepppelin, Atlantic |
| 8 (10) THE SOUND OF MUSIC             | Soundtrack, RCA         |
| 9 (—) TOMMY                           | Who, Track              |
| 10 (4) ELVIS PRESLEY (NBC TV SPECIAL) | Elvis Presley, RCA      |
| 11 (11) OLIVER                        | Soundtrack, RCA         |
| 12 (9) GOODBYE                        | Cream, Polydor          |
| 13 (15) GENTLE ON MY MIND             | Dean Martin, Reprise    |
| 14 (—) MY WAY                         | Frank Sinatra, Reprise  |
| 15 (14) WORLD OF BLUES POWER          | Various Artists, Decca  |
| 16 (—) 2001                           | Soundtrack, MGM         |
| 17 (13) 20/20                         | Beach Boys, Capitol     |
| 18 (16) ROCK MACHINE I LOVE YOU       | Various Artists, CBS    |
| 19 (12) THE BEATLES (Double Album)    | Beatles, Apple          |
| 20 (20) THIS IS DESMOND DEKKER        | Desmond Dekker, Trojan  |

# TOMMY ROE ARRIVES AS 'DIZZY' HITS NO. 1

TOMMY ROE, whose "Dizzy" this week smashed its way to No. One, arrived in Britain on Friday. He is here for a short promotional trip, and stars tonight (Thursday) on Top Of The Pops.

But Tommy told the MM on Monday that he was planning to return to Britain in October. "We are discussing a concert tour right now," he said from the office of agent Barry Clayman.

Tommy has to fly back to the States tomorrow (Friday) to star at Disneyland in Hollywood. Meanwhile, sales of his own composition, "Dizzy," continue to soar. Total world sales have hit the two-and-a-half-million mark. "I hear it's selling 10,000 a day in England—which is pretty good I guess," said Tommy.

Tommy added that his follow-up single would probably be "Heather Honey," which he also wrote.

## BILLIE KEEPS BUSY

BILLIE DAVIS has signed for a heavy schedule of Continental dates.

On June 20 she flies to Spain for three days of TV in Madrid followed by two weeks of cabaret in Malaga and Marbella. She interrupts the Spanish trip to fly to Holland for two days of TV in Amsterdam on July 3 and 4.

On July 29 she starts a six-day visit to Hungary and, on August 4, goes to Prague, Czechoslovakia, for a show. On August 7 she flies to Denmark for four days, followed by nine days in Sweden.

## NEW CAT CONTRACT

CAT STEVENS signed a management contract with Chris Blackwell of Island Artists this week. He will continue to record for the Deram label.

A new single, "Where Are You," will be released on June 13.

## WHITE TRASH THEME

APPLE GROUP White Trash have recorded the theme music for the British entry to this year's Berlin Film Festival.

The film is The Movement Movement, which is about kinetic art, and the group play the music, which is written by their manager Tony Meehan.

## STATUS QUO FILM

A SOUTH American film company flies to Britain from July 21 to August 8 to make an hour-long film of Status Quo in action.

Status Quo guest in the Jimmy Young Show from next Monday (9).



LOVE AFFAIR: tour of Israel is being negotiated

# New Love Affair single due out on July 4

THE LOVE Affair's new single, released on July 4, will be "Bringing On Back The Good Times," written jointly by Philip Goodhand-Tait and their co-manager John Cokell.

The group flies to Germany today (Thursday) for four days and goes to Switzerland on June 30 for a TV date followed by further TV in Cologne, Germany, on July 1.

On July 13 they top the bill at Wembley Stadium in a show put on for 50,000 Oxfam walkers.

A tour of Israel is being negotiated for September.

## ROD GOES SOLO

ROD STEWART, lead singer with the Jeff Beck group, has signed a solo recording contract with Mercury Records.

He will continue to appear and record with the group, but is also preparing an album and a single for Mercury, to be produced by Lew Reiner, with arrangements by Michael D'Abó.

## JACK OFF TO MEMPHIS

CHAMPION JACK Dupree, American blues pianist living in Britain, leaves today (Thursday) for the USA to take part in the Memphis Country Blues Festival and W. C. Handy Memorial Concert.

These take place between today and June 9.

Albert King, Carla and Rufus Thomas, Johnny Winter, the Canned Heat, Booker T and the MGs and the Bar-Kays are among other artists appearing.

On Sunday, Dupree was recorded live at the Angel, Godalming, as part of a forthcoming LP project for Blue Horizon, who are preparing a double-LP life story album for the Champ. Before this is issued, Blue Horizon will release for July Jack's "Scooby-Dooby-Do" LP on which his daughter is featured.

Dupree returns to this country on Tuesday (10) and appears that evening at Shades of Sheffield.

## RCA RELEASES

ELVIS PRESLEY and the Monkees head releases planned by RCA when they leave Decca to become independent for sales and distribution on June 6.

Elvis's single is "In The Ghetto" described as "social comment and very much Elvis 1969." The Monkees' release is "Someday Man" coupled with "Listen To The Band" written by Mike Nesmith. Other releases include "When Two Worlds Collide" by Jim Reeves produced by Chet Atkins, and "Joe And

Mabel's 12th Street Bar & Grill" by country artist Nat Stuckey.

## SANDIE'S IN DEMAND

SANDIE SHAW, whose new single, "Think It All Over," was issued a fortnight ago, is in big demand for engagements on both sides of the Atlantic. So much so, that she "couldn't possibly take on a summer season" or a three-week engagement in the West End, according to personal manager Evelyn Taylor.

"Sandie's had offers from South America and many other places," Evelyn told the MM on Monday. "The problem is to find the time for everything she could do."

## BLUEBEAT HOT 10

- |                                  |                           |
|----------------------------------|---------------------------|
| 1 (1) WHO YOU GONNA RUN TO       | The Techniques CAMEL-10   |
| 2 (10) DREAM                     | Max Rothen UNITY-303      |
| 3 (—) DON'T PLAY THAT SONG       | Derrick Morgan CRAB-18    |
| 4 (2) FIRST TASTE OF LOVE        | Derrick Morgan CRAB-11    |
| 5 (8) THROW ME CORN              | Winston Stone BULET-399   |
| 6 (—) SINCE YOU'VE BEEN GONE     | Eric Satter CAMEL-20      |
| 7 (3) RUN GIRL RUN               | G. G. Grossett CRAB-19    |
| 8 (3) HAILES SELAISE/BLUES DANCE | laurel Asten NIL BEAT-032 |
| 9 (4) WORK IT                    | The Vicanos CRAB-12       |
| 10 (—) CHILDREN GET READY        | The Venettes CRAB-11      |

## NEW RELEASES

- |                       |                           |
|-----------------------|---------------------------|
| FREEDOM TRAIN         | Ernest Wilson CRAB-17     |
| RUN POWELL RUN        | laurel Asten NIL BEAT-035 |
| HOLD DE PUSSY         | Kid George ESCORT-101     |
| HEART DON'T LEAP      | Dennis Watts BULET-142    |
| WHEN I GET MY FREEDOM | Ernest Wilson UNITY-314   |

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"Souled"

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**Jack Jones**  
"Love Story"

STEREO SF 8009 MONO RD 8009



# Hundreds pay tribute to Hawkins

MORE THAN 500 people filled St. Peter's Lutheran Church, New York, to pay a farewell tribute to Coleman Hawkins on May 23 (writes Jeff Atterton). They spilled out on to the sidewalk during the 50-minute service.

Pianist Roland Hanna began the service. Thad Jones played flugelhorn. Ray Nance closed with "Body and Soul" on violin, and a brief eulogy was delivered by the Reverend John G. Gensel.

The pallbearers for Hawkins were Roy Eldridge, Zoot Sims, Zutty Singleton, Eddie Locke, Major Holley and Big Nick Nicholas. Dozens of prominent jazzmen attended Hawkins was buried in Woodlawn Cemetery, Bronx, New York.

Among those at the service were British-born musicians Dill Jones and Joe Temperley. Others included Johnny Hodges, Harry Carney, Buddy Tate, Illinois Jacquet, Charlie Shavers, Russell Procope, J. C. Higginbotham, Howard McGhee, Dizzy Gillespie, Charlie Mingus, Ornette Coleman, Noble Sissle, Horace Silver, Yusuf Latief, Jackie McLean, Junior Mance and Tyree Glenn.



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# FOUNDATIONS ROW WITH PYE RECORDS

THE FOUNDATIONS are involved in a row with their record company, Pye, and producer Tony Macaulay over what they claim to be a "leak" of their forthcoming album "Digging The Foundations."

The group claim that at least five tracks from the album, recorded before they went to the States and due for British release in September, are to be released as singles during the next fortnight.

One track "My Little Chickadee" has been covered by Pye artist Geno Washington at the same time as the Foundations' American record label UNI have released the same track as the Foundations' single in the States.

The five Macaulay songs were exclusive to us, said a Foundations spokesman. "We were holding the album to September, now we find that a minimum of five tracks are to be released as singles by other artists."

Foundations manager, Barry Glass, was due to meet Pye chief Louis Benjamin as the MM went to press.

The group last week issued an injunction against a group known as Clem Curtis and The New Foundations. The Foundations arrived home from the States a week early when a week's cabaret was cancelled in Detroit. Clem Curtis and The New Foundations were booked as an alternative attraction.

## LEAPY AT OPRY

LEAPY LEE flew into Britain from America last weekend to spend 12 hours at his new Ascot home before flying to South Africa for a three week tour.

While in the States, he appeared on the Grand Ole Opry in Nashville and was awarded a Gold Disc in Toronto, Canada for sales of "Little Arrow."

A spokesman said: "Leapy has conquered a lot of his fear of flying. Now he only collapses every second flight." Leapy returns to America in August for appearances and recording sessions in Nashville for an album and a single.

## FESTIVAL HERE

THE 1969 American Folk Blues Festival will play one day in this country during its European tour. This will be at London's Royal Albert Hall on Friday, October 3.

The Festival bill will comprise Magic Sam and his Blues Band, Duke Boy Bonner, Whistling Alex Moore, Clifton and Cleveland Chenier, John Jackson and Earl Hooker.

## PETER LEAVES APPLE

PETER ASHER, head of the A and R at Apple since the company started, resigned last week. Peter, who still records as part of the Peter and Gordon team, is to manage James Taylor, who records for the Apple label.

He told MM: "There isn't one specific reason for my leaving. But Apple is changing



FOUNDATIONS: claim a leak in their latest album

a great deal, particularly since Alted Klein took over, and I felt I didn't want to stay any longer."

Asher will also go into independent record production.

James Taylor arrives in London tomorrow (Friday) for promotional appearances. So far fixed are appearances on BBC's Bobby Gentry Show (June 12) and Thames TV's Today (13). Other TV shows are being arranged.

## TWO DUSTY SINGLES

DUSTY SPRINGFIELD flew home to London on Sunday from America where she has recorded two new singles for Atlantic Records.

On June 17 she records the first of her series of eight BBC-TV shows and, on July 5, flies to Cannes to appear in a spectacular with Charles Aznavour.

She returns to America in September for a tour which will probably include a season at New York's Copacabana in addition to college and TV dates.

## ACKER DUE BACK

ACKER BILK and his band were due back in London yesterday (Wednesday) from their six-week tour of the Middle and Far East. After a few days off, the band records programmes for the BBC on Monday (9), then begins a short tour of Scotland on Thursday (12).

The dates are at Rutherglen (12), Bearsden (13), Aviemore (14), Giffnock (15) and Greenock (16).

## MICK ARRESTED

ROLLING STONE Mick Jagger and his girl friend, singer and actress Marianne Faithfull, were arrested at their Cheyne Walk, Chelsea, home last week and accused

of possessing cannabls.

They appeared at Marlborough Street Magistrates Court and were remanded on £50 bail each until June 23.

As announced in MM two weeks ago, Mick and Marianne are to co-star in a new film Ned Kelly, based on the true-life adventures of the Australian outlaw who was hanged in 1880. The film is scheduled to go into production later this summer in Australia, with Jagger in the title role.

## LULU'S VEGAS OFFERS

LULU HAS received several offers to play leading venues in Las Vegas. "We can't accept anything just yet, however," says agent Dick Katz, "until we sort things out."

One of the offers from Caesar's Palace in Vegas.

Meanwhile Lulu — now taking things easy while she is on an extended honeymoon with Bee Gee husband Maurice Gibb — plays dates at Tito's Club, Majorca, on July 12 and 13.

## THREE DOG HERE

AMERICA'S THREE Dog Night arrived in Britain on Sunday for TV, radio and concert dates.

They will be staying in Britain for at least four weeks to promote their new album "Three Dog Night."

## MAYALL AT BATH

JOHN MAYALL, Nice, Fleetwood Mac, Led Zeppelin and Ten Years After head the bill at an all-day Festival of Blues in Bath on June 28. The festival is part of the mammoth Bath Festival.

Compered by John Peel, the festival also features Chicken Shack, Jon Hiseman's Colosseum, Blodwyn Pig, Keef Hartley, Group Therapy,

Liverpool Scene, Taste, Savoy Brown Blues Band, Champion Jack Dupree, Clouds, Babylon, Principal Edward's Magic Theatre, the Deep Blues Band and Just Before Dawn.

## BERRY CONCERTS

AMERICAN R and B star Chuck Berry, who stars at the final two concerts at London's pop Proms, at the Royal Albert Hall, on July 4 and 5, is to appear at two concerts in Liverpool before flying back to America.

The concerts are at the Liverpool Empire on July 6 and also feature Jon Hiseman's Colosseum and the Swinging Blue Jeans.

## STANSHALL SCRIPT

VIV STANSHALL of the Bonzo Dog Band has been asked to write a script for a forthcoming "black comedy" film called Magic Suit.

Stanshall will be co-director of the film with Jim Dine, and the Bonzo Dogs will write the music and play several roles



JEFFERSON Car overturned

# JEFFERSON IN M1 ACCIDENT

JEFFERSON, HIS wife and daughter were detained in hospital after his brand new Ford Capri overturned on Monday morning.

Jefferson and his wife were both suffering from cuts and bruising and his daughter was treated for shock. Their condition was described as "comfortable."

All three were expected to leave hospital within a day or so.

## NEMS DIVISIONS

NEMS ENTERPRISES' managing director Vic Lewis announced two new divisions of the company this week.

They have formed a division to book variety acts into cabaret clubs, to be controlled by Colin Johnston, and a TV and Radio promotion section to be headed by James Lloyd, who appears regularly on BBC Radio's Country Meets Folk.

## SPOOKY TOOTH DISC

SPOOKY TOOTH have a new single rush-released tomorrow (Friday), titled "Son Of Your Father," written by Elton John and Bernie Taupin.

The B side is "I Ain't Got Enough Heartache." In mid-July, the group fly to America for a two month tour and are currently completing work on a new album, an "electronic pop Mass" written by the group's Gary Wright and recorded by French electronic music expert Pierre Henri.

# Edwin Hawkins' singer signs solo contract



DOROTHY Elektra move

DOROTHY MORRISON, lead singer on the fantastically successful Edwin Hawkins' Singers' "Oh Happy Day," has signed a solo contract with Elektra Records.

The single, which hit number one in the States, this week jumped from 28 to nine in the MM Pop 30 — the first pure Gospel record to make the top ten.

Edwin Hawkins talks to the MM's Bob Dawbarn on page 13.

# "POP PROMS"

- AMEN CORNER
- CHUCK BERRY
- CHICKEN SHACK
- DUBLINERS
- THE EQUALS
- FAMILY
- FLEETWOOD MAC
- INCREDIBLE
- STRING BAND
- LED ZEPPELIN
- MARMALADE
- JOHN PEEL
- THE PENTANGLE
- THE WHO

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## news in brief

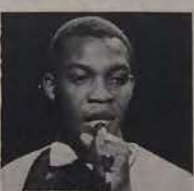
THE Kinks are expected to release three albums between now and September — their opera album "Arthur," a new album they are currently recording and a third to mark the group's five years together.

Geno Washington has had to cancel a trip to Madrid for TV and concerts because of a throat infection.

Scott Walker appears on Top of the Pops on June 12 and follows with Dee Time (14). Set 'Em Up Joe (21) and concerts at Blackpool's ABC Theatre on July 6 and 27.

Yes have a new single "Sweetness" released later this month. French singer Francois Hardy arrived in London next week to promote her single "Comme Te Dire Adieu," released tomorrow (Friday).

Warrington's Ken Phillips Big Band are to provide holiday relief this summer at the Ritz, Manchester, Bolton Palais, Grafton Rooms, Liverpool and Locarno. Blackpool's Greatest Show On Earth have recorded a new single "If You Would Only Be Mine" for release next month. Desmond Dekker



DEKKER at Hastings

and the Aces, Grapefruit and the Web are among the stars at Hastings College Of Further Education's All-nighter at Hastings Pier on June 27. . . . Swindon on Saturday (7) and Evered Social Club, Smiths (10).

Drummer Ian Castle has replaced Billy Law in Alan Elsdon's Jazz Band. Mark Wirtz single "My Daddy is a Baddy" is released tomorrow (Friday) featuring Mark singing with the choir from his "Grocer Jack" hit. . . a re-issue of an early J. J. Jackson hit is

made this month by United Artists. Title is "But It's All-right," which made number one in the American R and B charts two years ago.

Susan Maughan opens at summer season at Brighton's Dome from July 12 until September. . . the Village will be resident at the Marquee throughout July, August and September on Saturday nights and their first single "The Man In The Moon" is released on June 27. . . Bob and Earl are to stay in Britain indefinitely and are to set up their own production company. Cambridge Midsummer Pop Festival, a series of free concerts, will be held from June 8-11 and features a host of star names including Strawbs, Julie Felix, Blossom Toes, Brian Auger's Trinity, Soft Machine, Family, Liverpool Scene, Terry Reid and John Peel.

Nana Mouskouri recorded a Talk Of The Town Special last month to be screened on BBC-TV on June 21. Among future guest artists at Durham University are Freddy King, Sam Gopal's Dream and Mike Hartman and the Hollies, Alan Bown and Edgar Broughton Band (20).

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I searched all over the place for a means to express myself. But no one could hear me. And everything I did got distorted  
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Address \_\_\_\_\_

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# can you hear me now?

# Aretha, Stevie and Beach Boys to return

ARETHA FRANKLIN, Stevie Wonder and Beach Boys all plan to return to Britain this year. But Marvin Gaye's proposed trip has had to be cancelled owing to his heavy American commitments.

"I was hoping he would come in the autumn," impresario Arthur Howes told the MM on Monday. "Now it seems it will have to be next year."

But Arthur Howes is negotiating for Stevie Wonder to play an 18-day tour in the autumn.

Aretha Franklin should be in Britain for one London concert in November. Last time she was here, she was a sell-out success in shows at London's Hammersmith and Finsbury Park.

Beach Boys, who wind up their current smash-hit tour at the Odeon, Glasgow, on Monday, want to return in the autumn.

Says Arthur Howes: "They were so knocked out by their reception last Saturday at Hammersmith they wanted to do another show there. But it was impossible at such short notice."

## DOUBLE U.S. BILL

AN AMERICAN double bill, organist Richard Groove Holmes and singer-saxophonist Vi Reddy, has been lined up for London's Ronnie Scott's Club to follow pianist Les McCann.

Contracts are not yet finalized, but Holmes and Reddy are scheduled in for three weeks beginning Monday, July 28.

On Monday (2) U.S. guitarist Kenny Burrell commenced a fortnight's season opposite singer Sandra King. Burrell's quartet is completed by Richie Wyands (pno), Jimmy Cobb (drs) and Reggie Johnson (bass).

The Squires are currently appearing upstairs at the club and they will be followed next week by the Gass.

## MONTREUX STARS

ELLA FITZGERALD, Phil Woods, Kenny Burrell, Quartet in Jazz, Clark Terry, Les McCann Trio, Ernie Wilkins and Brian's John Surman and Alan Skidmore are among the stars for this year's Montreux Jazz Festival, in Switzerland, from June 18-22.

The festival takes place at Montreux's Casino and in addition to the stars named, will feature Ten Years After, Benny Bailey, the Eddie Harris Quartet and Jon Hiseman's Colossium.

Among the Continental bands appearing are Joplin's Old Gossips, France's Michel Rogers Trio, the Finn Ziegler Quartet from Denmark and the Frode Thingnes

## MARVIN GAYE TRIP CANCELLED

Sextet from Norway. Other events include jam sessions at the Casino swimming pool and the Le Sablier club and an exhibition of pop art featuring artists like Jim Dine and Andy Warhol, as well as films, instrument clinics and workshops and record and book shops.

## BENNETT MOVE

ONE MAN blues band Dueter Bennett, will produce records as well as record for Blue Horizon Records, the blues specialist label.

Bennett is one of the several new producers being introduced at Blue Horizon as part of the broadening of musical policy of the label.

Mike Vernon, will be concentrating on the label's American interests in the future, although he will continue to produce Chicken Shack, Champion Jack Dupree and Christine Perfect. Bennett will be producing singer Lloyd Watson and guitarist Anthony Topham. Other new artists on the label include Chris Mercer and a group called Jellybread. Blue Horizon's first group signing for 18 months.

## MU KEEP WATCH

RUMOURS THAT musicians might suffer in proposed economy cuts in BBC radio broadcasts have already sparked a reaction from the Musicians' Union.

Harry Francis, assistant general secretary, elect of the MU, told the MM on Monday: "There have been reports in the papers that the BBC may consider cutting down on music."

"We have had discussions with the BBC, but they have not so far decided what cuts they want to make. This is, of course, a serious matter and we are watching it."

Mr Francis added that some 500 musicians were on the staff of the BBC, and that "many others are constantly being used."

The BBC said on Monday: "The Board of Governors has had the first of many meet-

## DESMOND FOLLOW-UP

DESMOND DEKKER's follow-up to "Israelites" will have a double A side—two originals by Desmond, "E-mek" and "Problems," released on June 13.

The tracks were both recorded in Jamaica with brass added in London.

Desmond and the Aces are currently in cabaret doubling Sheffield's Cavendish Club and Barnsley's Monk Bretton Club.

## BLUES IN LONDON

THE SECOND Blues Convention will take place at London's Coorway Hall on Saturday and Sunday, September 20 and 21, and will feature a concert on the Saturday, a guitar workshop, and also lectures and record recitals.

Among the recitalists will be Mike Raven, Paul Oliver, Bob Groom, Nick Peris, Simon Napier, Mike Leadbetter and Mike Rowe. Artists present are expected to include Alexis Korner, Mike Cooper, Andy Fernbach, Bob Hall and Jellybread.

The last-named is the group of Sussex University students led by pianist-singer Peter Wingfield, who spent last summer in Chicago working South and West Side clubs with such bluesmen as Magic Sam and J. B. Hutto.

## BRITISH ENTRY

TOM JONES' hit single, "Love Me Tonight" is the British entry in European Pop Jury, aired this Saturday (7) on Radio One. The programme is repeated the following Saturday on Radio One and Two.

Eight countries are taking

part in the contest to decide the most popular tune in Europe. Sixteen hundred voters—200 in each country will vote.

## VIC DAMONE LP

VIC DAMONE will visit Britain in mid-July to record eight tracks for a new Ember album.

This follows an American trip by Ember boss Jeff Kruger who has signed for world-wide representation, apart from America and Canada, for Damone's record company, United Talent Ltd.

Damone will record a new single, "Don't Let Me Go," written by Norman Newell, in Hollywood tomorrow (Friday).



BEATLE GEORGE Harrison was a surprise guest at an MCM Records reception in London last week for underground star Richie Havens. Havens was making his first British trip for promotion work and con-

certs and will be returning later in the year. And despite all the current Beatles controversy, it was all smiles from George as he posed willingly with Richie.

# Successful debut for Martyn

## BARRY Martyn's Ragtime

Band drew an enthusiastic audience to their New York debut at the Half Note last week. Among the musicians who turned out to cheer Barry on were Eddie Condon, Zutty Singleton, J. C. Higginbotham and Claude Hopkins.

Bassist Ralph Pena who rose to prominence on the West Coast in the 1950s was killed in an automobile accident in Mexico City recently. He was 42. He played with many top names including Barney Kessel, Shorty Rogers, Jimmy Giuffrè, Ben Webster and George Shearing. In recent years he had led his own band.

First public performance of the new quartet led by Joe Harriott and guitarist Amancio D'Silva is at the Gloucester Hotel, Brighton, tomorrow (Friday). The following day they have a BBC Jazz Club airing.



D'SILVA: BBC Jazz Club airing

Club on June 9. He leads a Quartet at the Kings' Head, Fulham Broadway (24), a Quintet at the ICA (27) and an Octet for a Jazz Club broadcast (July 11).

## Labels

Pianist Ahmad Jamal has set up three record labels, AJP, Cross and Jamal, as well as a publishing firm in New York. . . . Flautist Herbie Mann is being recorded live this week by Atlantic Records at the Whisky A Gogo in Los Angeles.

June bookings at Osterley Jazz Club include Max Collie's Rhythmic Aces (13), Dave Jones' band (20) and Terry Lightfoot's Jazzmen (27). . . . Singer Maxine Sullivan is currently starring at Toronto's Town Tavern and will be followed by Marion McPartland, Illinois Jacquet and the Bobby Hackett-Vic Dickenson group.

## JAZZ NEWS COMPILED BY BOB DAWBARN

### Young

A young British jazz group is needed for the International Youth Festival in Hungary on September 20 and 21. Interested groups should contact Don Aldridge, newly-appointed treasurer of the European Jazz Federation, at 101 Wairour Street, London W1.

Bassist Bill Cole has left the Ken Colyer Jazzmen. No permanent replacement has yet been fixed.

Eric Clapton's Southern Jazzband return to the 100 Club this Saturday (7).

Trombonist Roswell Rudd

### Stroke

Veteran Kansas City drummer Jesse Price is seriously ill in Los Angeles County General Hospital after a stroke. . . . veteran violinist Joe Venuti, who got rave reviews at New York's Downbeat Club, has recorded an album for Ovation Records, a new label, featuring Lou Stein (pno), Jack Lesberg (bass) and Cliff Leeman (drs).

London's 100 Club is running a Riverboat Shuffle from Westminster Pier on June 15. Playing on board will be the Ken Colyer and Bill Nile bands. . . . The Ray Russell Sextet plays the 100

### Recent

One of the highlights on the recent University of California Jazz Festival, was 70-year-old New Orleans drummer Zutty Singleton, who appeared with bassist Pops Foster during an "Afternoon of African Rhythms."

### CLUB NEWS

A BENEFIT show for Fairport Convention, whose drummer Martin Lambie was killed when the group's van overturned and crashed on the M1, is to be held at Mothers in Birmingham. It was while the Convention were travelling back to London following an appearance at Mothers, that the tragedy occurred. They had shared the stand with Eddie and the Bluebelles.

We are inviting Election to appear at the benefit show, along with other groups and de-jays who are regulars at Mothers," said a spokesman.

WISHFUL Thinking, appearing this current week at Webbington Country Club, near Weston-super-Mare, will be followed into this West Country show spot, by the Flowerpot Men who will open on June 15.

JACKIE Trent and Tony Hatch follow their successful London Palladium season with New Byrnes, with a week at the Penguin Club, Birmingham, where they open on June 12. Clifton Ford will star for the week of June 15.

At the Barron Knights start a week at the Cresta Club, Solihull, followed by Norman Vaughan (15) and Freddie Trueman (22).

OHIO Express, the American group that stormed the charts last year with "Yummy Yummy," is to play a one-nighter at Club Fiesta, Stockton, on Thursday June 18.

And there will be a "Pop Gallery" at the Fiesta for the week commencing July 4, when Harmony Grass will be the

### Club News

presented his Primordial Group in an "Ode to Survival" at St Peter's Church on New York's Lexington Avenue last week. The group included Roland Alexander (tr), Charles Davis (bari), Perry Robinson (cl), Patti Brown (pno), Charlie Haden (bass), and Ran D. K. (drs).

Singer Bobby Bree and saxist Peter King appear with the Tony Lee Trio on a Sunday jazz concert at Bogner's Esplanade Theatre this weekend (8). Bobby and the trio are at the Bull's Head, Barnes' on June 12.

The Brian Green Jazzband, with singer Cherry, play a concert at Blewbury,

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# CILLA HAS NEW SINGLE NEXT MONTH



CILLA

CILLA BLACK, who underwent an operation on her nose last week, has a new single released on June 27. It is "Conversations," specially written by Roger Greenaway, Roger Cooke and Jerry Lordan. The B side is "Liverpool Lullaby."

Cilla left Queen Victoria Hospital, East Grinstead, Sussex, at the weekend after the operation, to straighten a bone in her nose and remove a mole. A spokesman described the operation as "successful." Cilla was having trouble breathing because of a nose bone broken 13 years ago.

She is spending 10 days recuperating before starting TV promotion work on the new single. She guests on the Bruce Forsyth Show for Yorkshire TV (June 21), Top of the Pops (26), Mike and Bernie Winters Show (July 7), Roy Castle Show (12) and ATV's Collette Show (20).

Her summer season at Blackpool opens on June 21.

## NEW FOURMOST

THE FOURMOST have replaced rhythm guitarist Ian Edwards with former road manager Joey Bowers. Bowers was an original member of the group who left to get married.

## ALAN'S NEW DISC

ALAN PRICE has a new single released on June 10 titled "Tronidon, Grange Explosion" which features Alan on piano with a full orchestra backing.

The song was written by poet Tony Laurence and tells the story of a British mining disaster which took place in the last century.

Television and radio appearances set for Alan include David Symonds' Show (8), Tony Brandon Show (9), Les Dawson TV Show (18) and Bobbie Gentry BBC 2 Show on the same date.

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ALAN WALSH

meets the optimistic Beach Boy

# Funny, they don't look on their uppers

"BROKE?" said bearded Beach Boy Mike Love. "Beach Boys broke?"

"Well, all I can say is that it's a relative world and there are relative truths in it," he answered, neatly sidestepping the prevalent reports that the group, here for a new sell-out British tour, are on their uppers.

Mike, the Beach Boy who embraced the philosophy of love last year and remains affable even after a wearisome 12-hour flight from America's West Coast, wouldn't be drawn on reports that Brian Wilson had said the group was approaching financial disaster point.

And to be honest, he's the happiest-looking pauper I've ever seen.

So I switched the line of attack and asked about further stories that the group were playing to poor houses in America.

"I know Brian said that, but I believe it was an elaboration of the situation which obtained last year," said Mike, still not losing his bonhomie.

"We were booked for a 30-day tour of the Southern States of America when a certain gentleman named Martin Luther King was murdered and the tour was cancelled."

"But we have just come from a weekend tour in the States. We played three dates over one weekend and they were all sellouts."

This new Beach Boys tour (sell-out that it is) is likely to put a few quid back into the group's pocket at any rate.

"But we don't do it for the money," protested Mike in mock indignation. "We come here because Britain is a world-famous health resort."

"Certain promoters implore us to take money for the trip and out of the goodness of our hearts we do, but more to please them than us!"

I asked Mike what the group had been doing musically over the past few months.

"Oh, recording. I don't know anything about music. That's Brian, Carl, Alan and Denis's department. I just groove around. But I know that one of our new songs we'll be doing on the tour. 'Breakaway,' is my most favourite song of all in seven years."

"It's a lot different. There's a lot of chemistry and different elements in it, and it has some beautiful harmonies."

"Ah, I thought, gawping at straws, harmonies. What about their recent stage shows when people complained that the backing was so loud that it swamped their harmonies?"

"Well, that could be so,

but I'm surprised to hear it because we have a pretty good P.A. system and our sound man is usually very good."

Nevertheless, I persisted, when I saw the group at the first house at the London Palladium last December, I felt their vocal ability was drowned by the backing.

"First house is occasionally a little rougher," admitted Mike. "On a one-nighter tour, every hall has its own sound problem. We have to overcome each one separately."

"We usually manage to beat the acoustical problems. But first houses are occasionally poorer than second. The audience, too, is different—you get the younger people in and there are far more screams. The second house

audience is usually more astute. Perhaps you should have come to second house at the Palladium."

Musically, the Beach Boys will probably be undergoing subtle but definite changes in the future.

"We are to experiment with spiritual things—spiritual in the Negro spiritual musical sense that is," said Mike.

"We'll probably prune appearances down to four things a year—a tour of colleges, then a tour of radio stations, and then Europe, that sort of thing. But we will still be playing in Britain regularly."

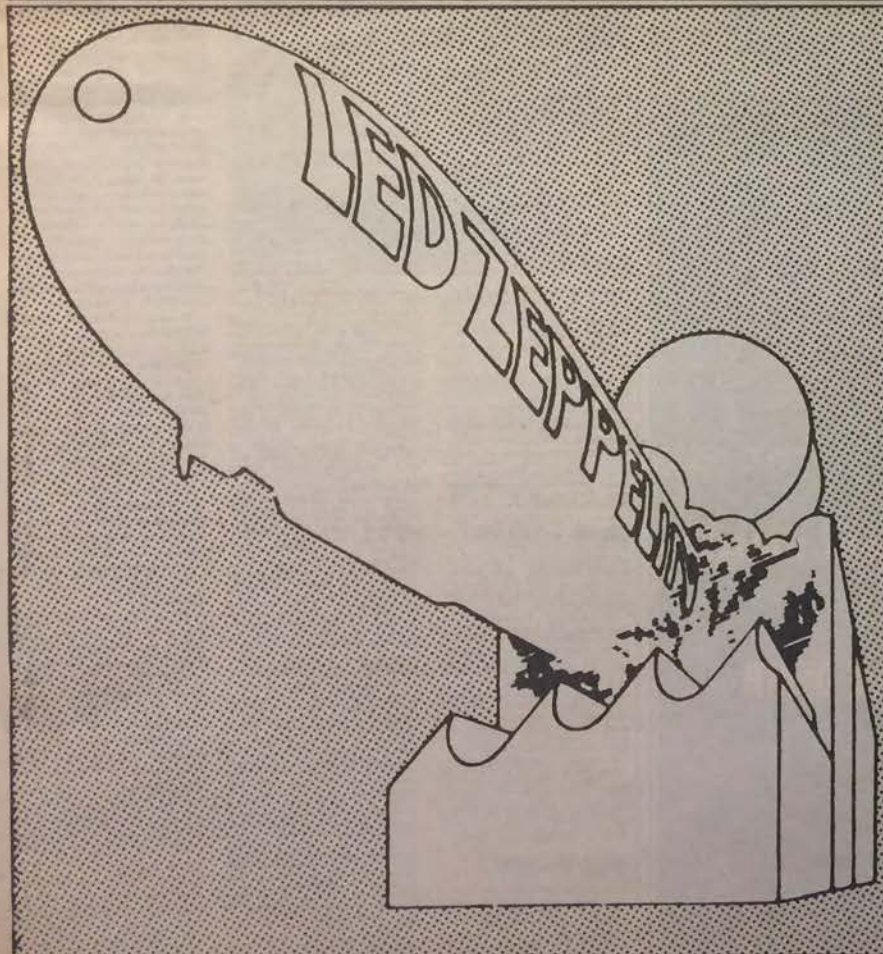
Suddenly, Mike threw a question at me: "Do you think June is the right time for us to tour here?" he asked.

I didn't think it would be, but box office takings prove me wrong and I said so.

Well, we've always played in the fall here when things are dank and damp. With our image, from our name and the surfing thing, we thought it would be nice to come at the beginning of summer when the weather is nice and the sun's shining. And look, it's a gorgeous day today."

So it was, but outside the MM office, the dark clouds were gathering for our daily downpour.

But that's one of the things you have to like about the Beach Boys: their optimism.



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BEACH BOYS: their harmonies are tremendous

HARMONY AND melody are the two factors behind the Beach Boys' success whether they are performing the complex "Good Vibrations" or "Their Hearts Were Full of Spring," a number which relies on vocals alone.

At their only London appearance at the Hammersmith Odeon on Saturday, the Beach Boys proved that they can produce on stage both intricate and simple songs without losing any of the control that most groups can only attain in the studios.

They opened their performance with "I Can Hear Music" with Carl Wilson taking the vocal lead. "Wouldn't It Be Nice" and "Darlin'" followed with Bruce Johnston switching from guitar to organ.

The swirling sound that first attracted attention to the group was featured on three numbers — "California Girls," Mike Love taking over on vocals, "It's a Beautiful Day" and "Do It Again" — but the Beach Boys have progressed a lot further than that.

Their version of the Buffalo Springfield's "Rock And Roll Woman" was excellent. Carl Wilson, playing acoustic guitar, has a controlled yet powerful

# Beach Boys' strength

## CAUGHT IN THE ACT

voice and the group's harmonies are tremendous. Further proof of their harmony talent was offered with the unusual "Their Hearts Were Full of Spring," a four part vocal harmony with no instrumental backing at all.

It was nice to see Mike Love shutting the screamers down for five minutes of that number—a complete contrast to the rest of the act. Their new single "Break Away" and the past hit "Barbara Ann" brought the screamers back, however. "God Only Knows" is a marvelous Brian Wilson

number, a far cry from "Do It Again" and the other pure pop numbers in the Beach Boys repertoire.

The Beach Boys final number was a fitting end to a superb act from a great group. "Good Vibrations" is a challenge to the majority of groups to do in the studio, yet the Beach Boys produced a perfect balance between voices and instruments. Paul Revere and The Raiders are pure pop and one of the biggest names at the moment in the States. Vocalist Mark Lindsay's "Mim From Grand Terrace" was good and their

current single "Let Me" is highly commercial.

Soul singer Joe Hicks completed the bill and devoted his act to a selection of Otis Redding hits which included "Respect," "I've Been Loving You Too Long" and "I Can't Turn You Loose." He should try some different material or different arrangements. — ROY-STON ELDRIDGE.

## DON PARTRIDGE

DON PARTRIDGE, immaculate in light leather suit, dark glasses and ankle suede boots, is nothing if not a hard worker. And if he does lack musical talent he redresses the balance and lifts himself above the average rut, by making his

# Sad end to the Camden Fringe Festival

A SAD end for the Camden Fringe Festival's free pop concerts on Friday when a tiny minority of youths forced the show to a halt.

An estimated 25,000 fans had enjoyed performances by Taste, Duster Bennett and Edgar Broughton at Parliament Hill Fields, London. When Peter Green's Fleetwood Mac appeared after midnight a team of "bovverboots" mobs began chanting, and throwing bottles.

Said Michael Alfanda, Andrew King, Peter Jenner and Linda Kattan, the organisers: "We would like to express to Fleetwood Mac and the 25,000 people who



THE Trawler's WEEKLY TONIC

attended the concert, our disappointment that the ac-

tion of a few unfortunate young people bent on destruction could spoil the enjoyment of the audience. We find it almost impossible to believe they could behave in such a manner when so much effort by the groups and organisers has been put into providing that rare commodity—free first class entertainment. This provides more ammunition for those who hate pop."

Pentangle turned down offer from Mick Jagger to support Marianne Faithfull on an album. — Mike Mansfield and Mark Edwards commissioned by Stilwood office to film Bill Faith's debut in Hyde Park on Saturday (7).

Over 300 drummers attended the British Drummer's Association's clinic, given by Ed Thigpen at the 100 Club last Sunday. Also taking part were Tony Oxley, George Fierstone, James Blades, Cyril Holdsworth and Pierre Faure.

MM's Tony Wilson the victim of a Government leak on Sunday night when a pipe burst in the flat above him, occupied by Mr Anthony Crossland, President of the Board of Trade.

Said Duke Ellington, asked this week if he was thinking of retiring: "Never. As my father told me years ago, it's better to wear out than rust out." — Edgar Broughton Band sort of Underground Troops.

Jo Lustig challenging all comers at pitching pennies after winning 15 to 6 of Ben Gazzara and John Cassavetes in Bank tube station last weekend. — Bakerloo now wearing translucent plastic clothes. Changing their name to Bakerloo? Overheard in a London club: "Whatever happened to the Andrews Sisters?" — "Not enough."

Rumoured that Bukka White may star at the Second Blues Convention in September. — Card from publicist Les Perrin on holiday in Wales says: "I've arrived boyho. Some English University girl has just called me a 'Welsh bastard' — there's complimentary for you, Bach!"

Friends and admirers of assist-pianist-vibist Alan Branscombe should head down the 100 Club for his Benefit Night tonight. — Jonathan King's "Every-one's Gone To The Moon" (Thursday).

Will be re-issued on July 4, 17 days before the scheduled moon landing. Aren't the Moonmen suffering enough? — Club Fiesta, Stockton, is definitely not part of the Bailey club circuit.

Ex-Trafalgar drummer Jim Capaldi playing for Ella Fitzgerald on a London recording session last week. — Radio Brighton supplied an organ when Beach Boys' instrument was damaged en route to their Brighton show last Friday.

Paul Revere's drummer Joe Corero Jr, trying out new nylon drumsticks at Brighton — they broke. — Bonzo Dog Band got a wild response at their New York reception last week.

# JOHN FAHEY

Rush LPs Release:

## BLIND JOE DEATH

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## DEATH CHANTS, BREAKDOWNS & MILITARY WALTZES

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## THE TRANSFIGURATION OF BLIND JOE DEATH

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Transatlantic  
WHERE TRENDS BEGIN

performance something of an athletic stage feat.

Last week at Birmingham Town Hall before a small audience (202 and that included four guests) Mr Partridge presented The Buzzers on the last night of the show's nine-top tour.

But sadly one has to place on the "old cats" he has something of an anti climax, and I thought a slight lull set in at that. His DID songs were totally uninspiring. He was much happier with good tub thumping stuff like "Rosie," but even here one felt he was using his instruments simply because he had bothered to equip himself with them with series of intricate leather straps.

Still, Don must take immense praise for bringing London's buskers together in the first place at the Albert Hall in January and taking the even more bold step of taking the package on a nine-day tour.

It was a pleasant, comforting homely show — the sort where artists made mistakes, microphones fell over, jokes were fluffed or forgotten and no one really minded. — JOHN MARKS.

## ABBE LANE

AMERICAN SINGER Abbe Lane opened her season at London's Talk Of The Town with a very polished, yet exciting act on Monday night.

Miss Lane swings easily from Latin American to pop, like the Beatles' "When You Were Young," and beat numbers such as "Dancing In The Streets." She gives standards like "Don't Give Up," for example, an individual flavour and her version of "Going Out Of My Head" was very good.

The Latin American music suits her voice and the Brazilian melody she closed the show with was a good showcase for her talents. — ROY-STON ELDRIDGE.

## CHARLIE & INEZ FOXX

AMERICAN DUO Inez and Charlie Foxx have only had one hit in Britain and yet they've built up a tremendous reputation in the clubs.

At London's Hatchett club last week they further enhanced that reputation with an act that is an example in presentation. Inez has a voice that matches her stunning looks and Charlie is a superb showman.

Backed by Leeds-based band The Hogline featuring Nelson Fletcher, they opened their late night spot with "Come By Here" which was followed by their big hit "Muckingbird."

A medley of hits including "Ode To Billy Joe," "Back Of The Bay" and "Count The Days" came over well although a little as timing in the Foxx act is so important. — ROY-STON ELDRIDGE.

## THREE DOG NIGHT

BUFF ROSE proved to be one of this generation's better post-storytellers in concert at the Valley Music Theatre, Los Angeles.

Singing and playing piano on his own songs, his deliberately odd stress to the meaning of

songs like "Buzz The Fuzz," "What's Gonna Be At Me," "Molly" and "Colour Blind Blues." In his own way, Bill Rose is a contemporary Dylan.

Three Dog Night are seven — organ, lead, bass plus incredible drumming. Floyd Sneed, fronted by singers Corey Wells, Danny Hutton and Chuck Negron. The band, all from L.A., drew through selections from their two albums, including mainly three voices and drums version of Lennon-McCartney's "It's A Hard Day's Night." Highlights were their two hit singles, "One, featuring Negron, and their fantastic "Try A Little Tenderness." In fact, Carey Wells' vocalising so moved the audience that one girl got on stage, handed him a flower, belly-danced and kissed the smiling fuzzi who escorted her from the theatre. — ALLAN McDOUGALL.

## KENNY BURRELL

HANDICAPPED by an unmatched speaker and amplifier and an audience whose number would scarcely have caused a crush in the downstairs

quartet still managed to present skilled, if hardly pulse-racing, jazz on their Monday opening at London's Ronnie Scott Club. Burrell displayed signs of guitarist's, hypochondria over the speaker, and it certainly did muddy his sound on up-tempo, but enough of the qualities that made him a Melody Maker Critics Pollwinner seeped through. The hybrid section — Richard Wyands (pno), Roggie Johnson (bass) and Jimmy Cobb (drums) were occasionally out of phase, but on the whole they provided ample support, if only sporadic stimulation, for their leader.

Burrell's great strength is that he knows his idiom and sticks to it. Like Barney Kessel before him Burrell's sets tend to be much of a muckness, but the discerning ear will detect a confident and poised imagination, a pleasing ability to tint even standards a nice shade of blue, and a powerful swing.

Yours truly sang her- self into her second Scott club season with much more poise, an intelligent choice of songs including the Beatles' "She Leaving Home" and a welcome innovation in adding Kenny Wheeler's flute to the accompanying Pat Smythe Trio. — GORDON HOUSTON.

## GORDON LIGHTFOOT

IF ANYBODY tells you romance is dead, listen to the songs of Canadian singer-songwriter Gordon Lightfoot. His songs both contain a great deal of it, relationships and in a national context, the best example of the latter being his Canadian railroad trilogy.

But his songs also contain dramatic lyrical simplicity and his folk music roots are obvious. He appeared in concert at the Royal Festival Hall on Monday before an audience that seemed predominantly Canadian — they applauded his songs and frequently it seemed a bit like preaching to the converted, as he sustains the Beatles in Canada.

Gordon Lightfoot is an impressive performer, an innovator, but somehow he still needs the big breakthrough in Britain. — TONY WILSON.

ALLAN McDOUGALL

reports from Hollywood

# Graham Nash is alive and well . . .

**GRAHAM** William Nash, ex-Blackpool, Salford and Marble Arch, ex-Hollies, ex-M1 up-and-downer, has settled down for the time being, anyway, in a secluded, mostly wooded cottage in Laurel Canyon, Hollywood.

And is alive and quite content with his new band, Crosby, Stills and Nash. An ex-Byrd, an ex-Buffalo Springfield and an ex-Hollie.

Which is exactly how their first album sounds, a fusion of these three super groups — unbelievable vocals with their own grooving instrumental sounds, aided only by their drummer, Dallas Taylor.

Crosby — a more beautiful kind of person and singer than he was as a Byrd. Stills — a quietly temperamental genius in a self-involved way.

And Nash — longer-haired, thinner and healthier than as a Hollie.

With more freedom than experienced with the Dylan album — or — bust Hollies. Yet paradoxically, he'd just come back from an evening with Bob Dylan in Nashville when I met up with him last week at the cottage, high above the Los Angeles smog.

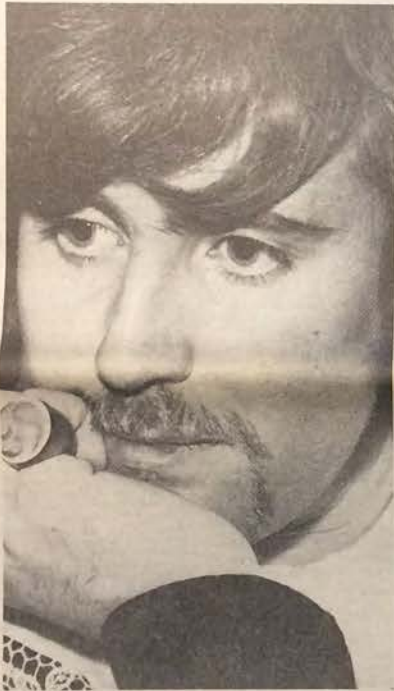
"I went down to the taping of the Johnny Cash special with Joni Mitchell, and Dylan was on the show," he explained. "Afterwards, we all went to dinner — Cash, Dylan, June Carter, Joni and me — and then passed a guitar around the table. Everybody singing for and with everybody else.

"Which may look as if I was fooling when I said I quit the Hollies because of the 'Sing Dylan' album. It was just that I knew they would turn his songs into big commercial rock-riffed, hit-single-type album tracks. "I dig Dylan, man, but this — to me — is not how you treat his songs." I told Nash of the Hollies' success in the MM album chart with the Dylan LP.

"Great, good, I'm happy for them. And I'm happy for Terry Sylvester — he's a good lad. I heard the album in London at Easter. Tony Hicks played it me, and I think Ron Richards has done a great job in the production."

Back to the Crosby, Stills and Nash album, which Graham put on the stereo.

For atmosphere lovers, we listened by candlelight. Two pussy-cats performed acrobatic miracles



NASH: to tour or not to tour

up and down the stairs leading to the cottage's gallery. Joni Mitchell — a gentle and simple but far-from-dumb folk singer performed culinary miracles with a stew in the kitchen.

"I suppose I'm about 90 per cent happy with it. You know, a few things could have been tightened or remixed, but you have to call a halt somewhere."

It is paced out like a concert, with rock opening and closing on both sides. The whole thing kicks off with "Suite J," seven and a half minutes long, which is really four Stills songs in one. And four tempo changes.

Next, "Marakesh Express," which may be the single.

"I wrote this," said Nash, "on the train from Casablanca to Morocco." Next is Crosby's "Guinevere," a pretty love song with electric twelve and acoustic six-string guitars.

Followed by Stills' "You Don't Have To Cry" and Nash's "Pre-Road Downs," all about depressions you get on the road.

Side two starts with the Stills/Crosby "Wooden Ships," and David and

Graham sing Nash's "Lady Of The Island."

"This was really far out, the way we did it," recalled Graham. "We'd not rehearsed the song for about three weeks, and just sat in front of an open mike with one guitar and our voices — and took it."

"It isn't perfection, but it has real feeling."

Then comes a Stephen Stills song "Helplessly Falling," just one acoustic guitar and three perfectly blending, harmonizing, melting voices.

David's "Helplessly Falling" precedes the last, deepest and most grooving cut, "Forty-Nine Reasons" and "Bye-Bye-Baby" — rolled into one. Now the question is, to tour or not to tour.

"Oh, we'll do gigs all right," said Nash.

"We've been getting fantastic offers of bread to tour, even before the album is released."

"The three of us have done our fair share of leaping around the world, but I would really like to show the people what can be done with a band who really get along and enjoy themselves playing music."

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# JAZZ SCENE

## Return of the talking drum

HIS PASSPORT, according to reputable sources, gives his name as "Guy Warren of Ghana"; his music, however, admits few geographical limitations.

Now 46, Guy Warren, member of Kenny Graham's original Afro-Cubans and elder brother of Ghana's permanent representative to the United Nations is back in Britain, intruding on our jazz scene and generally succeeding in making his considerable musical presence felt.

Since his return he has renewed his relationship with Lansdowne Records (later Prestige) and the immediate outcome has been an LP "Afro-Jazz" which was released last month, and now his adoption as a member of the Don Rendell-Ian Carr Quintet.

### Strange

The Rendell-Carr Quintet, also recorded by Prestige, may seem a strange resting place for the talking drum, bells, African bamboo flute and xylophone that make up Warren's musical armoury, but both parties are alive and well after the initial confusion, and things are working out splendidly.



GUY WARREN: 'simple, beautiful African things'

Trumpeter Carr still shudders at the memory of the first few meetings which reduced him, possibly the most lucid and articulate of British jazz musicians, to stunned silence. But then he could draw on the experience of his co-leader, Don Rendell,

who had known Warren years ago when the talking drummer first came to Britain.

The association, which can be heard on the "Afro-Jazz" LP, has been musically satisfying and worthwhile, they feel. Rendell and Carr now confess that Warren has been

# My poppadam tol' me

ALTHOUGH jazz has thrown up an abundance of controversies over the years, the one element on which there has hitherto been universal agreement is that concerning the origins of the music.

It has long been accepted that jazz evolved from a combination of African music, introduced into America by the slaves, and European dance music.

Now however comes a remarkable book, *Jazz Is Where You Sitt It* by P. Venkatachellum, which threatens to cause a gigantic upheaval in jazz circles by claiming that jazz had its origins in India in the middle of the 19th century.

In a fully documented survey of the beginnings of jazz, Venkatachellum traces

## JEAN ELLIOT tells how jazz became all the raj

its origins to an eating house in New Delhi where the specialities were particularly spicy jhals. The resident musicians led by Ali Zanda, specialised in syncopated improvised music which quickly became associated with the food being served.

It became known locally as hot jhals music and, as the musicians played the "1" out of it, this became corrupted to hot jhas. From there it was but a short step to hot jazz or jazz.

If this were all the evidence that Venkatachellum were able to provide, it would be derisive indeed. But he goes on to trace the spread of the music to other towns in India where, during the days of prohibition

musicians would get together for what were known as chutney sessions in the local Sikh-easies.

Meanwhile the original New Delhi band was gaining a wide following among the Sikhs who derived, it is said, great elan from the music. As a result of this the band became known as the Original Sikhs Elan Jhas Band and the leader achieved additional fame as a composer when he wrote Ali Zander's Raga Time Band.

Hand in hand with the evolution of jazz in New Delhi was a secondary movement emanating from a member of the British Raj in the northern state of Nepal. He assembled around himself a large orchestra of British and Indian musicians which became known as the Nepal White Man Band.

Also contributing to the mainstream of jazz development was religious music and a number of other gospel (or gospel) singers were emerging, using jazz rhythms in conjunction with traditional hymns like "We in the Fields and Scatter". And from the workers in the cotton fields came the blues form, but with some success by a titled woman from the Punjab known simply as Maharanee (later modified by Western writers into Ma Rainey).

But perhaps the main blues movement, says Venkatachellum, came from the Iskari (including some elderly females known as mother fakirs) who roamed Bombay moaning laments as they walked through hot coils.

### Aside

Their wailing became so distracting that the authorities banished them to the municipal parks where a special section was set aside for them. The lavatory seats which had a dozen spikes sticking up and the wailing that echoed through these places naturally became universally known as the music of the 12 barb locos — perhaps the most fundamental form of Indian jazz.

Venkatachellum traces the development of various forms of jazz — that of the West Coast stream evolved by a group of diminutive members of the aristocracy known as Shirty Rajahs, the bebop movement introduced by a number of seers who transformed the standard "Whispering" into "Crazy High", and the rock 'n' roll style pioneered by Chuck Berry-Bert who found fame with "Raga Bating Boogie".

The author is particularly interesting when he gives the stories behind such jazz standards as "Low Down Doo", "Stomach Blues", "Poppadam Allow No Music Played in Here", and "You Korma Long Way From New Delhi." He also refers at length to the introduction of the electric sitar by Charlie Hindu, and to the contributions made by such Indian jazz greats as Vinodkumar, Rajesh Kellaway, Rupee Brass, and singers like Delhi Reef and Chappatti Page.

### Efforts

Venkatachellum is convincing when he explains how Indian jazz evolved into rhythm and blues through the efforts of the Tabla Motown label. And he is most persuasive when he talks of the bossa nova influence from the former Portuguese region, led by the talented Domengo Chutni. Domengo, he explains, is nicknamed "Mango" by his followers and, since he comes from the former Portuguese region, is often referred to as "Goa Mango" — an appellation familiar to jazz lovers throughout the world.

However, the author is on rather more treacherous ground when he sets out to prove that most of the American jazz standards are in fact based on original Indian tunes.

He quotes the case, for example, of an Indian potter who commissioned a song from a local composer. The composer completed the work and, to make an impression, rode to the palace sitting on the ear of an elephant and singing, "Coliph, on ear I come". Venkatachellum has written a colourful and fascinating book, but I am bound to say that if you are a serious student of jazz in the British Isles, you may find that *Jazz Is Where You Sitt It*, instead of helping you, leads to India.

# Look, no hands—Les has a hit

LES McCANN has an adaptable pair of hands. With them, he provided the accompaniment for an early Lou Rawls blues album.

Since 1960, the same well-trained fingers have guided his trio through a couple of dozen instrumental LPs. Most of them were soul-jazz-oriented, with titles like "Bucket O'Grease", "Soul Hits" and "Gospel Truth".

With those same hands, McCann has taken photographs of such professional calibre that several publications have paid him for their use.

Now, in a situation the likes of which abound in this freaky music business, McCann is enjoying the greatest acclaim of his career simply by using his voice.

A recent recording, the only vocal track on his new LP, has kept him in the American charts for 15 weeks, and to double the irony, the title of the song is "With These Hands".

Like Aretha Franklin's first in a sive chart buster, McCann's LP was taped immediately after a switch from another company to Atlantic, the hit-producing label with the platinum touch.

### Amaze

"It pleases me but it doesn't amaze me but it cool McCann. I've always believed I could get up on a stage and do just about anything I wanted, but I lacked the self-confidence to go through with it. I was nervous about singing when I made a vocal album in 1961.

"I think I know what did the trick this time. A lot of my feelings of inadequacy were connected with my weight problem.

The title of the album is "Much Les," and thereby hangs a lightweight tale. There is today so much less of Les that the other night an old friend turned to him at the Lighthouse in Hermosa Beach, looked at him right in the eye and said, "Isn't McCann working here?" It

was McCann's proudest moment.

In 15 months he had premeditatedly wasted away from a near-obese 300 to an unrecognisable 182 lbs. "No wonder the diet was good therapy for me," he says. "I'm a whole new person; things I used to worry about trying, I can do now without thinking."

Four other paradoxes make the success of "With These Hands" even more improbable.

### Hired

First, Atlantic didn't want him to sing. They hired me as a pianist, so I think they let me put this in the album just by way of appeasement." (Time was when nobody thought of Nat Cole as anything but a pianist; or Carmen McRae; or Buddy Greco.)

Second, McCann was not too sure about the melody and chord progressions of the tune. "I really think I sang wrong changes on it, I heard Sarah Vaughan's record on the air the other day and it was nothing like mine — another song altogether.

"The other night a man told me, 'You really don't know that song. By the way, I'm a music publisher, and if ever you want to mess up one of my tunes, please be my guest.'"

A third curious aspect is the reaction of disc jockeys to the title. Because of McCann's specialised image in instrumental jazz, they assumed it was another gospel or spiritual number.

"Some dee Jays just said, 'We don't play that kind of on this show.' They didn't even bother to listen and find out what it really was," says McCann.

The "With These Hands" single out of the LP has sold 20,000 in Philadelphia alone. "But it's not the Les McCann jazz fans that are buying the record," says Les. "It's all the little housewives, the people who like sentimental ballads."

LEONARD FEATHER

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A MUST FOR EVERY FOOTBALL FAN!

1/6

### Steel

With memories of a Trinidad steel band playing Sibelius' "Finlandia" fresh in my mind from a TV programme, the idea didn't seem as outlandish as all that.

But it's the way Warren handles the standard jazz drum kit that is really tantalising to my ears now that he's back in Britain. He has that perpetual motion of sound that seems to be the goal of most current jazz drummers.

"I do this naturally," he points out. "Jazz drummers have to forget the idea of being just time-keepers to get to this stage. I didn't."

With the new generation of American jazzmen acutely aware of the music's African heritage, Warren's contribution to the vocabulary of the jazz drumming could be vital.

Not Guy Warren, of Ghana, lover of solitude and nature, sworn enemy of flattery, politicians, police and lawyers, intends it to be just that anyway.

Already he appears to have tapped hitherto latent resources in the Rendell-Carr Quintet. Given a fair run, he could deliver a swift boot up the backside to many more on the local scene which, for all the recent wonders and achievements, can little afford complacency.

BOB HOUSTON

# IN NEXT WEEK'S JAZZ SCENE KENNY WHEELER talks to the MM



# Tom's the talk of the town—New York, that is

"HE'S the hottest artist in the world and Wales should be proud of him," said a jubilant Gordon Mills about Tom Jones, the man who's stopped the traffic in New York and made napkins he's wiped his brow on into collectors' items.

Manager Mills was talking on the phone from New York about the reaction the Jones boy has caused at the famous Copacabana, which was sold out in advance for Tom's appearances over the past fortnight.

## Fantastic

Tom came to the phone to explain his tremendous reception in the States.

"It's a bigger success than it was last year. Then it was fantastic for a first trip into night clubs—but this year it's ridiculous.

"We've broken the record that Frank Sinatra held here," said Tom referring to the now famous Sinatra's 'Last Stand' back in the late 50s.

Our man in New York, Ren Grevatt, reported "women screamed, stomped and went limp. Girls seemed to shudder with rapture... there was swinging Tom, doing the sort of things, pelvically speaking, that few fans will probably ever see on the wide video screen."

I asked Tom if he'd added anything new to the act to get such a reaction. Was it more wiggles and shakes or a different act altogether?

"No... it's just the same sort of thing that I do at the end of the television show although I always do more in front of a live audience than I do on television. The television series has helped.

## Fields

"I've added a few new numbers—the Beatles' 'Hey Jude' and 'Yesterday'—which I've never done before, but the act isn't any different. It's just what I do on the television show."

Tom's tremendous success in the States and his string of massive hits back on this side of the Atlantic—including his current hit "Love Me Tonight"—leave him with few fields to conquer.

What ambitions are left for the phenomenal Welshman?

"We're thinking about a

## BY ROYSTON ELDRIDGE

film and I'd like to try a straight drama role. There's nothing really in mind at the moment although we've read a lot of scripts.

"Westerns? I wouldn't mind doing a western just as long as the part is right. The thing at the moment is the TV series—I've got to do that first."

Has Tom anything in mind to follow up "Love Me Tonight" when he returns from the States? Will it be another ballad or more of an R&B number?

## Ballad

"I think Gordon is going to go to Nashville to have a look. The next record all depends on what we can find. If we can find a good R&B number, I'll do it. We don't really plan to do a ballad then an R&B number. It just depends on what we can find."

"I like doing R&B numbers but ballads last longer... they stick in the mind."

"Would I record in America? Yes, I would, but it's finding the time. I'm recording a live album at the Flamingo in Las

Vegas where I'll be for a month.

"I'm glad 'Love Me Tonight' is doing so well. I'm looking forward to coming home already, there are quite a few things I miss. My wife will be coming out to join me soon, and my boy as well."

Gordon came back on the phone to say that he was meeting songwriter supreme Burt Bacharach that night and, that advance orders for Tom's new album "This is... Tom Jones" are already over the million mark.

The album will be released in Britain shortly. "I'm going to try and get a photograph for you. They have to close the street down. Tom is the biggest thing at the Copacabana for thirty years."

"It was quite scary for a moment or so," confesses Des. An opinion endorsed by vigorous nods from agent Cyril Berlin.

But he has no fears. Des is not forsaking his 17-year-long career as a comedian for the chart pastures—re-warding though they have proved.

But he does regard his hit records as a valuable adjunct to his main business of being a highly paid funny man. And now a billioper in his own right at the London Palladium.

Des, of course, is no stranger to the Palladium. "I was there with Lena Horne in 'Variety,'" he recalls. "There was an electrical blackout, and I was on for one hour and 10 minutes. I was only supposed to do 12 minutes."

He also did the Stars in Your Eyes revue and depped at the Palladium three or four times. "Once when Harry Worth was ill, I did a week for him."

He also had half a dozen Sunday Night At The London Palladium shows. "So I feel I know the theatre," he says. "But it still wasn't the same as seeing my own



Women screamed, stomped and went limp... girls shudder with rapture

# Punter Des knows how to pick Pop 30 winners



DES: mobbed by fans last week

## BY LAURIE HENSHAW

name up there in lights."

With top billing comes top responsibilities. "Suddenly you have to carry the weight. And you can't help getting quails. When you're sitting alone, you can think of a million things that can go wrong."

But Des is a philosophical chap. He takes problems in his stride. "Some people let each day go by without making anything of it," he says. "It might be a good idea if they went around to the local children's hospital. They'd feel much better for it."

"We've all got little problems. But nine times out of ten the problems are never as big as we think."

Least of Des' problems is picking hits. Here, he positively has the Midas touch. "Over the last year, I must have had a hundred songs sent to me," he says. "Lots of those I have turned down have been recorded by other stars. And I has done my egg good when they have failed to become hits."

"I seem to have this little knack of feeling what is commercial. And that's the secret of selling—picking on the right kind of material."

"I felt 'Dick-A-Dum-Dum' would provide a nice change of pace. After all, I'd had three hits with nostalgic songs. But with the Palladium show coming up, it seemed just right to do this song about swinging London."

Now that I've had some hits, songs are more important to my act than they were. I don't just sing them over as soon as possible and get back to the comedy. I get good arrangements and good musicians to play them. First and foremost, I'm still a comedian. But there's no denying that a hit song can add to the pace of the act."

Des laughed off a report that each time he had a hit record he went out and bought a new racehorse. "Where did anyone get that idea?" he smiled.

"I don't smoke or drink, but I do get my pleasure from being with or around racehorses. I did buy one for 100 guineas. That may seem a lot to the average man, but you can pay 10,000 guineas for one."

"I've bought another two since—Baby Spot and Bermondsey. They're both proved winners, and that takes care of their expenses. Unfortunately, the first horse suffered an injury and had to be put down. I was very upset about that."

"I've been interested in horses ever since I used to help out my dad on the milk round when I was about nine. We were evacuated to Northampton from the blitz in London, and dad got a job as a milkman for a short time. I went out with him at five a.m."

"Yes I do gamble on horses. But not foolishly. But I don't bet my shillings, either. Hell, as far as I'm concerned, I'm not in it to make a fortune."

"I don't think it's a sin to gamble. When I go to the races, I forget about show business; it takes my mind completely on things like the next skittle I'm doing or what song I'm going to record."

As a punter, Des says he does pretty well. As a hit-maker, he always seems to be picking the winners.

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**WATCHING WITH MOTHERS** CHRIS WELCH SURVIVES A WEEK WITH FRANK ZAPPA



# The truth is, they're not

# as ugly as their pictures

**FRANK Zappa and the Mothers of Invention took the aware youth of Britain by storm last week and — perhaps — made them just a bit more aware.**

Within a few days of their arrival they upset a dozen preconceived ideas about their views and music.

Zappa took on students at the London School of Economics and found himself being lectured on student unrest.

The Mothers took off on the road and found a great ovation awaited their efforts to play serious music.

I went on the road with them and found my preconceived ideas swept away and replaced by great respect for their dedication and pride in their work.

Frank Zappa and the Mothers of Invention image is a perfect example of the results of cross-wired communication and mass misunderstanding.

A shock is needed to shake complacency. The Mothers have been trying to give us a shock for some time, jumping up and down, pulling faces.

The hippies were the first to embrace their funny faces and horrid music. The Mothers were attractively bizarre and HAD to be anti-establishment.

"Freak Out" their first album thus became an essential part of hip record collections.

From here on issues became confused. One remembers deejay David Jacobs playing one of the Mothers' more obviously amusing singles on Juke Box Jury and explaining to a baffled audience and jury that it was "deadly serious."

The Mothers looked revolting, and seemed to revel in upsetting everybody. Zappa was grudgingly hailed as a clever producer, releasing stranger and yet stranger albums, leaving behind satire and moving into electronic music.

Through stray remarks on TV and in interviews, Zappa appeared as an extremely sardonic anti-hero.

The truth is that Zappa is a composer of serious music who works in a rock and roll framework, and cherishes a sense of humour.

The Mothers are schooled and sensitive musicians who play Zappa's music with devotion, care and enthusiasm. They are not as ugly as their photographs.

The absurdity and humour in the situation of appearing as "freaks" to touch the nerves of the dullards of society has probably worn a little thin for them, especially acceptance for their music on a wider scale.

Talking to Frank in hotels, on the coach, and in an MI snack bar, and being in close proximity to the Mothers, convinced me of their total concern for music.

I asked Frank about the LSE lecture, and whether he had gone there with the intention of upsetting them.

"No — not at all. I was asked to talk to the students, so I went along. I don't like to talk, but I will answer questions, even their asshole questions. No, I didn't misjudge them—I had a pretty accurate idea of the mind of the students."

"It's difficult to sit in front of people who don't like a thing you say. It makes you a little bit nervous. It's disturbing to see people in colleges so impressed by such a lot of dogma."

"If you think I was too



Zappa at the LSE . . . 'an embarrassment spectacular'

## DATELINE: Bristol, Tuesday

patronising in my answers to questions I would say the questions were idiotic.

"I think it's horrible that a revolution in carnival terms. They want to be heroes and go out and WIN infiltration—that sounds like work. That's the hard revolution."

"I told them I thought street violence is now just last year's flower power. They wanted to know about Berkeley so they can imitate it. But the students made me feel as if I was some old creep talking."

"I just think a violent revolution doesn't change a thing. Don't forget the Establishment are extremely well armed."

The coach trip to Birmingham with the Mothers proved a normal, enjoyable outing, with Frank serenading us on acoustic guitar.

The most remarkable events were being confronted in the Blue Boar restaurant with a waitress who wanted to know if the Mothers were "a group or just Americans," and seeing Maynard Ferguson and Julie Felix materialising in our midst.

Birmingham Town Hall is old, but strangely intimate in a Victorian way. The audience can sit in galleries at the side and behind the stage. The acoustics aren't bad at all.

Before eager, attentive Midlands youth, washed in soft water, fed on black pudding, and accoured by Mothers Club, the hip lifeline which sponsored the concert, the Mothers of Invention played a programme of chamber music and rock and roll which drew a tumultuous ovation.

Zappa strolled on stage, cigarette in hand to announce a delay while the band tuned up. The delay drew some sporadic handclapping. "Be quiet," said Zappa, rather as a missionary would still some troublesome natives.

Was this delay some further example of flashy Americanism? And how about the false starts to numbers and all that conducting? And did you hear about his lecture at the LSE?

But doubts and myths dispersed like frost under fall as the Mothers grappled with their scores and their instruments locked in sound.

And what a sound! The horn section was amplified, but not enough to heat the volume of the electric instruments and drums. For the Mothers have all the inner balances and awareness of dynamic displayed by the best jazz or symphony orchestra.

The line up of the group includes Ian Underwood, a Berkeley student who plays Mozart piano, as well as sax, Bunk Gardner, their greg haired, flute, soprano, alto, tenor, bassoon and piano player; Euclid James "Motorhead" Sherwood plays baritone, tenor, harmonica, and tambourine; Roy Estrada is on bass guitar and "high pitched harmonies"; Don Preston is the electronics expert and organist; and Buzz Gardner is on trumpet.

The percussion department is exceptionally strong. The use of two drummers is no gimmick. Jimmy Carl Black is a superb heavy drummer who provides an unerring pulse in contrast to the more descriptive style of Arthur Tapp, who also plays xylophone, vibraphone, marimba and tympani.

"Joggy's Boogie," their complex opener, featured a tenor, trumpet, and two clarinet line-up which Frank later wrote out for me at our hotel.

"Hot Rats" which followed was a fine example of modern American orchestral music, which proved how advanced is Frank's writing and how skilled are the Mothers at interpreting his scores.

On the lengthy "Shortly," Frank played excellent guitar and after this hugely applauded marathon, which made great demands on the concentration powers of both audience and players, the light relief of a straight rock and roll set broke up the audience.

Jimmy Carl Black laid down THE most solid off-beat while the horn players dutifully swung their instruments in a beautiful parody of 1950 style rock. Biggest surprise was the appealing quality of Frank's teenage voice, well up to the standards set by such groups as Reuben & The Jets, on tunes like "Bacon Fat" and "My Guitar Wants to Kill You Mother."

The chamber music was Zappa's writing for unaccompanied trumpet, clarinet and bassoon and this proved as successful with the audience as anything else they cared to play.

The unfortunate image of the Mothers as an all-swearing, hippy freak show had been blasted. The sheer brilliance of their performance convinced that the Mothers must be one of the world's greatest groups.

Shouted one fan at the end of the evening "F— the super groups, this is it!" Said Zappa: "You wanna hear us on a good night."

"ZAPPA won on points." "Zappa was a flop." "Zappa was RIGHT!" Not a cross-section of public opinion painstakingly assessed by selected interviewees; just a cross section of personal reactions to the Mother Superior's "lecture" to students at the London School of Economics.

When the Lords of the spray-can came into collision with the Mother of Invention in their slogan-daubed lecture hall on Tuesday of last week, there was an explosion of non-communication, an embarrassment spectacular, more aimless than the most inane TV panel show.

The blame can be shared fairly equally. It is tempting to assume Zappa's intentions when he came on to talk

## AN EXPLOSION OF NON-COMMUNICATION

about "student unrest." Perhaps he saw them as young monkeys he could easily annihilate. Perhaps they saw him as a Che Guevara of pop. The monkeys nearly annihilated Zappa. Che Guevara crashed to the ground in a cloud of dust.

They appointed him as a prophet. When he failed to make the grade with the right answers to a barrage of questions that began to sound like a McCarthy witchhunt, he was rejected and attacked.

LSE is a "hot" university. The walls of the lecture hall have slogans sprayed across them — "Act Now" and "Strike." The people there are impatient. A lot walked out before Zappa finished, perhaps to eat sandwiches, perhaps to fill sandbags.

The students were in deadly earnest, unconcerned with absurdities or liberalism. They embraced Zappa, lured by his LPs, stray quotes in magazines and filmed interviews, found him wanting and

sprayed him with abuse. Zappa came armed with a cool manner, some Guevarista Marxist-type quips, both to be burned by shining idealism.

The lecture began with Frank asking: "Any questions?" Friendly laughter — a settling down for the revolutions and super-chat to come.

"How seriously do you take yourself and your music?" A question to set the ball rolling.

"Not enough to be dangerous." Mo-hos, then silence. Further questions, fall to spark much response.

Then the heavens got to work. One strident voice likened him to Bob Hope which earned a hearty round of applause.

They stamped on his "facetiousness" and clamoured for some positive statements on his beliefs. Sadly his delivery of the concept of infiltration of media, government, church, army, etc. instead of direct confrontation, sounded weak and feeble, it merely induced groans and jeers.

"What are you doing?" demanded one youth, hotly. "I'm sitting here being abused." But there was to be no more laughter for Zappa wisecracks, and he lapsed into a kind of dazed silence.

"Are you upset Frank?" asked one kindly student, summoning reserves of pity from his vastness.

"No, I'm not upset." The students were upset, however, at statements like: "Everybody is part of an establishment. What makes you think you are not part of an establishment here? I'm in favour of being comfortable. People have different ideas on how to be comfortable. I just think that that goal the same as anybody else."

"What happened at Berkeley last week?" "Oh, you want a hot topic — an inside on the demo? I'm not hot on demonstrations." "Yeah, demos aren't comfortable," called out one chap.

"People are really thrilled about rioting in the street. It's this year's flower power." A cry of "ballocks!" greeted this remark, and Frank was accused of being a narrow-minded, fantastically hostile, snappish bigot.

Zappa had failed to fill their need for a hero figure.

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# The Boris Karloff of the tenor saxophone?



GEORGE KHAN

THERE ARE those who consider Nisar Ahmed Khan the most original jazzman on the British avant garde scene. Others find his terrifying playing the most frightening thing since Boris Karloff.

Most things about him are certainly confusing. Even his name. Sometimes he becomes plain. George Khan—and admits, "the name I happen to be called at any time doesn't seem to depend on anything in particular."

Then he will talk about starting off his musical career in Karachi before explaining that he was born in Stepney, London. Again, he is probably best known for his year with Miles Westbrook — it was on the "Release" album and also one track of "Marching Song" which is due for release soon — but now works in Pete Brown's Battered Ornaments, a group which combines just about everything from beat music to poetry via free jazz and includes guitarist Chris Spedding, who drew critical acclaim at the premiere of Westbrook's "Metropolis."

George's musical beginnings were even shrouded in confusion. While in Pakistan he asked an uncle in England to send him a trumpet — and an alto turned up. "I used to play it along with the Indian radio programmes," he recalls. "They had one jazz programme on which they played everything from Humphrey to Kenton. I got very confused and it explains why I've never been rooted in any particular thing."

"I liked Parker though I didn't really know what he was doing. I just sat in the garden and played along with the tunes on the radio which probably accounts for my lack of musical discipline today."

"If anything, I am weak harmonically. It was curious the way I understood, very early on, the modal things that Coltrane did — it just seemed perfectly natural to me."

He stopped playing while at several art schools and then was encouraged to start again by Dick Heckstall-Smith and Pete Lemer. He feels that he is really more free in the Battered Ornaments than with any jazz group.

"We have this approach where everybody goes off at once and then tries to connect the strands — it's almost a Dixieland approach in a way," he explained. "It's utterly different from the other jazz-pop groups. They tend to revert to the Swing Era and build on riffs."

"I also work with a group called the People's Band

which is totally free. You could call it anarchistic, or even lunacy, but it is very exciting."

George remains a firm admirer of Westbrook.

"I really enjoyed playing his music and that was the time I did get a little more discipline," he says. "I've always been able to read but I'm lazy about it and tend to think the feel is more important. But working with Westy helped my reading a lot."

"Actually, I don't know too many jazz musicians very well, but the ones I have met seem tired, bored and despondent. Westy is burning with religious fervour. He has that thing of being able to present a thing simply and make everybody totally involved in what they are doing."

"I feel there is too much analysis of jazz. It takes away the mystery and spiritual thing. I felt this particularly when I went to the States and saw Coltrane. When you listen to music you should let it take hold of you rather than intellectualising about it."

Of his influences, George says: "Archie Shepp and Sonny Rollins probably show most in my playing, yet in my mind I am influenced by Coltrane, but that doesn't seem to come out."

"While I was in the States I took lessons from Booker Ervin and Sam Rivers, but I didn't really know what I wanted to learn and they just encouraged me to do what I thought I had to do."

"To me, music is a good way of feeling you are alive and in touch with other people. You can't go too far to please an audience. You have to stand up and be confident in what you are doing. After all, it's your life and the audience are not going to live it for you."

"In the Battered Ornaments we really believe in aiming for simplicity, though it may sound complex. We don't seem to be categorised and what we are playing is just music."

"I feel we are very different from groups like Jon Hiseman's. Or Blood, Sweat and Tears who, I feel, are very overcomplicated and the jazz part of their playing is very dated. If I want to hear music of that era I will listen to Phil Woods or Quincy Jones."

"I feel that Blood, Sweat and Tears would make a good jingle band. It's just a very good commercial product and not really doing anything significant."

"For myself I prefer to remain unclassifiable as far as possible and just produce music with a strong emphasis on spontaneity. And with Pete we are not limited in the way that, say the Spontaneous Music Ensemble, is limited."

"We break down into total freedom and this can only happen when no one person is in control — and I feel that John Stevens is very much in control with SME and therefore limits the music to his own personality."

"In the long run, if you have a leader, you are bound to get stuck with your leader's limitations."

"I prefer working in a group with no leader — just a great deal of mutual respect."

## JO JONES: 'Keep yourself fit to survive in this business'

JO JONES is one survivor of the mid-Thirties Basie band who is decidedly alive and active.

At present he is on a five-month tour of the Continent with organist Milt Buckner, and doubtless enjoying the experience in his own exuberant, rather intense fashion.

He believes in keeping fit, and one of his methods is to get up in the morning and get out on the streets. I had evidence of this in Dunkirk

# Keep-fit drum giant

during the recent festival, when the drummer came striding across the Place Jean Bart while I was still at the morning coffee. "Yes, I'm the early bird. I got up this morning, went for my walk and back to my hotel. Now I'm out again. I'm up between 7 and 8 o'clock all over the world, and I walk from where I live to where I'm going, or I just walk."

yourself fit to survive in this business. Freddy Green, he's another in good shape, he's an athlete really. Freddy, me, Buck Clayton... we're the same age and we've all kept ourselves in shape."

Since the early Fifties, Jones has been a leader, solo attraction and a freelancer. He likes band playing but enjoys the advantages of freelance work and home life. "I'm able to be with my

family. I have a daughter who's 16 now."

Telling me of a big-band offer, which he turned down, he said: "I like the band but I'm not joining it. In fact, I almost did go back, but it wouldn't have been right to stay just six months and quit."

"Basie knew it would be for six months only, then out to do my own little regular things. You know, concerts and clubs, TV dates and then maybe a spell with Teddy Wilson or Dorothy Donegan. It wouldn't have been fair."

"But we wound up playing somewhere together, me and Basie. Oh, and Freddy."

Listeners in France had commented on what seemed to be the instant rapport in the Jones-Buckner Duo, and I wondered whether they had worked much together. Jo said they hadn't.

"Last Christmas I played a week with Milt and Illinois Jacquet, and I did a few tours with them. But that isn't important. I just sit up there and keep time."

Jo flashed the well-known dangerous smile and continued: "You must remember I'm a peculiar kind of drummer. I'm a musician, play piano, trumpet, saxophone, and I was a dancing champion. I'm not concerned with one kind of music."

"I'm partial to certain things — remember I've been with a feller called Basie — but I like to work with musicians, period."

"When I went to Newport last July I used the Army personnel. One night there was a country banjo player. I said to him: 'You're my band, and we played all night. Another time I played with just two guitars. I don't care. I'll say: 'Get me some musicians.' And then we play."

"So how does Jo feel about the music business today?"

"I say there's nothing wrong with the business that we can't cure ourselves. People taking one hour, fifteen minutes off in an intimate club... that's one thing wrong. Customers don't like it."

"That's the musicians' fault. They'll come wandering back after an interval and say to me: 'How you, Jo? Well, I may be all right but the customer isn't. And pretty soon, boom... he'll be playing the juke box instead.'"

Jo Jones is a man who knows about jazz and knows about drummers. I asked who were the masters today in drums. After pondering a bit, he said Philly Joe Jones.

"To play all round, anything you'd want done, I don't know any other drummer can do what Philly can do. Of course Buddy Rich is a master, and he's my friend. He's had to learn to play with people instead of just for people."

"That's my motto, and I've told him this, play with anybody and enjoy their music."

## MAX JONES

# Europe gets organised

CONTRARY to John Lewis's well-known tune, there was a lot of sun in Venice last week and some jazz too. But above all a lot of talk about the music.

The jazz was played at the Second Venice Jazz Festival, with the fantastic Kenny Clarke-Francy Boland band as the highlight of the programme, with Tubby Hayes substituting successfully for Ronnie Scott, who had been prevented from making this Italian trip by other engagements.

The Clarke-Boland band closed the second day of the jazz programme with the French piano trio of George

Arvanitas and electrically amplified and octave-doubled alto of Lee Konitz.

All of them, according to the programme booklet, were supposed to play "cool and free jazz," but this was nothing compared to the first evening when Jon Hendricks and Maynard Ferguson's band were described as playing "jazz tradizionale."

Perhaps to witness these new conceptions, representatives from 14 European countries met in Venice to do most of the talking I mentioned.

The talk, however, led to results as, after more than two years of preparatory work, it brought about the foundation of the European Jazz Federation, introduced by a charter penned by that tireless pioneer of jazz causes, Charles Delaunay, which sums up the aims of this Federation as spreading the gospel of jazz, disregarding any stylistic, political or religious differences.

First President of the Federation is Switzerland's Lance Tschannen, General secretary is Johannes Fritz from Vienna, and London's Don Aldridge is Treasurer. Vice-presidents come from France (Charles Delaunay), Germany (Wolfram Dohrig), Poland

(Jan Byrczek) and Czechoslovakia (myself).

A month ago, another jazz association—the Society for Musicological Research in Jazz—was founded at a meeting attended by scholars and students from many European universities, mostly ethnologists and Africanists. There seems to be a lot of organising going on in European jazz nowadays.

Let us hope it means there is going to be more jazz played and listened to.

## LUBOMIR DORUZKA

## BOB DAWBARN

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WHERE TRENDS BEGIN



TUBBY HAYES successful substitute

**BOB DAWBARN** talks to the hot gospeller who's tops in the States

# Pure gospel rocks American chart

**GOSPEL music and jazz have been intertwined since Buddy Bolden first played the world's loudest trumpet in New Orleans**

And since Ray Charles first put secular words to Gospel themes, the sound of American Negro church music has been familiar to pop fans, even if the content may not have been.

Now pure Gospel music has notched up its first massive pop hit with the Edwin Hawkins Singers' "Oh Happy Day" which reached number one in the States and is currently climbing the MM Pop 30.

Nobody is more surprised than Mr Edwin Hawkins. On the phone from his home in Oakland, California, he told the MM: "It has taken us all

by surprise. We just never had any idea that the single would make it in the pop charts, though we hoped it would do well in the Gospel field.

"It has been my dream to have a hit record, but I never thought it could happen so quickly. This was our very first record."

Hawkins is 25 and first formed his 40-voice choir, the Northern Californian State Youth Choir, in April 1967.

The name was changed to the Edwin Hawkins Singers for the purpose of recording their album, "Let Us Go Into The House Of The Lord," from which "Oh Happy Day" was taken.

"The ages of the choir range from 17 to 25," he told me.

"We have several fine soloists who are featured on the different songs."

Edwin, himself, plays piano for the choir and writes all the arrangements.

Along with one of the singers, Betty Watson, he organised

the group to represent their church, the Ephesian Church Of God In Christ, at a Youth Congress in Washington D.C.

They were placed second in the competition but decided to remain together to present concerts in the San Francisco area and, last year, took part in a memorial TV programme for Dr Martin Luther King.

Their album was played on local radio stations devoted to religious music before, as Hawkins says, "a hippie who liked it" brought it to the attention of local pop stations.

"I didn't pick the single, the record company did that," admits Hawkins. "We are already working on the next one."

The enormous success of the album is already having its affect on the choir and its individual members.

Dorothy Morrison, who sings the lead on "Oh Happy Day," has already left to become a solo artist managed by her husband.

"We are starting a three weeks tour of the East Coast with a big concert at Madison Square Gardens in New York on June 22," Hawkins told me.

"A trip to Europe? That is my dream and I am hoping it will come true."

He agrees that touring with such a large choir is likely to produce problems.

"Taking all these people everywhere is bound to be difficult," he admitted.

"We are going to take the full choir on this trip, but we will cut it down when we get back and use a smaller unit for later tours."

Hawkins' own musical tastes are wide and he names his favourite singers as Barbra Streisand, Tony Bennett and Sammy Davis — not a Gospeller among them.

Instrumentally he "likes some of the Bossa rhythms," Sergio Mendes and pianist Peter Nero. A catholic taste, if a non-conformist will forgive the expression.



EDWIN HAWKINS: 'I didn't pick the single'

## Procol Harum-group that Britain forgot



**PROCOL Harum could well be called the group that Britain forgot.**

Two years ago they had world-wide smash hit with "A Whiter Shade Of Pale" and at the beginning of 1968, gained a second gold disc with "Homburg."

But personnel changes hit the group and guitarist Robin Trower and drummer Barrie Wilson were brought in to replace the departing Ray Royer and Bobby Harrison, who left to form their own group, Freedom.

Management problems followed, and it seemed that the Procol Harum entered a wilderness after these unsettling events. But now they have left it after getting things sorted out during long spells in America.

One result was their excellent "Shine On Brightly" album released here in February this year, and now just released is "A Salty Dog," the title track from their latest album to be issued here soon.

Like "Shine On Brightly," the new album is a superb piece of mature pop music. Keith Reed has written imaginative, forceful lyrics which Gary Brooker, Matthew Fisher and Robin Trower have set to melodic lines and great arrangements, as on "A Salty Dog," "Boredom," "All This And More" and "Wreck Of The Hesperus."

Their personal appearances recently, at a free concert before 15,000 people, and at the Midnight Court, at the Strand Lyceum, have confirmed this. It was just before the group went on stage at the Lyceum that Gary Brooker spoke to Melody Maker. How did he feel about the apparent ignoring of the group by the British music scene? "I feel resentful about it, I feel sorry, I guess we weren't acceptable to what was hip or popular at the time."

"The shame isn't on us. We produced what we thought were good albums but people didn't seem to dig them. They heard the first and second single, but they weren't concerned."

"The group have found musical and financial success during their stay in America. "Not through choice, though," points out Gary. "After our initial successes, people would listen to us in America, but not here. We'd much rather work here. It's no fun living in a strange house."

Whether Procol Harum stay with us in Britain for any length of time will depend on how well the album and single are received.

"I've always looked on singles in Britain as important," states Gary. "I read that the Moody Blues were top of the chart with their LP and I've read that albums are the thing."

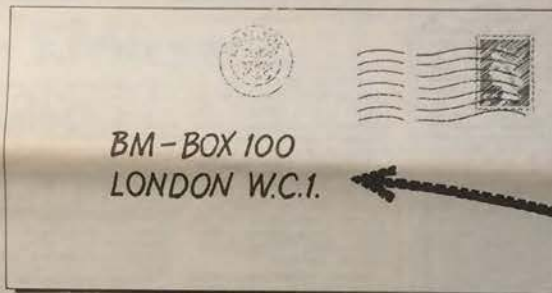
"We've turned out two LPs that we think are both good pieces. This was proved by other people buying them in other countries but here they haven't been picked up."

"The difference between singles and albums depends on the music you're dealing with. Somebody's better off buying an album with a single on it, but in some cases it's better just to get the single because that's all that would be good on the album."

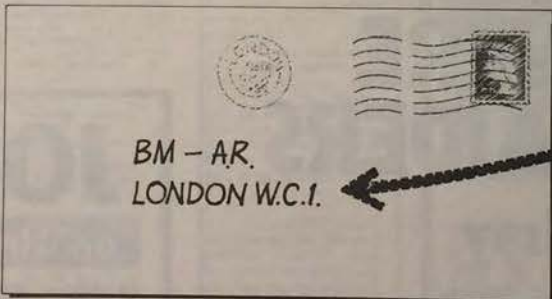
Of the "Salty Dog" LP, Gary thinks it is not a progression so much as broadening of what the group has put down before.

"The music stays the same, it's just going out in branches. We've never been a group that has written topical things about riots and wars."

"Everything influences us, we are away from home, so possibly things that we write become more English. "We have enough success to keep us happy. The purpose of it is to sustain what we're doing, to pay our way if we did have to stop. That's why we're happy about it." — TONY WILSON.



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# What friendship means to Simon and Garfunkel

THE influence of today's rock musicians is a very real one, and Paul Simon is a songwriter who reflects the times and society we live in.

He uses the music of Simon and Garfunkel to communicate his feelings to the world.

"There is nothing to say that a musician is not as honest or ethical as a politician — maybe he's more so," said Paul on the phone from New York this week.

"Anyone who has influence should use it. People like Lennon and Dylan, who are smart enough to know what they are talking about, should be heard. They are the natural leaders of a generation."

## RADICAL

What about other influences exerted on young people by other musicians? How does Paul view the actions of the Doors Jim Morrison, who faces indecency charges in the States? "People are exposed to rape, murder and genocide as

well, I'm not radical, but it's nothing in view of all that. I just pass it off."

Paul and Artie are planning to visit Britain again this year for concert performances, which ends rumours that the duo are to undertake solo careers.

"We haven't performed since October and we had no plans to go back to performing, but then we started to get nostalgic about it. We thought 'Let's go back to England and see a few people.' We've booked about eight concerts in the States and we're trying to book concerts in England too."

"The rumours about us splitting probably started because of Artie doing the movie. Originally, we were both in the movie, but they had to cut it down. It was running to nine hours, so my part was written out."

"We're not bound by contracts — we're friends, that's why we are together. We would have to stop our friendship if we were to split, and there's no possibility of that."

"We might go out and experiment in different

things, but we'll always come back together on some venture."

Simon and Garfunkel's "The Boxer" is currently high in the MM Pop 30, but the duo are not looking for a follow-up single at the moment.

"I'm not looking for a single — I want to complete an album which will be out in a month or two after Artie comes back from Rome where he's in Catch 22."

"I'm going down to California to do a couple of backing tracks, and I'd like to go down to Memphis after that. I'm very friendly with the people at Stax-Volt, especially Booker T."

"Time Is Tight" is slipping down the chart here, but their new record is "Mrs Robinson." It's very good and not at all like our version. It's very hard rock.

## CRITICAL

"I've written about 40 songs since we started. I can't write a lot. I'd like to write a lot more but I'm over-critical. I should be less critical, but I find it hard. My pace has picked up lately but I'm not nearly as prolific as many other writers."

"I'd like to be able to write 100 songs as long as the quality was there."

"What's happening in England with the Beatles? I heard the 'Ballad of John and Yoko' once, but a lot of radio stations won't play it here because it mentions Christ. It will sell a million copies, anyway."

"I'll be coming over in June with Tommy Smothers. There's some business we'd like to attend to. He has some ideas he wants to talk about and I'll be coming over with him."

"Artie and I will be coming over in October or November to perform. We come to England because we like it. There's no money there, everybody knows that." — ROYSTON ELDRIDGE.

THIS month, EMI Records launch a brand new label devoted to "the best in avant-garde music of all kinds."

In charge of the label, Harvest, is a 23-year-old economics graduate of Manchester University who has been in the record business for less than two years, Malcolm Jones, who joined EMI from university in September, 1967, as a management trainee because he "wanted to work in pop music."

## LIASON MAN

Now he is boss of Harvest, with control of the material it puts out, responsibility for finding its artists and the overall task of recouping for EMI the considerable amount of money it has already spent in launching what is the first "underground" record label to be marketed by a major record corporation.

How Harvest was born is really a compliment to Jones's drive and industry. "EMI, as a major record company, had no policy against underground groups when I joined the company," he said.

"But the smaller independent companies tended to grab the sort of artists and groups I am now signing for Harvest."

EMI, in fact, had artists like Tyrannosaurus Rex, but they were just put into the company's existing pop music labels and not exploited as a special entity.

Malcolm joined EMI as a management trainee and had spent exactly a month training when a vacancy occurred. Vicki Wickham, who was in charge of EMI's licensed product from independent producers like Mickie Most and Denny Cordell, left the firm. Malcolm got the job and started work as the liaison man for these producers and others.

## ATMOSPHERE

Part of his job was to select repertoire for release through EMI's Columbia and Parlophone labels.

He put forward the idea of a new label for special product from groups who were being called "underground" — who had a big following in colleges, universities, etc, but who had no record outlet.

But the atmosphere at EMI was not right for a new label. There was opposition, although the idea had been mooted before by another executive, Roy Featherstone. It was never pursued, however.

"The executives were rather reluctant at that time.

They saw good things and bad things in starting a new label." Malcolm continued to work in charge of licensed product and started to rearrange the allocation of material to label.

He started to put the more adventurous and experimental music on Parlophone and the more obviously pop material (like Cliff Richard, Lulu, etc.) on Columbia.

By December 1968, the

# Question: what doing in a scene



TONY WILSON joins the

# Question: what doing starting a

## ALAN WALSH investigates the new Harvest label

They saw good things and bad things in starting a new label." Malcolm continued to work in charge of licensed product and started to rearrange the allocation of material to label.

He started to put the more adventurous and experimental music on Parlophone and the more obviously pop material (like Cliff Richard, Lulu, etc.) on Columbia.

By December 1968, the

climate at EMI had changed and Malcolm, who had meanwhile found a lot more acts who could be signed to a new avant-garde label, got the green light from the EMI Board.

"I had a number of acts on offer and I wanted to sign them," said Malcolm, "but they would come to me only if I had a proper label to put them on."

He got the label and signed the acts, some of whom are

featured on the list of the label's first releases — names like the Edgar Broughton Band, Deep Purple, Pete Brown's Battered Ornaments, Michael Chapman and Shirley and Dolly Collins, as well as more established groups like Pink Floyd, who were already with the EMI company as contract artists.

But the go-ahead for the label was only the start. Malcolm had to find and choose material, record the



PAUL SIMON: "anyone who has influence should use it"

HERE AT LAST-TO TOUR WITH THE BEACH BOYS

# PAUL REVERE AND THE PADERS

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# JON HISEMAN on the latest sounds in BLIN

**WOODY HERMAN.** "Keep On Keepin' On." From "Light My Fire" (Cadet CRLS4544) Sal Nistico (tnr), Edward Soph (drs).

I don't know who it is but it's too much. Very unpretentious and straight down the line. It has that abandon that's difficult to get unless you've been on the road, the kind of thing that only pop bands can get across in Britain. That's always been our hang-up with big bands here — you never get to play together long enough. I'm not a particular fan of the Herman band, but I enjoyed that very much. It's very infectious. The drummer was a bit too tight for me, but it was very good.

**WHO: "I'm Free." From "Tommy" (Track ST33).**

I like the Who very much and I think Keith Moon is a complete gas, but I didn't think that whoever was singing here had the mystical quality needed to get this kind of song across. I've heard nothing but good about the opera but listening to a track out of context is



a bit difficult. This particular one just isn't for me at all. About Keith Moon, though — he's had lots of acclaim from the punters but nobody seems prepared to take him seriously musically. They should.

**ARCHIE SHEPP: "Damn If I Know" (From "The Way Ahead" Impulse S1PL516).**

I enjoyed that very much

indeed. I know what they're trying to do and I also understand the mechanics of what they're trying to do.

For example, I don't know of any drummer who can bring off what they were trying here — to imply a rhythm and still be "free." Not even Elvin Jones can do it, and the only way I think it can be done is to multi-track — lay down something basic and then record the horns over it.

Who was it? I like Shepp and I dug the band he brought over here. I really enjoyed that.

**DON ELLIS ORCHESTRA: "Pussy Wiggle Stomp." From "Autumn" (CBS 63503).**

Don Ellis! This shows once again what I meant about going on the road and playing five nights a week. I got so frustrated being in a scene which I knew could be so good but where we never got to play! I had to get out of it, and that's why we're into what we're doing now. There's been some tape editing there — the drummer suddenly changes to brushes and you can't do it just like that.

In common with the

# It's the underground scene like this?



the Midnight Courtiers at the Strand Lyceum

# It's a company like EMI an underground label?

artists, arrange for LP covers and printing, fix promotion, such as free concerts at the Round House in conjunction with Blackhill Enterprises, who manage or are agents for some of Harvest's first signings.

They also had to decide on a name. And that was not as easy as it might sound. "We wanted a name which could be used internationally because the label was to be a worldwide project. There were a number of names in the running but for one reason or another they were dropped.

Some could not be used in America, because other companies had them regis-

tered. Others were dropped for other reasons. In the end, we settled for Harvest."

It was, said Jones, nice and summery and friendly. But he was hoping that the product would sell on its quality and not on the name of the label in a few months' time. "I want our image to be one of quality music," he said.

The Harvest project — Malcolm hopes in the near future to branch into different types of experimental music; for example, he would like to re-release some early indie-jazz fusions recordings — now has the full backing of the EMI Board who have spent "a heck of a lot" on setting up the label.

How much exactly, Malcolm couldn't say. "We just spent money as we needed it. There was no budget or anything like that."

He is acutely aware that the undertaking is awesome and fraught with financial dangers, but feels confident in the talent they have and hopes to unearth.

"To be honest, I was surprised, but happy, that I was allowed to do it. I was worried at first that we were doing it too late, but now I think we are starting at exactly the right time."

The project, feels Malcolm, deserves success. "EMI have been so good about it — it really should be big."

WHEN London's Middle Earth club finally shut its doors, it seemed that the all-night grooving scene for the hippies, progressives and freaks had come to a halt.

But now everyone can freak out in more than a modicum of comfort at the Midnight Court in the Lyceum in London's Strand.

## PLUSH

At first glance, the grandiose setting of the Lyceum might seem an unusual place for such a music scene — plush furnishings, gilt decoration and revolving stage.

But these are no more unusual than other venues in which the underground scene in London has been nurtured.

UFO began after hours in an Irish dancing club in Tottenham Court Road, with everybody doing his or her thing among the hardboard sharmocks and Guinness adverts.

Middle Earth, sparked off by the Electric Garden, grew up in a warehouse basement in Covent Garden, among the cabbages and peas, then shifted to the more spacious if still somewhat austere surroundings of the Roundhouse, a converted railway turntable housing in Chalk Farm — way out, man, too bloody way out. You could never get a cab at four o'clock in the morning!

"Mecca are doing it on a trial basis. They are in the entertainment business, after all, and are therefore interested in all entertainment.

## CARPETS

"There are so many arguments about whether the music belongs in a venue like this but if it wants to survive then it has to be promoted commercially."

He stresses the comfort of the place and says of the Midnight Courtiers: "They must like seats, carpets, clean toilets, towels. Everybody likes carpets!"

Accordingly the Courtiers are given every facility and comfort afforded to other Lyceum customers. One of the hang-ups experienced by the other underground scenes was drugs. Again, Peter Smith is emphatic, and takes an atti-

# 'It's hysterical to lump the music and drugs together all the time... there's no question of drugs here'



PETER SMITH it was his idea

tude that could well be noted in other quarters. "The two things don't necessarily go together," he says. "If you say progressive music belongs to intelligent people, then you can expect them to behave accordingly. It's like saying all intelligent people are drug-takers, which, of course, isn't true. It's hysterical to lump the two, the music and the drugs, together all the time. And there's no question of drugs on these premises.

people like Spike Milligan and Marty Feldman doing things.

## MATURE

"We'd like to use mime acts and electronic music as opposed to putting bands on all the time. But basically, we want people to know that when they come to the Midnight Court, whatever they pay they get a good deal."

At last, the underground seems to be coming to terms with reality and realising that "commercial" isn't such a dirty word after all. It is taking on a more mature outlook.

Peter Smith put it his way: "The difference between us and the underground in the past is that UFO was the Unidentified Flying Object. "We're UFO — the Identified Flying Object."

## STRICT

Marquee-Martin's Mike Dolan sees the Midnight Court as an attempt to put the underground overground. Neither does he see it staying strictly a musical scene.

"Of course, we are interested in groups," he says, "but we'd like to get

## BEARDS

But now the Lyceum. Warm, comfortable, carpets to sleep on, accommodating staff, food, drinks, fags, good music — generally a good scene for everybody.

The Midnight Court begins late on Friday night after the beauty queens and ballroom dancers have moved out. Ray McVay and his band leave the stand and groups like the Nice, Steppenwolf, Procol Harum, Soft Machine, Yes, King Crimson, Hard Meat and Forest take over.

Out go the sequined gowns, the soup-and-fish, the well polished faces. In come the velvet trousers, long hair, beards and anything else you feel nice in.

The idea of Midnight Court being held at the Lyceum came, surprisingly, from the Lyceum's assistant manager, Peter Smith, who manages to stay remarkably fresh and energetic in the wee small hours of the morning despite having been on the job since nine am.

## AWARE

He approached the Marquee-Martin Agency, and between them the Midnight Court came into being. Mike Dolan and Audrey Barber of Marquee-Martin look after the musical side.

Peter Smith is very aware of what is going on in the music field around him. He felt that the underground should have a home, for the music to have an outlet and to develop. "We felt the music mattered," he states quite simply.



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## TROY KEYES

Love Explosion  
Stateside SS2149

## SHIRLEY & THE SHIRELLES


Playthings  
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# AND DATE

Buddy Rich band, this band lacks solo strength. All the great bands — Ellington, Basie — haven't just been berserk bands. They've had great soloists too. Nowadays all the good soloists seem to be in the small groups and it's a bit of a drag.

Yes, I really liked that. I'm with the different time thing he's been using. It doesn't matter whether it's in 4/4 or 7/4 — the main thing is that there's a beat going.

**ELVIS PRESLEY: "In The Ghetto" (RCA).**  
In this Elvis! Great. Takes me back to my schooldays. I once got into a terrible argument in the dinner queue at school over Elvis. I can't remember whether I was defending or attacking him — some bloke had taken an opposite view in mine anyway. There was this scuffle and it all ended when this other fellow's elbow ended up in the pig bin.

Elvis is nostalgia for me. I used to have a paper round when I was 12, and someone in the pre-fabs used to have the Melody Maker and when it was a good issue I'd spend half an hour standing outside reading it before putting it in the letterbox!

## THE BEATLES: "The Ballad Of John And Yoko" (Apple).

I know this is going to sound very funny, but it sounds like somebody doing an impersonation of early Elvis. What gave him away was the pronunciation of the word "only." There's a Peter Sellers record where he looks off Elvis and he pronounced "only" in exactly the same way. It's got exactly the same echo as those early Elvis records as well.

Who is it? The Beatles? Well...

## MILES DAVIS QUINTETT: "Frelon Brun." From "Miles De Kilimanjaro" (CBS 85551).

That's Anthony Williams on drums, goofing on eight — excessively. But that cymbal sound is superb. Where could he dig up that piece of rubbish — he must have found it on a junk heap.

It was Miles's sound that gave it away for me. I thought it was a very bad rock and roll drummer, but as soon as Miles came in it all slotted into context. Which must mean something.

I don't like Tony Williams. He's a wonderful drummer but the feel that he gets gives me the horrors. But that was wonderful. I must get that LP. By the way, it sounds as if it was recorded on Miles's tape recorder!

## GUY WARREN: "Africa Speaks India Answers." From "Afro-Jazz" (Columbia SX6340). Guy

## Warren (talking drum), Amancelo D'Silva (gtr).

Is this sort of really good talking drummer? I don't really know what standards apply, but this sounds like what I can do with a talking drum.

Was that recorded at Lansdowne Studios? Yeah, I thought so for that's how they make my drums sound. I couldn't understand a word of it... but it may be a gas for all I know.

## PROCOL HARUM: "Salty Dog" (Regal Zonophone).

Desert Island Discs! I'm sure you're doing this to me deliberately! Who is it? Procol Harum? Well, "Whiter Shade Of Pale" was superb; they are supposed to be wonderful on stage, but I don't think that that will be a monster hit for them.

## THREE DOG NIGHT: "One" (Stateside).

The main thing is — if whoever it is can get up on stage and give a good performance, that's what matters. Not whether it's going to be a hit or not. That's all.

## BEE GEES: "Tomorrow, Tomorrow" (Polydor).

Is that a group? Then what are they playing? Who is it? The Bee Gees? I'm not familiar with their work and nobody whose judgement I trust has said to me that I must listen to them.

I don't understand the purpose of this record. In fact I don't understand the purpose of all these singles.

MM LP SUPPLEMENT

MM LP SUPPLEMENT

**SHIRLEY AND DOLLY COLLINS:** "Anthems in Eden" (Harvest SHV754). The use of old English instruments such as sackbut, trombone, bass racket, harpsichord, rebec and Dolly's pipe organ, make ideal settings for the pleasant pastoral quality of Shirley's singing. Songs include "Rambleaway," "Pleasant and Delightful," "Lowlands" and "Nellie The Milkmaid."

**THE COTTERS:** "Scottish Folk" (Page One F0RS030). Rather predictable set from this Scottish duo who could have been more imaginative about their choice of songs. Among the tracks are "MacPherson's Farewell" and "Wild Flying Dove."

**MANITAS DE PLATA:** "Jeergal" (Phillips Connoisseur SBL7843). Guitarist De Plata together with singers Jose Reyes and Manero Ballarín, join forces in a juerga—a sort of flamenco super-session—and create some exciting and superb music.

**JOHN FAHEY:** "Volume One—Blind Joe Death" and "Volume Two—Death Chants, Breakdowns and Military Waltzes" (Sonet SNF 667/698). Suddenly it's John Fahey! Two more albums by this American guitarist with his own compositions and interpretations of numbers such as "St. Louis Blues" and "John Henry." Interesting listening—but not all at once.

**JULIE FELIX:** "Going To The Zoo" (Fontana SF13117). Mixed bag from Julie, recorded over the past three years. One of her better albums with "Early Morning Rain," "I Think It's Going To Rain Today" and "Going To The Zoo."

**JACKIE AND BRIDIE:** "On Stage" (Major MMLP52). Second album from this Liverpool duo featuring a varied selection of songs including "Whiskey On A Sunday," "Liverpool Lullaby," "Shoals

## FOLK LP OF THE MONTH

# Corries at home

WHILE the fortunes of some folk artists have fluctuated, the Corries have steadily progressed building up their following, concentrating particularly on the North.

It was logical, therefore, to record this album on their home ground, at the Lyceum Theatre, Edinburgh.

Recording of live albums is not an easy matter, for the art lies in not just getting the artists' performance on tape, but capturing to some degree the atmosphere of the evening. Producer Terry Brown, in this case, has been successful. The choice of venue was obviously right and the empathy between the Corries and their audience is unmistakable.

The Corries—Roy Williamson and Ronnie Browne—have created a polished act, yet rather like the Spinners the superficial lightheartedness is underpinned with a professional awareness and degree of calculation that any good act needs in order not to fall apart.

This album is a well balanced selection of their material, and includes some amusing chatting moments from the Corries between numbers.

There are the rave-up numbers that allow for audience participation—again the comparison with the Spinners crops up for both groups create their atmosphere by making the audience part of the proceed-



**THE CORRIES:** "In Concert." Johnny Ladd; Wild Rover; Sally Free And Easy; Lord Of The Dance; Kid Song; Liverpool Judies; Flower Of Scotland; Hills Of Ardmore; Granny's In The Cellar; Will Ye Go Lassie, Go (Fontana STL 5484.)

ings—and the Corries do this with songs like "Wild Rover," "Liverpool Judies" and the selection of children's songs.

But the outstanding numbers are the more serious ones. The best include "Sally Free And Easy," a song which has become a folk repertoire standard, which the Corries have given a really dramatic touch with their own arrangement with gently sung lyrics against guitar and bodhran (an Irish drum); and "Lord Of The Dance" featuring Roy Williamson's Irish-flute playing, with a big motif woven into the melody of Sydney Carter's excellent song.

"Flower Of Scotland" and "Hills Of Ardmore," both by Ronnie Williamson, are two melodic compositions with well-chosen lyrics.

—TONY WILSON, (Music For Pleasure MFP). Lively cross section of Scottish country dance music. Appeal for this lies North of the Border.

**WHIZZ JONES** (Liberty ULP 1209). Plenty of variety here from Whizz Jones on a set mostly written by Alan Tunbridge. A nostalgic trip with "Teapot Blues," "I Wanna See The Manager," "Guitar Shuffle" and "At The Junction."

**USTAD VILYAT KHAN:** "Master Of The Sitar" (Parlophone FMC1073). One of India's greatest exponents of the sitar improvises on the Raga Darbari Kanada, with tabla player Shankar Ghosh.

**ALASTAIR McDONALD:** "Dolly" (Claddagh CC3). Debut album from Alastair McDonald with songs written and arranged by songwriter Jimmy McLean. The songs are all Scottish, tracing the fight for independence. McLean has arranged in a modern and tasteful manner and Alastair McDonald sings them well. Titles include "Johnny Cope," "The Wallace," "Culloden."

**DOLLY McMAHON:** "Dolly" (Claddagh CC3). (Available through dealers from EMI Records' import dept). A young singer in the traditional vein, whose singing is beautifully controlled, is an excellent interpreter of such songs as "Love Is Teasing," "Blackwater Side," "Lord Gregory" and "Eighteen Years Old."

**PHIL OCHS:** "Rehearsals For Retirement" (A & M AML934). Another batch of very good songs from one of the best of the American singer-songwriters, who survived the demolition of the American folk scene. Surprising the underground haven't yet discovered him.

**LEO ROWSOME:** "King Of The Pipers" (Claddagh Records CC1). (Available through dealers from EMI Records' import dept). One of Ireland's finest living pipers performs with consummate skill a cross section of music—jigs, reels, etc.—from this to be an aptly titled album. Highly recommended.

## BLUES LP OF THE MONTH

# Up to standard McDowell

WE have already had several excellent collections from McDowell, one of the most remarkable performers to have been turned up by the blues renaissance of the Fifties and Sixties, and this one is well up to standard.

In making this quite large number of albums—the Atlantics for Alan Lomax in '59, and the subsequent records for Arhoolie, Vanguard, Testament, Milestone and now Transatlantic—he has had to duplicate some songs.

Here, we find "Amazing Grace," "I Wish I Was In Heaven" and "Diving Duck Blues," all known from earlier McDowell LPs and from other versions; and we can hear fragments of themes or whole verses derived from traditional sources.

But McDowell, though he admits to being no songwriter, has enough individuality to make over these compositions into something personal and highly artistic.

He works with pride in an old country tradition, and is a great credit to it.

His bottleneck style, though reminiscent of this Delta player or that, seems to be his own, and his touches and he is justly re-



**MISSISSIPPI FRED McDOWELL:** "Mississippi Fred McDowell in London, Vol. 1." Some Sweet Day; Mojo Hand; Amazing Grace; My Second Mind; I Wish I Was In Heaven; Sifting Down; My Robe; Take Your Picture; Daring; Diving Duck Blues; I Don't Need No Heater. (Transatlantic TRA194.)

garded as one of the finest and most rhythmically exciting players on the scene.

It is the strength of his open-chord country guitar playing, with its impelling beat and whining, glissing, vocalised tones as the bottlenecked third finger of his left hand slides over the strings, which makes his vintage blues so absorbing.

But the singing, too, is sensitive and skilfully enmeshed in the instrumental parts of his music.

—MAX JONES.

rambling "Take Your Picture," filled with the old subdued, sorrowing feeling which carries over into the guitar's driving answers.

Then "Diving Duck," a familiar theme done here in a way which is quite dissimilar from the Testament performance, though they have basic guitar figures in common, as well as verses, and the subtly varied choruses of "Mojo Hand."

Finally, the religious songs—and McDowell is equally expressive on these, his guitar technique being not much altered for the spirituals. "A m a z i n g Grace" is one of his favorites, and if you know it from, among other versions, the Testament-Bounty album, rest assured that this is totally different.

Mississippi Fred (really Tennessee Fred, as he tells you on this record), delighted British listeners earlier this year with his impassioned music produced on a new red electric guitar.

The new "axe" gives a hard contemporary quality to his emphatically country-fied idiom, and you can enjoy the first helping of McDowell in London on this Transatlantic release which was sponsored by the National Blues Federation.—

**IAN ANDERSON'S COUNTRY BLUES BAND:** "Stereo Death Breakdown" (Liberty LBSS242E). Country blues-based stuff from Ian Anderson's group—Anderson (gtr, vcl), Chris Turner (harmonica) and Bob Rowe (bass)—plus some augmentation on certain tracks. Things work well and there is some lively playing on numbers such as "Hot Times," "Stereo Death Breakdown," and "Way Up On Your Tree."

**BUDDY GUY:** "Left My Blues In San Francisco" (Chess CRLS4546). Buddy Guy and band give intense, strong-rocking treatment to 11 numbers, most of them originals by Willie Dixon, Guy or Gene Barge, who produced this 1967 Chicago date. Pretty tough Guy.

**LIGHTNING HOPKINS:** JOHN LEE HOOKER: "There's Good Rockin' Tonight" (Storyville Special 616001). Very good Hopkins here—"Heard My Children Crying," "Leave Like Mary," and "Don't Treat That Man"—among them, and the LP is completed by a trio of impressive Hooker performances. These have been out before.

**MAHALIA JACKSON:** "Sings The Best-Loved Hymns Of Dr Martin Luther King, Jr." (CBS S63369). Here, Mahalia has re-made a number of songs Luther King used to ask her to sing—among them, "Rock Of Ages," "Closer Walk With Me," and "How I Got Over." Some like "Whole World In His Hands," are from earlier sets electronically re-channelled for stereo.

**SHAKY JAKE:** "Further On Up The Road" (Liberty LBLSS217E). Solid Chicago blues material from harmoni-



**HOPKINS** very good here



**MAHALIA** Luther King songs

ca player and singer Shaky Jake, backed by the All-Stars who include guitarist Luther Allison, Sunnyland Slim (on some tracks) and Kenny Courtney taking over harp duties on some cuts. Comes through well on a set that includes "Respect Me Baby," "A Hard Road To Travel" and "Muddy Waters' "Long Distance Call."

**KILLING FLOOR** (Spark SRP102). Well played set from this British Blues-based band featuring mainly original material, including a good solo track "Lou's Blues" by pianist Lou Martin. A good debut album from a band who manage to avoid sounding too stereotyped.

**ALBERT KING:** "King Of The Blues Guitar" (Atlantic 588173). This is a choice collection of some of Albert's best work, recorded at Stax with Stax musicians. Only drawback is that such tracks as "Crosscut Saw," "Bad Blues" and "Laundromat Blues" has appeared already on a King Stax LP.

**LEAD BELLY:** "In The Evening When The Sun Goes Down" (Storyville 616003). The late great Huddie Ledbetter exhibits his versatility and folk-knowledge on this wide-ranging collection, made around 1944. Fine singing, 12-string guitar plus dancing, talking, piano and accordion playing make this an epic folk disc.

**HOGMAN MAXEY, GUITAR WELSH, OTIS WEBSTER, ETC.:** "Louisiana Prison Blues" (Storyville Special 616002), a number of interesting and fairly old guitar and vocal styles are represented on this collection, recorded a while back by Harry Oster in the Anglin pen. Besides those listed above, the LP features John Henry Jackson, Jesse Butcher

and a group called the Cool Cats.

**JOHNNY SHINES:** "Last Night's Dream" (Blue Horizon 743213). Shines, a Memphis-born bluesman who plays bottleneck guitar in the tradition of Charlie Patton and Robert Johnson, makes real Delta music on this Chicago-made set, recorded in May last year. Shaky Horton and others assist.

**RECOMMENDED**  
**SUNNYLAND SLIM:** "Midnight Jump" (Blue Horizon 743213). Blues pianist-singer Sunnyland Slim (Alton, Louisiana) does ten numbers in the company variously of Shaky Horton (harp), Johnny Shines (gtr), Willie Dixon (bass) and Clifton James (drs). Solid if not outstanding.

**STAPLE SINGERS:** "Soul Folk In Action" (Stax SXATS 1004). The Staple family were always swingers, always a great gospel group. Now, Steve Cropper has directed them along a more popular path, doing numbers like "We've Got To Get Ourselves Together" and "The Dock Of The Bay" and added organ, rhythm and band support. Someone even plays sitar. Quite a success.

**RAY VAN RONK:** "Black Mountain Blues" (Xtra 1081). One of the American folk revival's earliest interpreters of Negro blues and folksong, Van Ronk possesses a coarse, distinctive singing style backed by his own good guitar work, and suited quite well for numbers such as "Duncan And Brady," "Hoy Long," "Backwater Blues" and "John Henry."

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# JAZZ

MINI LP SUPPLEMENT

## JAZZ LP OF THE MONTH

This ranks as Miles' very best



MILES DAVIS: "Filles De Kilimanjaro." Frelon Brun (tp), Touf De Suite (tr), Pettis Mochines (tr), Frelon De Kilimanjaro (tr), Mademoiselle Motley (tr), CBS 63551.

CONSTANT playing has confirmed my first reactions that this ranks with the very best that Miles had done on record—and that must make it a very superior album indeed.

This quintet—or rather these quintets as their two rhythm section changes here—is no longer a case of Miles plus supporting cast. They really work as a group and each seems to feed ideas to the other.

Miles is superb throughout and the recording comes close to capturing his magnificent "live" open tone.

Wayne Shorter must at last be considered a giant in his own right. He has always been a highly individual player and one of the top rank jazz writers, but on this he has enormous authority and there is never a sense

of anti-climax when he takes over from Miles.

Both pianists use the electric piano from time to time. It's a pretty "dead" instrument and Corea sounds so much better on piano. But Hancock overcomes its disadvantages.

Tony Williams has never sounded better and has added subtlety to his undoubted abilities as a swinger and technician.

The two basses make an interesting contrast. Holland as yet lacks some of Carter's presence, but he is far more adventurous and is most certainly not overshadowed by his illustrious colleagues. — BOB DAWBARN.

**HAROLD ASHBY - PAUL GONSALVES:** "Two From Duke" (Columbia SCX6326). This set, drawn from two earlier Columbia releases, presents Duke's present tenor sax incumbents in various settings: some tracks by Ashby's quartet, others with the two together, and one with Ray Nance added. Nice middle-road jazz.

**PER BORTHEN'S SWING DEPARTMENT LTD.:** "Wrap Your Troubles In Swing" (Swift S-3). Norwegian mainstream with little original to offer. The rhythm section is terribly lumpy.

**ALICE AND JOHN COLTRANE:** "Cosmic Music" (Impulse SLP 815). Four tracks from 1967 and '68 feature Trane and Pharoah Sanders in those remarkable dialogues which became so much a feature of the great tenorist's music. Not indispensable Coltrane, but as always intriguing, exciting and rather mysterious.



**CELO** fine singing  
**JOHN DANKWORTH:** "Oh Duty" (Fontana LPS16261). John's "pop" style—his description on a dozen tried-and-true favorites plus two originals. High class, danceable mood music.

**LOU DONALDSON:** "Say It Louc" (Blue Note BST84299). Altoist Donaldson fronts a muscular quintet featuring Blue Mitchell's trumpet. Straightforward funk, as it used to be known.

**DUKE ELLINGTON:** "North Of The Border In Canada" (MCA MUPS372). Not an Ellington band album but an out-of-the-ordinary set on which Duke appears with two hand-picked groups of Canadian musicians playing the compositions of Ron Collier, Gordon Delamont and Norman Symonds. Interesting but liable to disappoint many Duke fans.

**"BILL EVANS"** (Riverside 673008). The 1962 version of the Evans Trio with Chuck Israels (bass) and Paul Motian (dr) on a set of excellent ballads. Brilliant, typical trio jazz.

**DIZZY GILLESPIE:** "Jambo Caribe" (Mercury SMWL21024). Dizzy lets his "Afro-Cuban" penchant run riot. Still, a merry record with hilarious singing and some fine trumpet.

**GENE HARRIS AND HIS THREE SOUNDS:** "Elegant Soul" (Blue Note BST84301). Piano-bass-drums trio richly mixed with strings. Little to interest jazz buyers, but good music.

## Best of the rest...



**"THE HERDSMEN"** (Mercury International SMWL 21038). Groups led by sidemen working with Woody Herman between July 1944 and January 1947. A lot of fine period music from such as Red Norvo (above), Bill Harris.



**JOE HENDERSON:** "Tetragon" (Milestone MSP9017). This should mark tenorist Henderson's arrival in the big league. Strong, eloquent playing covering the repertoire from ballad to "free form."



**ARCHIE SHEPP:** "One For The Trane" (Polydor 583 732). "The Way Ahead" (Impulse SLP 516). The Polydor set captures "live" the controversial band Shepp led through Europe two years ago, and the more recent Impulse features a new line-up.



**DON ELLIS ORCHESTRA:** "Autumn" (CBS 63503). The eccentric Ellis band's best album so far. A revamped "Indian Lady" and the powerful "K. C. Blues" stand out in an entertaining album.



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**WOODY HERMAN:** "Light My Fire" (Cadet CRLS4544). There's something sad about a band with this pedigree presenting gimmicky arrangements of pop tunes as the jewels in its crown.

**"JAZZ IN BRITAIN — THE 20's"** (Parlophone PMC7075). A potted survey of jazz made in this country during the Twenties, this runs from the ODBB of 1920 to Noble Sissie's band of '29. Full of interest for students, historians and lovers of period jazz and dance music.

**BARNEY KESSELL:** "Hair Is Beautiful" (Polydor 583725). Gale McDermott's music from Hair played by the brilliant guitarist backed by a British rhythm section including organ.

**CLEO LAINE:** "The Unbelievable Miss Cleo Laine" (Fontana SFXL53). A 14s. 6d sampler taken from four albums. Unbelievable value with some fine singing.

**BARRY MARTIN:** "On Tour" (Swift S-4). Simple music, but played with care and a light touch unusual in New Orleans bands. Clarinetist Dick Doughwaite is the



COLTRANE: exciting and mysterious. MONTGOMERY: a welcome reissue

most entertaining member of the group though his alto playing sounds flat.

**BLUE MITCHELL:** "Collision In Black" (Blue Note BST84300). Mitchell's wiry trumpet on a soul kick with such players as Jim Hox, Ernest Watts's Anthony Ortega and Dee Ervin. The organ-tenor-trombone sound is inclined to become monotonous.

**MODERN JAZZ QUARTET:** "Night In Tunisia" (Atlantic 588129). What can be better at times than to hear predictable jazz played superlatively well and that's what's offered here. A satisfying reissue.

**WES MONTGOMERY:** "Round Midnight" (Riverside 673009). A welcome reissue showing the late guitarist's ballad technique combined with Mel Rhyme's organ.

**NEW ORLEANS OWLS (VJM VLP21). NEW ORLEANS OWLS/HALFWAY HOUSE ORCHESTRA (VJM VLP22).** Hardly household names, but these tracks recorded between 1925 and 1928 include some good jazz, notably from trumpeter Bill Padron and clarinetist Benjie White with the Owls, and Sidney Arodin (clt) and Albert Brunies (cn) on the Halfway House half of the second album.

**DUKE PEARSON:** "Angel Eyes" (Polydor 583723). 1961 trio tracks showing Pearson to have been a competent, boppish piano soloist. Pleasant, gently swinging jazz though hardly memorable.

**HOWARD RILEY TRIO:** "Angle" (CBS Realmjazz 52669). Pianist Riley's trio — Barry Guy on bass and Alan Jackson on drums — is a closely-knit combo producing dry, spare music. A bit forbidding at times.

**RAY RUSSELL:** "Dragon Hill" (CBS Realm 52663). A good album, never less than interesting and often most rewarding. Three tracks have guitarist Russell with his regular line-up of Ron Fry (pno), Ron Mathewson (bass) and Alan Rushton (dr). The other two have Harold Becker (tp), flugel), Bud Parkes

(tp), Donal Beichtol (tr) and Lyn Dobson (tr) added.

**ARTIE SHAW:** "Re-Creates His Great '38 Band" (Capitol ST2992). Present day musicians playing Shaw favorites from the late '30s with Walt Levinaky playing Shaw's clarinet. Paris. Nostalgic.

**WAYNE SHORTER:** "Schizophrenia" (Blue Note BST84297). Tenorist Shorter

confirms his position as a major voice, heading a sextet including Curtis Fuller (trb), James Spaulding (alto) and Herbie Hancock (pno). Mature, excellent jazz.

**JIMMY SMITH:** "Plain Talk" (Blue Note BST84298). Early Smith from the Blue Note vaults with Jackie McLean, Ike Quebec and Blue Mitchell. Relaxed, confident jam session.

**"THAT TODDLIN' TOWN — CHICAGO"** (Parlophone PMC7072). Among some rough and ready sounds from Chicago in 1926-1928 are jazz gems from such as Jack Teagarden, Bud Freeman, Frank Teschemacher and Miff Mole. Collectors will be familiar with many of the tracks by groups such as Red McKenzie, Merritt Brunies, Eddie Condon, Freeman and Mole.

**STANLEY TURRENTINE:** "Always Something There" (Blue Note BST84295). A very "commercial" set with Turrentine hopefully lumbered by unsuitable pop material and poor Thad Jones arrangements.

**VARIOUS ARTISTS:** "Carried Jazz" (Music For Pleasure MFP1307). The likes of Kenny Wheeler, Jeff Clyne, Ray Swinfield and various Indian musicians in John Mayer land. Strictly khorma rather than vindaloo... but like good Indian food, it's cheap.

**"RAY WARLEIGH'S FIRST ALBUM"** (Philips SBL7881). A pleasant album, but one in which Warleigh's highly individual alto is shackled to some extent by the strings.

**GUY WARREN OF GHANA:** "Afro-Jazz" (Columbia). Drummer Warren returns to the British scene with a fascinating LP that combines his talking drum and various other instruments with the talents of Don Rendell, Ian Carr and guitarist Amancio D'Silva. The mixture comes off wonderfully, especially with D'Silva.

# STRAWBS



their long awaited first LP called 'STRAWBS' featuring 'The Battle' release May 23 AMIS936



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MAIN LP SUPPLEMENT

# POP LP OF THE MONTH

## A facelift for pop's image

A DOUBLE album can often prove a boring disappointment these days, with the gimmick presentation becoming more important than the quality of the music. Pete Townshend's opera for the Who succeeds in maintaining interest and a high standard throughout the four sides.

It can be disturbing, faintly vicious but generally compassionate. The story is concerned with mind expansion under extreme circumstances. Before the afflicted child is cured, he undergoes assault, cruelty and an LSD experience. From his ordeals he emerges with great sensibility and awareness. His genius as "a pinball wizard" is merely a kind of parable device by Townshend.

Pete has planned a pop opera of some kind for years, and many others have talked about such a project. At a time when pop is undergoing a period of heavy criticism, the Who's achievement in creating something worthwhile and valid should be acknowledged as an important facelift to the somewhat battered image of pop. — CHRIS WELCH.



WHO: "Tommy," Overture, It's A Boy (52), Amorino Journey, Soak It, Howler Christmas, Cousin Kevin, The Acid Queen, Undertuck, Do You Think We All Really Care About Pinball Wizard, There's A Doctor, Go To The Mirror, Tommy Can You Hear Me, Kid Smoother, The Mirror, Semolina Miracle Cure, Sally Simpson, In Free Welcome, Tommy's Holiday Camp, We're Not Gonna Take It (Track 63 018/4).

**HOOY! AXTON:** "My Griffin Is Gone" (CBS 63588). Mixed up mainly in the folk-rock bag, Axton is an unremarkable singer and there is nothing particularly outstanding about his songs.

**WILLIAM BELL:** "A Tribute To A King" (A&M). An excellent album of soul dedicated to the late Otis Redding. Stand out tracks include "Redding's I've Been Loving You Too Long."

**CHUCK BERRY:** "Greatest Hits" (Chess). Some of the great moments in the history of pop. Get it!

**CILLA BLACK:** "Surround Yourself With Cilla" (Parlophone). Another hit album from Cilla who fairly socks into great songs.

**BRITISH MOTOWN CHARTRUSTERS:** (Tama Motown). Good value with ten artists including Stevie Wonder, Supremes, Four Tops and Marvin A and The Vandellas.

**JOHN BROMLEY:** "Sing" (Polygram). Sounding like a folk singer, John sings his own songs. His voice is a little dull but the backings are pleasant.

**PETE BROWN & HIS BATTERED ORNAMENTS:** "A Meal You Can Shake Hands With In The Dark" (Harvest). Originals by poet-writer Brown. The band isn't a great one—yet, but Chris Spedding is a good guitarist and Nisar Ahmed Khan plays the most violent music outside the avant garde jazz scene, or in it.

**DR BYRDS AND MR HYDE:** (CBS). A good one. The Byrds with a lot of contrived sounds and some magnificent playing. They switch styles with sound as musical on each side.

**GLEN CAMPBELL:** "Turn Around And Look At Me" (Imber). Glen sings his own favourites tunefully and with taste.

**GENE CHANDLER:** (Joy). This album would be a lot more enjoyable if Gene didn't have the disconcerting habit of taking off on a high pitched, lurching falsetto every now and then.

**RAY CONNIFER:** "I Love How You Love Me" (CBS). The old sing-along formula howevers like to dust to.

**BILLY COTTON:** "The World Of Billy Cotton" (Decca). Billy Cotton's mixture of soul and sentimental nostalgia became a part of English life. Now he's gone, but this album is a good reminder of his particular brand of entertainment.

**DEEP PURPLE:** "The Book Of Taliesyn" (Harvest). Excellent album that could loosely be termed "Underground," though the material is nicely varied with a good percentage of originals. Excellent organ and guitar and lots of trouble taken with material and arrangements.

**D. D. DENNIS, PAT RHODEN & BROTHER LLOYD'S ALL-STARS:** (Fontana Special). Soul sounds in recent hit big.

**EARTH OPERA:** "The Great American Eagle Tragedy" (Mercury). Two great singers but the results are not as good as they might have been because of the use of some hackneyed songs.

**EIRE APPARENT:** "Sunrise" (Buddah). Average group music—not bad, but not particularly good either.

**EXCEPTION:** "The Exceptional Exception" (President). Despite the title there's nothing very exceptional about the Exception. It's average, competently done group music with slight blues undertones.

**CHRIS FARLOWE:** "The Last Goodbye" (Immediate). Pity that Chris split to the States. Perhaps he may meet more success there than he did at home. He's left behind this motley assortment of tracks which make up a moderately good album.

**ALLEN GINSBERG:** "Ginsberg's Thing" (Transatlantic). Ginsberg reading his own poems at an Italian festival, and the poems of Giuseppe Ungaretti.

**TIM HARDIN:** "Suite For Susan, Moore, And Diamant—We Are One" (CBS). One of his best to date. Thoughtful arrangements and good singing that makes the most of excellent new material, including two poems.

**BETTY HARRIS:** "Soul Perfection" (A&M). Solid if uninspired versions of "Ride Your Pony," "Hook Line & Sinker," etc.

**GEORGE HARRISON:** "Electronic Sound" (Apple). Two compositions are featured. "Under The Mersey Wall" recorded in England and "No Time Or Space" recorded in America, and the better of George's excursion into electronic music.

**HARSH REALITY:** "Heaven & Hell" (Philips). The group plays well enough but the venture into Mothers Of Invention type freaking out is painful and embarrassing.

**RICHIE HAVENS:** "Richard B. Havens 1983" (MGM-Verve). A double album with Havens backed by various combinations. His voice is by turns gentle and hard, but always soulful and assured. An interesting choice of songs. Excellent album.

**S CREAMIN' JAY HAWKINS:** "I Put A Spell On You" (Director). The Wild Man Of Fools' trail, being can get a bit much over a whole album, but in small doses the humour comes across effectively.

**LEE HAZELWOOD:** "The Very Special World Of Lee Hazelwood" (Music For Pleasure). One of the most distinctive voices in pop on some nice laconic songs.

**THE HOLY MODAL ROUNDERS:** "The Moray Eleks Eat The Holy Rounders (Elektra). An album as weird as the title suggests, but there is a strong undercurrent of humour throughout. Plenty of contrast, and one for those with a taste for the off-beat.

**J. J. JACKSON:** "The Greatest Little Soul Band In The Land" (MCA). A jumping band that includes such British jazz stars as Dick Morrissey and Terry Smith belts out Jackson's arrangements behind the leader's powerful voice.

**MARV JOHNSON:** "I'll Pick A Rose For My Rose" (Tama Motown). His voice is a bit thin, but he has the essential Tama ingredient, rhythmic excitement.

# Best of the rest . . .

**"SCAFFOLD LP"** (Parlophone). Not everything comes off but they have the guts to give it a go. Their best recording since "Sally Simpson" and "McGook's bitter-sweet poetry."



**CRESCENDO CLEARWATER REVIVAL** (Liberty). Magnificent American group sparked by the excellent lead guitar and vocal of the fiery, blues-based but their music is much wider than that and really binds the excitement.

**STEPHENWOLF:** "At Your Birthday Party" (Stolen-Dunkin). Excitement and violence abound, and anybody who feels any communication from modern rock will find a message from Stephenwolf.

**JEANNE C. RILEY:** "Yearbooks And Yesterday's" (Polydor). Attractive sounds on a collection of story songs about sex, love and small town gossip.

**SMOKEY ROBINSON & THE MIRACLES:** "Live" (Tama Motown). Nice mixture of standards and past hits from one of the leading Tama groups.

**ROCK N' ROLL:** (Fontana). Allegedly "original" recordings, they are a selection of "live" tracks by Jerry Lee Lewis, Chuck Berry, and Fats Domino. All the artists are on top form, if the recording quality is not top hot.

**ROTARY CONNECTION:** "Aladdin" (Chess). Fantastic production using massed voices in a vast panoply of sound.

**JIMMY RUFFIN:** "Ruff 'n' Ready" (Tama Motown). Not one of Tamla's most impressive sets though Ruffin has a pleasant husky sound and the band jumps along behind him.

**MITCH RYDER:** "All Hits" (Bell). Eighteen songs recorded between 1966 and 1968. Not classic rock, perhaps, but great party music to get them dancing.

**"SOUL DIRECTION"** (Direction). One of those samplers with some nice soulful tunes from such as Johnny Johnson & The Baritone Inez & Charlie Fox, Taj Mahal and Sly And The Family Stone.

**SOUL FOOD** (Sunset). Jimmy McCracklin is really the only well-known soul artist on this cocktail of soul album. Great for a party, but that's all.

**BOB DYLAN:** "Nashville Skyline" (CBS). His lightest Dylan voice with a country flavour. No songs on protest, no social protest, no mysticism. Plenty of variety in the addition of Johnny Cash on "Gil From The North Country" and the enjoyable LP that grows on you.



**OTIS REDDING:** "History Of Otis Redding" (A&M). A beautiful record. Redding's emotion-filled voice unleashes waves of energy in his audience and you can almost put your arms round the vibrations.

**WARREN KIME & HIS BRASS IMPACT** (Command). Impact is the right word for these brass and voices sounds.

**CHARLIE KUNZ:** "The World Of Charlie Kunz" (Decca). Thirty-one courses of "Coming On Strong" (Monument SM0024). A very good album from a country artist who could make a name for himself here with albums like this. His strong vocal approach is matched against unobtrusive arrangements.

**THE FLYING BURRITO BROTHERS:** "The Gilded Palace Of Sin" (A&M). Music varies from straight country to country-rock and the result is a fine piece of listening.

**JOHNNY JARDINE:** "The Hills I Used To Roam" (CBS Interservice). Series 52660. Tuneful singing on a set that is country flavoured.

**NEW LOST CITY RAMBLERS:** "Modern Times" (Ktra 1083). The Ramblers, perhaps the leading interpreters of country music of the 20's and 30's, examine industrial songs from the era. As always the music is reproduced faithfully and backed up with detailed information.

**ANDREW O'MALLEY:** "A Cell Goes Country" (Emerald GEM1010). Apparently one of Scotland's leading country and western singers, Andrew O'Malley has a touch of the Jim Reeves about his singing but this is hardly likely to grab the country music fans.

**Lenny Bruce:** "The Berkeley Concert" (Transatlantic). Two album set of the late, great Lenny in concert. He could be more outrageously funny than he is here, but it's still a wonderful opportunity to discover the fantastic talent that reduced our "satire" to the status of schoolboy humour that it often was. Highly recommended.

**CHARLIE DRAKE:** "Hello My Darlings" (Music For Pleasure). Plenty of chuckles in 12 of Charlie's funniest songs from "Splash Splash" up to "Mr Guster."

**GEORGE BLACKMORE:** "Television And Radio Themes" (Music For Pleasure). Mr Blackmore—at the cinema-organ of the Plough, believe it or not—makes music to lick the flavour of the month by

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**MAME** (CBS). An original cast production featuring Angela Lansbury. It reminds of the good numbers in the show. Well produced and recorded.

**KAY MCFORD** IN GYPSY (Music For Pleasure). Gypsy. Rose Lee's life was obviously better to see than hear but there are some quite pleasant tunes.

**"13 JOURS EN FRANCE"** (Sonet). Fairly uninteresting soundtrack music from a film produced by the makers of A Man And A Woman, sung in French with either orchestral or weak-rock backing.

**ANN VERONICA** (CBS). Long cast recording of Cyril Ormande's music for the musical based on H. G. Wells novel. Little interest unless you saw and liked the show.

**HUGO WINTERHALTER:** "The Big Themes" (Columbia). One of the best of the big orchestras. Titles include "Theme From Exodus," "Born Free," "Never On Sunday" and "Alfie."

## POP INSTRUMENTAL

**RONNIE ALDRICH:** "And His Two Pianos With The London Festival Orchestra" (Decca). Beautifully recorded, smoothly played. For Romantics only.

**BIG BEN HAWAIIAN BAND:** "Hawaiian Hit Parade" (Columbia). If you haven't heard a Hawaiian band playing "Ob-La-Di" you ain't heard nothing.

**BOOKER T & THE MG'S:** "Get Ready" (A&M). The darlings of the discotheques rock heavily through eleven songs that should get a corpse twitching its feet.

**THE EXOTIC GUITARS:** "Those Were The Days" (London). One of about 8 instrumental albums released every year.

**PERCY FAITH:** "Forever Young" (CBS). More smooth orchestral stylings.

**JOHNNIE GRAY AND HIS SAXOPHONES:** "Movietime" (Fontana). Another of Johnnie's beautifully recorded theme music albums in "Living Presence" stereo.

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**BE PRECISE!**

# ASK FOR GILTON CAROS.

*by Robert*

HAMILTON CONCESSIONAIRES

(Continued on page 23)

# Procol's finest hour

# SINGLES



**PROCOL HARUM:** "A Salty Dog" (Regal Zonophone). Their finest hour. Procol have given us more than a successor to "A Whiter Shade Of Pale," they have given us one of the greatest pop singles to emerge in recent years.

The tune is beautiful, the arrangement brilliant, the performance perfect. Written by Keith Reid and Gary Brooker and sung by Gary with every ounce of feeling he can summon, it is the kind of contribution to music pop can be justly proud of.

As the strings move from climax to climax, so every listener with the slightest sensitivity will be moved. Doubtless a precedent for their song will be found in classical music.

The important point is Procol are doing it now and for large numbers of people.

**ELVIS PRESLEY:** "In The Ghetto" (RCA). Elvis having a go at the social conscience bit, and jolly fine it is too. I don't actually like Elvis one jot, but I can see why thousands love him.

Sudden silence.

**MONKEES:** "Listen To The Band" (RCA). Well, this won't be a hit.

A slow paced rocker ballad, toe-tapping and refreshing, with a solid big-band roaring away, but too gimmicky for the diddy-boppers. (My God, your nearly ran out of clichés—Reader É. Drone, Bagshot.)

**SOLOMON KING:** "For Each Question There's An Answer" (Columbia). Over to Marc Banner my student adviser for his verdict. "Stand back! Establishment dupe, this point gun is aimed at your knees. For each question there is only one answer—direct and bloody confrontation!"

Goody, goody! We can't wait until you seize power chips. Can you hit it in next week? Meanwhile, back on the turntable, old Solomon is singing his heart out about little boys apparently.

## Lunch

One day they become men you know, with great responsibilities, but growing up is not an easy thing, life is a rock road, we live and learn, it's no use worrying, for each question there is always an answer.

What's for lunch? Oh, not fresh sea water taffy again!

**DION:** "Both Sides Now" (London). A fine singer with a nasal New York kind of voice, much underrated here.

This is a bit Tim Hardin, and not a particularly memorable song but his albums are well worth exploring.

**BLISS:** "Castles On Castle" (Chapter One). Donovan with a severe head cold, methinks. Worthy, but boring in the extreme.

**BOOGALOO:** "Rule Britannia" (President). Damn right — long rule Britannia! Wait until the great British spacecraft Blenkinsop III hurls into the ionosphere, powered by steam. We'll show the Foreigner a thing or three.

These lads are a six piece show band from the West Indies, and let's hope they have lots of success. Nice one!

## Solid

**HARDIN-YORK:** "Tomorrow, Today" (Bell). Drummer Peter York and organist Eddie Hardin, who left the Spencer Davis Group, have cooked up some solid sounds both for an album and this first single.

Eddie comes into his own on piano, organ and vocals, with fine backing from Pete.

**SAROLTA:** "I Am A Woman" (President). Must be a woman, the mouth's open! Sorry, Sarolta, that was an irresistible Goon Show joke. She has a splendid voice and a possible hit with this bright production.

**CRAIG DOUGLAS:** "How Do you Feel About That" (Pye). Pretty ghastly actually, having just returned from a one man football match around the world by yacht. Craig sounds relieved to be



holding someone tight, and everything is turning out all right.

**DAVID ESSEX:** "That Takes Me Back" (Decca). David sounding like Tom Jones, a trifle — or even a blamewange. It just might wobble into the chart.

**ALAN BOWN:** "Still As Stone" (Deram). A Jess Roden composition and he sings it with great power and feeling. At last the group have made a single that taps their potential.

With a rocking backbeat and heavy guitar and organ thrashing, this could be a monster, but there are too many breaks in the arrangement.

## Jolly

**PROPHETS:** "I Got The Fever" (Mercury). A hit? "RIGHT!" That's what the discotheque-goers and deejays are saying already. One for the great soul cookie-baker in the sky and a 'biggie' — or it soon will be.

**EQUATIONS:** "Waiting On The Shores Of Nowhere" (Fontana). A bit too jolly and bright, especially if you have spent the night before wining with Frank Zappa and dining with the Pink Floyd.

**BRENDA HOLLOWAY:** "Just Look What You've Done" (Tama Motown). The Tamla sound at its finest, with Brenda sounding like Diana Ross wired for electricity.

One hesitates to use that dreadful expression "gutsy," which always reminds me of a dim assistant crook in a R movie, but this certainly has power, and it swings like a kwanjo.

**SHIRLEY & THE SHIRELLES:** "Playthings" (Bell). Shirley sings about her teddy bear, that was such a groove until she grew up and discovered elephants, or at least somebody else "so much better."

Perhaps it was Ernest Sweet, a dashing figure who has broken many a young girl singer's heart, liver and bacon.

**GRASSROOTS:** "The River Is Wide" (Stateside). So much like "Spanish Harlem" it ain't true, but over to Roger Boverbrooks for his opinion. Well, I was down on the Birdnest the other night and they were playing this so

PROCOL HARUM: one of the greatest pop singles to emerge in recent years

REVIEWER: CHRIS WELCH

much I nearly dropped me chips in me beer. A bit of all right. 'Ere, who are you looking at?'

No, Roger, you mean 'oo are you looking at, I'm looking at my watch; it's time for another injection.

**MATCHBOX:** "Every Little Thing She Does" (Polydor). Cor strike a light. Well that was a fairly obvious remark to make. Speaking as the darling of the way-out pop world, I must admit I recently contracted MacTavishes Wart.

Over to reporter Dick Turpin. "Controversial reviewer and Liverpool born darling of the 'way out' pop world Chris Filth shocked MM readers last night by admitting that he contracted MacTavish's Wart earlier this year. He said: 'I am 16 and did not know what was happening because the school I went to was one of those places which even to mention this disease would probably mean a beating. I should be so lucky!'

"A month ago Filth was attacked by a Baptist minister, in an empty tube train."

Bert Knatter. "Ere, he's pinched that slogan off the bog wall at the Spotted Twit public house. It says, 'Today has been cancelled owing to lack of interest.' Bit of a laugh really."

Fascinating, Bert. By the way did you know that wall is shortly to be made available in paperback form? This tedious song should also be cancelled due to lack of interest.

"Leave Me Be" (Dot). Cor, this is rather wizard. Old Stinks at the chem lab says this should be number one in the 5th Form Top Ten before term is out.

Can't see it myself, and Blott Minor agrees it's a boring load of prep. Backs to the wall, lads, here comes Old Stench the headmaster.

**THREE DOG NIGHT:** "One" (Stateside). Nearly as good as BS&T, this group, named after a curious Eskimo system for keeping warm in their igloos (they sleep with three dogs), should bring music and light to the chart with this marvellous track from their recent album.

**SHEPPERTON FLAMES:** "Take Me For What I Am" (Deram). The demise of Deram as a label devoted to producing fine material is extremely sad. Now they seem to concentrate on pointless piffle, of this ilk.

**JUST PLAIN SMITH:** "February's Child" (Sunshine). One likes to help new groups and labels, and these lads who live in a house at Walton-on-Thames hidden from the pop scene, rather like Skip Bifferty before they completely broke up, try hard.

This falls to rise above the amateurish I fear. Maybe they should move into the West End and get it together.

## Mediocre

**GRACIOUS:** "Beautiful" (Polydor). With their rhythm section in a shambles, there are problems from the start.

The situation is aggravated by a mediocre tune, but the production and singing are good enough to save them from total disaster.

**EARTH OPERA:** "Alike Finney" (Elektra). The guitar sounds as if he bound his fingers up with adhesive tape shortly before the session, and the singer sounds as if he hit his head on a low beam in the Goal & Bottle shortly after dawning several cold beers.



# New from CBS

## New Singles

- 4284 **The Byrds**  
Lay Lady Lay
- 4258 **O. C. Smith**  
Friend, Lover, Woman, Wife
- 4305 **Danny Street**  
Little People - Big World
- 4306 **Mark Wirtz**  
My Daddy Is A Baddie
- 4307 **Tina Charles**  
In The Middle Of The Day
- 58-4308 **The Gladiators**  
Waiting On The Shores Of Nowhere

## New Albums

The music on this record is further proof of the incredible stature of the British musician —  
**Chris Wellard**  
(S) 52669  
**Howard Riley Trio**  
Angle  
Tremendous Value At 25/11

The Sound of Ray Conniff for 15-1-1  
(S) PR27  
**Ray Conniff**  
His Orchestra, His Singers, His Sound  
Sampler Album

The second album from this brilliant young guitarist  
(S) 52663  
**Ray Russell Quartet**  
Dragon Hill  
Tremendous Value At 25/11

# Trade talk

## Britain's first eight track studio recorder

BRITAIN'S first home-produced 8-track studio recorder, made by Leavers-Rich, is being used by Spot Productions, London. It has (a) separate sync amps for each channel, equalised to give line quality of the "record" head (b) set sync routing on each channel and (c) ability to drop in and out of "Record" on each channel without stopping the machine, while maintaining sync output on all channels.

Chas E. Foote Ltd have moved to new premises at 17 Golden Square, London, W.1, where they have a large range of all musical instruments, particularly drums and strings basses, in which they specialise. Ray Foulds and Sid Grant will be glad to see friends and Frank King will continue to teach in the drum studio.

Orange have now opened a recording studio under their musical instrument shop at 3-4 New Compton Street, London, W.C.2. It will be managed by Brian Hatt and will have stereo and four-track recorders, with an 8-track on order, plus Hammond C3 organ, Mellotron, Leslie tone cabinets, etc.

Vox Sound Equipment Ltd, owners of the Vox trademark, have obtained an injunction in the High Court of Justice against two companies offering for sale amplifiers made to resemble Vox equipment. Vox announce that they will take legal action under the Trades Description Act 1968 against anyone found selling imitation equipment.

Dallas Arbiter Ltd are marketing the Fender Rhodes electronic piano, which was featured on the most-recent singles by the Beatles. Other groups experimenting with it are astonished by its tone and range. It costs £588 13s 3d, incorporating Dual Showman amplifier and speaker set-up.

A new solid-state six channel microphone mixer unit, which provides a choice of either  $\times 2$  or  $\times 5$  amplification, has been produced by Radon Industrial Electronics Co Ltd. Known as the Radon DL6CM, it offers six mike channels to be fed into amplifiers with a single input and gives the facility of separate gain control on each mike.



# SOUND SENSE SOUND SCENE

COMPILED BY CHRIS HAYES

**H**OW is the guitar tuned for bottleneck playing and is there a tutor dealing with it? — J. Mitchell, Glasgow.

There are two tunings favoured by most bottleneck players, including myself. These are open D and open G. The D tuning is D-A-D-F sharp-A-D. Open G is D-G-D-G-B-D. These can be capped up to other keys, i.e. first fret in open D for the key of E or first fret in open G for A. I always tune strings down, as opposed to up, as it is less strain on the guitar and strings. There are no tutors dealing strictly with bottleneck, but Stefan Grossman refers to it in his book, *Country Blues Guitar*. For playing bottleneck I use my National Silver guitar, whenever possible with Martin Mond medium-gauge strings. A heavier-gauge string is more suitable for bottleneck, as its tension prevents it from rattling on the bottleneck. — MIKE COOPER (Country blues guitarist).

**WHAT** has happened to bassist and bass guitarist Bill Sutcliffe since he gave up his appointment as MD to the Arts Council's Negro Theatre Workshop? — HAROLD MOODY, Batterssea.



SYD BARRETT: album should be released soon

Although I was doing well with studio work and arranging, I found myself getting complacent and I needed a strong challenge to my musical ability. I decided to see if I could earn my living as a complete stranger in America. I'm living in Hollywood and chiefly employed arranging for everything from dog acts to singers. It has been a rewarding experience and I have played with many musicians and leaders whose work I admired. But I'm not dazzled by the American way of life and my ambition is a rose-covered country cottage back home, with a piano, where I can settle down to writing. — BILL SUTCLIFFE.

My drums are Ludwig. 22in bass, 16in x 16in and 13in x 9in tom-toms, 14in x 5in snare. Cymbals are Avedis Zildjian 20in, 18in, and 12in hi-hats. — MIKE KELLIE.

Tooth? — D. Quince, Romford.

My drums are Ludwig. 22in bass, 16in x 16in and 13in x 9in tom-toms, 14in x 5in snare. Cymbals are Avedis Zildjian 20in, 18in, and 12in hi-hats. — MIKE KELLIE.

ing for the Robert Stigwood Organisation. She has just visited London to record her second single in English with orchestrator Jimmy Horowitz, who arranged for the Marbles.

**WHICH** amplifier is used by Desmond Dekker? (J. Baxter, Harrogate). Is there a bagpipe tutor? (C. Bridge, Acton). Who wrote the television jingle for Courage Light Ale? (P. Howard, Clapham). What equipment was used by Elton John on Lady Samantha? (F. Deen, Manchester).

Desmond Dekker has a 150-watt standard Orange PA amplifier with two 200-watt columns, each containing four 12 inch speakers. An all around bagpipe published by the College of Piping is available for 11s 6d post free from George Alexander, 47 Gerrard Street, London, W1. Organist, arranger and conductor Howard Blake wrote the Courage jingle, "Cannon Shot", which has won TV Music's award for the best Sound Track. Elton Jones plays a Fender Telecaster with a Marshall amplifier.

### Tuning

**IS** there a way to make my guitar sound like a ukelele? — Arnold Passmore, Harrow.

An extended ukelele tuning for guitar would be to raise strings four, five and six one octave and use four, five and six string guitar chords. This enables the player to produce close chord voicings with ease. — HARRY MUNDELL (Guitarist and teacher).

### Extra

**H**AS Johnny Reagan, lead singer with the Tumbleweeds, ever appeared in films? I'm sure I've seen him in pictures. What make is his steel guitar? — Miss M. Midland, Ealing.

Johnny has appeared as an extra in several films, including *Those Magnificent Men In Their Flying Machines*, *The Young Lions* and episodes of *Carry On*, plus TV series like *Danger Man* and *James Bond*. The steel guitar played by Gerry West is an old Fender three-neck to which he fitted his own pedals.

### Married

**WHAT** became of the famous singing act, the Peters Sisters? — J. H. Mathew, Lowestoft.

They made their last appearance in *Sunday Night At The London Palladium* in May 1964 and broke up due to the ill-health of Anne, who died in December 1965. The eldest sister, Mattie, is now married and lives in Copenhagen, where she works on her own. The youngest sister, Virginia, lives in Paris and is married to French variety agent, Michel Engel. She has done a solo act for three years as Virginia Vee, appearing all over Europe and recording.

### Writing

**H**OW did Syd Barrett, ex-lead guitar with the Pink Floyd, start his career? Did he play lead guitar on "Corporal Klegg" on the LP "Saucerful Of Secrets" and why hasn't his LP, promised over a year ago, been released yet? — R. J. Chudley, Redhill.

I was self-taught and my only group was Pink Floyd. I was not featured on "Corporal Klegg" but did play on another track, written by Richard Wright. I forget the title but it had a steel guitar in the background. There have been complications regarding the LP, but it is now almost finished and should be issued by EMI in a few months. I now spend most of my time writing. — SYD BARRETT.

**WHAT** make and size drums are used by Mike Kellie, of Spooky

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Orange, New Compton Street, W.1. Gibson Firebird 2 P.U. £145. Gibson Stereo, immaculate condition £150. Vox Guitar Organ, normally £240, £65 new. Vox Continental Organ £90.

Pan Musical Instruments, Wardour St, Rogers 4 drum kit, white pearl. Complete with fittings £95. Gibson S.G. Custom, white, 3 P.U.s, gold plated, ebony fingerboard, inlaid head, Gibson case £235.

Bargain Centre, South Ealing Road, W.5. Fender Stratocaster £75. Fender Showman Cabinet £50. Fender Tremolux £70. Binson Echorec £45. Special offer: Selmer Thunderbird 100 watt combination amp, brand new, never to be repeated £95.

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ABRAMS Gibson SG special

**WHICH** guitar, springs, amplifier and luzz-box are used by Mick Abrams and what has he been doing since he left Jethro Tull? — Ian Haynes, Stourbridge.

My guitar is an original Gibson SG Special, one of the first made. I've had it for six years and wouldn't part with it. I use Fender rock and roll light-gauge strings. My amplifier is a 100-watt Marshall fitted with heavier valves. It has two 4 x 12 cabinets. I never use a fuzz-box. I now have my own group, Blodwyn Pig. — MICK ABRAMS.

**WHO** was the guitarist with the Johnny Harris Orchestra in the Lulu TV show on March 23? I was very impressed with his sound and would like to know about his career and his equipment. — Geoff Hayes, Torquay.

The guitarist was Alan Parker, who plays a Fender Telecaster with a maple-leaf neck and Fender rock 'n' roll strings. His amplifier is a Fender De Luxe with one 12in speaker. Alan freelances extensively on radio, records and television, backing such artists as Lulu and Dusty Springfield, and doing Top Of The Pops.

# Tracing the first steps of hillbilly

American country music has a history of over fifty years. Its roots are in the folk songs and ballads brought to America by the early settlers from the British Isles, but by the turn of 20th century it was already starting to take on a definite identity, though still a rural one.

**TONY WILSON reviews Country Music, USA a fifty-year history by Bill C. Malone**



are some excellent old photographs of some of the old performers. Like Vernon Dalhart, Bradley Kincaid, Uncle Dave Macon, the Blue Sky Boys, Carl T. Sprague, Bill Monroe's Blue Grass Boys, Gene Autry, and the Stanley Brothers.

### Traces

Malone traces the commercial growth, through the 'thirties with the "singing cowboy" phase, the increase of national interest through the movement of troops about the country and the world, the rise of such singers as Hank Williams in the 'fifties, and the establishment of a highly commercial music front although the traditional forms at this point were all but lost to the requirements of commercial exploitation, and the 'sixties with its urban folk revival and the renewed interest in the tradition, through such bands as the New Lost City Ramblers and the Greenbriar Boys.

### Favour

This book has filled a gap because this particular area has long been neglected in favour of the more pure forms of folk music. This is an invaluable handbook on country music and Mr Malone's scholarly treatment will have much in it to interest the folk music enthusiast as well.

Published for the American Folklore Society by the University of Texas Press, price 71s. 6d.

### Growth

It took an ex-opera and popular singer, Vernon Dalhart to really turn country for hillbilly as it was known then) music into a strong commercial viability, which proved financially rewarding for himself and the Victor Record Company. In 1924 Dalhart recorded "The Wreck Of The Old '97" and "The Prisoner's Song." These recordings gave country music a boost and opened the way for other artists such as Carson Robison, the Carter Family, Jimmie Rodgers (both discoveries of Victor's Ralph Peer), Uncle Dave Macon and many more.

The growth in popularity of country music went hand in hand with the expansion of the recording and, perhaps more important, the radio industries.

### Early

As early as 1922 radio stations began featuring barn-dance programmes, but the first show to achieve any national standing was the one produced on WLS in Chicago which started in April 1924, and is carried on even today and was the precursor of Grand Ole Opry, started in Nashville by George D. Hay in 1925 as the WSM Barn Dance. Today Opry is the best known of the country music programmes, with a worldwide reputation.

Another important factor was

the industrialisation of the Southern States, which attracted many of the mountain people to the mines and mills. Naturally they brought their music with them and this, in turn, influenced and was influenced by urban ideas. The history of country music from its roots to its present position as a multi-mil-

## JIMMIE RODGERS

lion dollar music industry centered on Nashville. Author Bill C. Malone has meticulously chronicled the development of the music and provides perhaps the first really definitive history up to present-day times. There is a tremendous wealth of information about the artists who were prominent in the early days, and there

# FOLK FORUM

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**ROD HAMILTON, DODD, DON SHEPHERD, JILL DARBY**, Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park tube. Next week: **ALEX CAMPBELL**

**JUNE 12TH**, Folkong & Blues Concert, Tunbridge Wells.

**JUNE 12, 7.45 pm** Assembly Hall, Tunbridge Wells. Martin Carthy, Dave Swarbrick, Dave and Toni, Jo-ann Kelly, Comper John Pearce. Tickets 4s to 10s at door.

**WHITE BEAR**, Kingsley Road, Hounslow. **SINGERS' NIGHT** **STRAWBS** **CHAS UPTON—ALAN HOWARD**

### FRIDAY

AT Gordon, Star & Garter. **GORDON GILTRAP**

AT COUNTRY CLUB, 210a Haverstock Hill, NW2, 50 yards North. **Reisize**, Park Tube. **MURRAY KASH** introduces **LYN & GRAHAM MCCARTHY** plus guests. Licensed bar to midnight.

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### SATURDAY cont.

THE GREENWICH THEATRE **FOLK CLUB** The Gloucester King William Walk, S.E.10. **JOHN FOREMAN** 8 p.m. Please come early.

THE LCS presents THE SINGERS' CLUB. **EWAN MACCOY** and **PEGGY SEGER**. UNION TAVERN, 22 Lloyd Baker Street, London, W.C1. 7.45 pm.

THE PEELERS, The Kings Storen, Wide-gate Street, off Middlesex Street, near Liverpool Street station, Joe Palmer presents **MURF & SHAGGIS** also The Union Mick Deavin.

**TROUBADOUR**, 10.30. 265 Old Brompton Road. **RALPH McTELL**

**SUNDAY** **BOUNDS GREEN FOLK CLUB**, Springfield Park Tavern, Hounds Green Road, N.11. **JOHNNY SILVO** **DAVE MOSES** **FOLK COURIERS** **FLOWER & THORN PRESENTS 8 P.M. AT WARE FOLK CLUB** BREWERY, W.P. WARE HIGH ST. **HARD MEAT** **NAGS HEAD**, 205 York Road, Battersea. **SOUTHERN RAMBLERS** Host JOHN TIMPANY, 10 mins Clapham Junction. **RAILWAY HOTEL, DARTFORD.** **PAUL McNEIL & LINDA PETERS** **THE ENTERPRISE**, Hampstead. **THE LESIDIERS** plus residents. The Folk Enterprise and Terry Gould. Opposite Chalk Farm Station, 7.30 pm. **TOWER HOTEL**, opposite Watlington Central Station, Hoe St. **THE TUDOR LODGE** **TROUBADOUR**, 9.30. **DAVE TURNER**

**MONDAY** **AT CATFORD RISING SUN** **JOE STEAD** **AT HANGING LAMP**, Th. Vineyard, Richmond, S.W.15. **THE STRAWBS** Return visit from this brilliant group. **AT THE "ROBEY"** **THE EXILES** **DENNIS O'BRIEN & CHARLIE HARDY** 8 p.m. Sir GEORGE ROBEY, Seven Sisters Road, N.7, opp. Finsbury Park Station. **ENFIELD FOLK CLUB** The Hop-poles, Baker Street, Enfield. **TONY ROSE** **BALL O' YARN** **HAMPSTEAD club**, Redhill St., off Albany St., N.W.1. **PAT NELSON** **MINOTAUR**, Nag's Head, North Street, Clapham. **MARC ELLINGTON** Resident. Sue Taylor. **THE LESIDIERS**, Herga, Royal Oak, Walsingham. **WALTON - ON - THAMES**, 180 Church Street. **STAN ARNOLD** presents **CLIFF AUNGIER**

**TUESDAY** **AT FOX, ISLINGTON GREEN N1.** **MOONLIGHTERS** **CLIFF AUNGIER** presents **THE ORANGE BLOSSOM SOUND** at the Dungeon Club The Copper, Tower Bridge Road, S.E.1. **FOLK AT THE CROWN** The Crown, Richmond Road, Twickenham. **TIPPEN BRO'S**

**TUESDAY cont.** **FOLK CENTRE, FULHAM** **PAT NELSON** **ROD HAMILTON** AND RESIDENTS The Swan, Fulham Roadway. **THREE HORSESHOES FOLK CLUB**, Heath Street, near Hampstead tube presents. **JOHNNY SILVO** **DAVE MOSES** and your residents: **THE EXILES.**

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## FOLK NEWS

### Tommy Makem signs new contracts

**TOMMY MAKEM**, who recently split from the Clancy Brothers after ten years, has signed management and agency contracts with Irish ballroom owner and concert promoter Tom McCuskey. McCuskey has promoted most of the Clancy-Makem concerts in Britain in the last five years. Tommy Makem was in London this week to discuss recording contracts as his long-term contract with CBS has expired. His latest album was released recently in the U.S. Titled "Dark Green Wood," it features all original compositions by Tommy. Tommy has teamed up with guitarist Ray Durham, a Londoner well known on the Irish folk scene, before he emigrated to Australia with his Irish wife and singer Phyl Durham. Ray has recently been working on the continent with Dubliner Barney McKenna, including concerts in Belgium and Holland. Ray and Tommy met in a Dublin folk club, the Auld Triangle, and after two days rehearsals appeared on Irish television's Late, Late Show. Makem became involved in a political discussion on Northern Ireland's civil rights problems. Makem is from the Northern Irish town of Keady. Tommy is currently planning tours of Britain, Canada and the USA, to take place later this year and he says

**MAKEM** visit to CBS "I will definitely be singing at a Civil Rights concert in Northern Ireland later this month."

Despite rumours to the contrary, Alex Campbell is alive and well and back at work. Tonight (Thursday) he plays Leven folk club, then on Saturday is at the Triangle, Edinburgh and on Sunday at the Barrowford Club in Yorkshire. Alex flies to Copenhagen on June 14 for a short season at the Tivoli Gardens. Back after a short break from work because of illness, Alex has now recovered fully and is accepting bookings.

The Taverers (on Saturday) and Hamish Imlach (Sunday) headline at the Manchester Sports Guild folk club this weekend. They are followed by Nigel Denver (June 14) and the Magna Carta (15), the Reivers (21) and Tony Rose (22). Grehan Sisters (28) and Cliff Augler (29).

Shirley Collins (June 11), Tony Rose (25) are the guests of the Folk at the Gloucester club, Gloucester Hotel, Gloucester Place, Brighton. Residents are Vic and Christine, and Lea Nicholson.

The second Highcliffe Folk, Blues and Contemporary Music Festival, at the Highcliffe Hotel, Sheld, features Ron Geesin, Ralph McTell and John James on June 12, Hamish Imlach, Jug Trust, Wizz Jones, Marty Wyndham-Read on June 14 and Champion Jack Dupree and Mike Cooper on June 15.

**ROYAL ALBERT HALL**  
Thursday, 3rd July, at 7.30 p.m.  
**THE DUBLINERS**  
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**Compere: DOMINIC BEHAN**  
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TAPE RECORDINGS

YOUR OWN tape recordings transferred onto records...

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ACTION DISCOTHEQUES and Roadshows turn events into hap penings...

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10,000 HANDBILLS, £7 10s. Samples, Whitmore Press, 28 Mount Pleasant Road, London, S.E.13...

EXPOSE YOURSELF

500 10 x 8 £5 WALKER REPROGRAPHIC SYSTEMS

ROGER SQUIRE DISCOTHEQUES

"The mobile music makers" HIGHLIGHTS THE BEST RECEPTIONS FOR THE BEST IN MUSIC BY LIGHTING...

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available with first-class gear for Parties, Clubs, Colleges and Mothers Meetings

NEW Sporting RECORDS

OUT NOW! HAVE SPORTING RECORD'S TEAM OF EXPERTS AT YOUR ELBOW FOR THE WEEK'S PROGRAMMES

MORE PAGES MORE PICTURES GREAT NEW FEATURES

NEXT WEEK

TOMMY ROE

SPECIAL WOODWIND SUPPLEMENT

INSIDE TAMLA MOTOWN

RADIO JAZZ

British Standard Time FRIDAY (6) 4.30 a.m. J: Jazz Unlimited (Fri, Mon-Thurs)...

GRAND OPENING SHOW featuring the exciting sound of the "JUNGLE SOUP" at THE FOUR HANDS CLUB

To book SAM APPLE PIE "The Noel Coward Blues Band" Phone 01-505 1651

THE PLUM AGENCY Telephone: 01-670 1033

A Little West India Club with a Difference CLUB 77

JOHN WALDEN WORKSHOP GREAT MUSIC GREAT SOUND

POP ALBUMS

DAVID STOUTON "Transformer" (Elektra) Stouton writes the words and music...

THE STRAWBS: (A and M AML536). First album from this talented trio...

JOHNIE TAYLOR: "Who's Making Love" (Stax). Superior, jumping soul music...

TEMPTATIONS: "Live At The Copa" (Tamla Motown). After a nervous start...

TAMMI TERRELL: "Irresistible" (Tamla Motown). A big talent and the Motown sound conquers again.

TAMMI TERRELL-CHUCK JACKSON: "The Early Show" (Marble Arch). The sexy, under-rated voice of Miss Terrell...

"THIS IS CHESS" (Chess). Chess is one of America's best blues and soul labels...

WEDNESDAY (11) 8.45 p.m. E: Jazz Workshop. 9.15 B1: Jazz Workshop...

THURSDAY (12) 11.30 p.m. T: Kay Starr. Count Basie Ork. 12.0 T: Ron Collier Ork...

KEY TO STATIONS AND WAVELENGTHS IN METRES

FROM PAGE 18



MARC BOLAND broadening scope

"TOPL" (MCA). Jolly songs sung in a jolly manner

TIKA AND TINA TURNER: "Ouite Season" (Liberty). Mainly Tina singing blues with groovy harp and guitar accompaniment...

TYRANNOSAURUS REX: "Unicorns" (Regal Zonophone). The most interesting yet first attempted to broaden their scope without damaging the qualities of Marc Boland's poetry or wildly altering the duo's sound

VARIOUS ARTISTS: "Our Inheritance" (CBS Inheritance Series PR28). If you like the White Heather Club on the television, you'll like this on your turntable

VARIOUS U.S. ARTISTS: "Begin Here" (Elektra). Fine anthology of Elektra artists including Love, Tom Paxton, Tim Buckley, Nico and Fred Neil

BOBBY VEE: "A Forever Kind Of Love" (Sunset). Bobby Vee is a long runner in the pop game who makes good if not sensational albums...

VELVET UNDERGROUND (MGM). Not sensational but interesting with the group now into the gentleness and beauty hit

JUNIOR WALKER & THE ALL STARS: "Road Runner" (Tamla Motown). Welcome reissue of old Walker favourites

JIMMY YOUNG: "The World of Jimmy Young" (Decca). Sentimental crooning for middle-aged mums

CATACOMBS PROGRESSIVE/BLUES CONCERT Monday, June 9th THE FREE Monday, June 14th CARAVAN Monday, June 23rd THIRD EAR BAND Monday, June 30th PRETTY THINGS 8 p.m., Licensed Bar

PANTILES CLUB & RESTAURANT, London Road, Bognor Friday, June 10th BUNKERS BRAIN KATCH 22 Saturday, June 11th BRIAN AUGER TRINITY PETER GREEN & FLEETWOOD MAC

DUST BOWL, RED LION, LEYTONSTONE, E.11 BLUES CLUB TASTE FREE MEMBERSHIP LICENSED BAR

BAKER LOO Now booked by CHRYSALIS 01-734 9233

THE GOLDEN STAR CLUB 46 WESTBOURNE ROAD, N.7 (off Mokenhoe Road) Proudly present a Dynamic Show this week starting from Thursday, June 9th and Friday, June 10th...

**Midnight Court**  
(LYCEUM, STRAND, W.C.2)  
12 midnight-Down  
FRIDAY, JUNE 6th

**FAMILY**  
**BRIAN AUGER TRINITY**  
ANDROMEDA \* SCREW \* COOPER  
GILBERT & GEORGE  
D.J. SIMON STABLE with B. P. FALLON  
ADMISSION 20/-

Advance tickets available from Simon Stable, 297 Portobello Road, W.11; Grand Central Posters, 100 Charing Cross Road, W.C.2; Lyceum, Strand, W.C.2  
Enquiries: Please ring 01-734 7464

**THE JOHN DUMMER BLUES BAND**  
Sole Rep.: RONDO PROMOTIONS  
7 Kensington Church Court, London, W.8  
Ring Tony Hodges at 01-937 3793

**BATH FESTIVAL OF BLUES**  
RECREATION GROUND  
SATURDAY, JUNE 28th

FEATURING:  
**FLEETWOOD MAC**  
**JOHN MAYALL • TEN YEARS AFTER**  
**LED ZEPPELIN • NICE**

CHICKEN SHACK • JON HISEMAN'S COLOSSEUM  
MICK ABRAHAMS' BLODWYN PIG • KEEF HARTLEY  
GROUP THERAPY • LIVERPOOL SCENE • TASTE  
SAVOY BROWN'S BLUES BAND • CHAMPION JACK DUPREE  
CLOUDS • BABYLON • PRINCIPAL EDWARD'S  
MAGIC THEATRE • DEEP BLUES BAND • JUST BEFORE DAWN  
D.J. JOHN PEEL

REFRESHMENTS & HOT SNACKS WILL BE AVAILABLE ALL DAY

In case of bad weather there will be a substantial amount of undercover accommodation

IN ADVANCE All day 18/6. Eve. only 14/4  
ON DAY All day 22/4. Eve. only 18/4

TICKETS OBTAINABLE FROM BATH FESTIVAL BOX OFFICE, ABBEY CHAMBERS, ABBEY CHURCHYARD, BATH, SOMERSET

If you live around London  
Your only chance to see  
THE AMAZING

**LED ZEPPELIN**  
(Jimmy Page, Robert Plant, John Paul Jones, John Bonham)

is at the Royal Albert Hall on  
SUNDAY, 29th JUNE, 1969, at 5.30 p.m. and 8.30 p.m.

Also performing are The Liverpool Scene and Mick Abraham's Bloodwyn Pig

TICKETS: 5.30 p.m. 15/-, 12/6, 10/-, 7/6, 5/-  
8.30 p.m. 20/-, 15/-, 10/-, 7/6, 5/-

"REPUTATION" on CBS released 9th May

**SHY LIMBS**  
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MECCA DANCING  
**HAMMERSMITH PALAIS**  
242 Shepherd's Bush Road, W.6  
Tel: 01-748 2812-3

THURSDAY 12th JUNE  
MUSIC BY  
**Chris Barber's Jazzband**  
**The Alex Welsh Jazzband**  
**Spencer's Washboard Kings**  
**The Zenith Hot Stompers**

**OUT NOW! KULT**  
"NO HOME TODAY"  
c/w "MISTER NUMBER ONE"  
C.B.S. RECORDS  
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**FARX** THE NORTHCOTE ARMS, NORTHCOTE AVENUE OFF SOUTHALL BROADWAY (UBBRIDGE ROAD) SOUTHALL, MIDDLESEX  
BRITISH BAIL, SOUTHALL  
BUSES: 333, 130, 207, 105 OR 193

SUNDAY, JUNE 8th, 7.30 p.m.

**LIVERPOOL SCENE**  
D.J. ANDY DUNKLEY LIGHTS BY APHRODITES RAINBOW  
Next Sunday: CARAVAN

**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, 31, 9 (Olympia)

Thursday, 8.11 p.m. **DAVE SHEPHERD QUINTET**  
Friday, 8.11 p.m. **TED WOOD JAZZBAND**  
Saturday, 8.11 p.m. **BOB WALLIS**  
Sunday Lunchtime, 12-2 p.m. **BILL NILE'S GOODTIME BAND**  
Sunday night, 8.10.30 p.m. **FAT JOHN COX BOSSA 4** featuring **YACHTER JUDY HILL**  
Monday, June 16th **ALAN HAVEN**  
Wed. Judd PROCTOR (Sax), BRIAN LEMON (Trumpet), KENNY MAPPER (Bass), PHIL SEAMEN (Drums) 8.11 p.m.

Admission free all sessions at THE TALLY HO! FORTRESS ROAD, KENTISH TOWN, N.W.5 Buses: 62, 124, 137, 214 or Kenah Town Tube 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 LITTLE/JOHN/TONY MILLNER SEPTET**

PLEASE CUT THIS OUT & PUT IN YOUR HAND BAG OR WALLET

HULL STUDENTS' CHARITIES APPEAL '69 present

Thursday, 12th June  
**JETHRO TULL**  
HARD MEAT + SUPPORT GROUPS  
Locarno Ballroom ★ 8-11

Saturday, 14th June  
**MAGENTA**  
at the Lawns Centre ★ 8-12

Tuesday, 17th June  
**JOHN MAYALL**  
EIRE APPARENT + SUPPORT GROUPS  
Locarno Ballroom ★ 8-11

Thursday, 19th June  
IN CONCERT  
**THE SCAFFOLD**  
(BY ARRANGEMENT WITH NOEL GAY ARTISTES LTD.)  
Headier Hall ★ 7.00

Saturday, 21st June  
**FAMILY** + STEAM COFFIN  
University Union ★ 8-12

Monday, 23rd June  
**FREE**  
Lawns Centre ★ 8-12

Tickets on sale on the door. Enquiries: Ed Bicknell (0482) 42431  
All artists booked through SOUTHBANK ARTISTES - TEL 01-735 9894

**FRIARS** NEW FRIARAGE, WALTON ST.  
**AYLESBURY**  
MONDAY, JUNE 9th, 7.30 p.m.

**PRETTY THINGS**  
LOL COXHILL  
with Folk Blues by WILLY BARRETT  
Head songs by Andy Dunkley. Lights by Optic Nerve  
Free membership with N.U.S. Card

The Logical Progression towards Perfection

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Sole Rep. RONDO PROMOTIONS  
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Ring Tony Hodges at 01-937-3793

**THE CHERRY TREE**  
WELWYN GARDEN CITY, HERTS.

Contrary to any other statement, this club is open under new management EVERY Tuesday for the best in blues.

Tuesday, June 10th  
**FAMILY**  
Doors open 7.30

Tuesday, June 17th  
**FREDDIE KING**

Tuesday, June 24th  
**BRIAN AUGER TRINITY**  
EVERY Thursday Discotheque  
EVERY Sunday Live Tamla-Soul

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29/31 OXFORD STREET, W.1 437 5083 (13 lines)  
have completed the entire bill for  
**CHURCHILL COLLEGE**  
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**JETHRO TULL • COLOSSEUM**  
**LOVE SCULPTURE • PYRAMIDS**  
**JOHN CHILTON • AFFINITY**  
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TO ALL ENTERTAINMENT & SOCIAL SECRETARIES  
WE CAN DO THE SAME FOR YOU

OPEN EVERY NIGHT  
**WHISKY A' GO GO**  
PRESENTS

Thursday June 5th **SHADES**  
Saturday June 7th **SUGAR**  
Sunday June 8th **AMBROSE SLADE**  
Tuesday June 10th **MY DEAR WATSON**

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THE POLYTECHNIC ENTS. COMMITTEE presents:  
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**FREDDIE KING**  
plus **KILLING FLOUR**  
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THE POLYTECHNIC, LITTLE TITCHFIELD STREET, W.1  
Saturday, 7th June, 7.30 to 11.30

Licensed Bar Oxford Circus Tube  
D.J.: Pat B Tickets in advance 8/-, at door 10/-

Don't miss - **FLEETWOOD MAC**, 14th JUNE  
Tickets in advance 12/6 by sending S.A.E. and P.O. to the  
Ents. Committee, Students Union  
The Polytechnic, 309 Regent Street, London, W.1

**JOHNNY HOWARD BAND**  
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Robin Agency, 28 Gloucester Mansions, Cambridge Circus, London, W.C.2 01-826 2816

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AT DENBIGH ROAD, BLETCHLEY

SEBLAR PRISM LIGHT SHOW  
Black Cat Bones  
PETE DRUMMOND  
Amplification by MARSHALLS

\*Advance tickets: B.Y.C., Derwent Drive, Bletchley, Bucks - (Forward 2100 & s.a.c.)

2.30 p.m. - 12.30 a.m.

**LIVERPOOL SCENE**  
**EDGAR BROUGHTON BAND**  
**SYNANTHESIA**  
at the  
**LONDON COLLEGE OF PRINTING**  
ELEPHANT & CASTLE, S.E.1  
SATURDAY, JUNE 7th, 7.30

advance 6/6 door 8/6  
enquiries 01-735 6871

BOROUGH ROAD, COLLEGE, ISLEWORTH

**JON HISEMAN'S COLOSSEUM**  
8 p.m. N.U.S. for men FRIDAY, JUNE 6th

**U.E. CLUB**  
5A PRAD STREET, ADDINGTON, W.2  
TEL. PAD 9374  
Monday-Thursday

**COUNT SUCKLE SOUND SYSTEM**  
Latest Records from U.S.A. & J.A.

Friday, June 7th  
**THE HOGLINE BAND**  
Saturday, June 8th  
**THE JACKIE EDWARDS SHOW** WITH **COUNT PRINCE MILLER**  
Sunday, June 9th  
**THE BLACK VELVET BAND**

Club open 7 nights a week  
Please apply for membership  
Licensed Bar  
Ladies' Free Night: Tuesday, Thursday and Sunday  
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Bryan Morrison Agency presents  
The Massed Gadgets of Auximenes Some Musical Callithenics

from  
**THE PINK FLOYD**  
featuring  
The AZIMUTH CO-ORDINATOR

June 8 Box Circus, CAMBRIDGE  
June 10 Ulster Hall, BELFAST  
June 14 Colston Hall, BRISTOL  
June 15 Guildhall, PORTSMOUTH  
June 16 The Dome, BRIGHTON  
June 20 Town Hall, BIRMINGHAM  
June 21 Royal Philharmonic, LIVERPOOL  
June 22 Free Trade Hall, MANCHESTER

and  
**THE FINAL LUNCAY**  
June 26  
**ROYAL ALBERT HALL LONDON**

(Box Office now open)  
(Concerts in 360° stereo)

**CALIFORNIA BALLROOM**  
Widened Road, Dunstable 68004

SATURDAY, JUNE 7th  
**JIMMY JAMES**  
Cor Park Supporting Groups Bar etc.

**LUCAS and the MIKE COTTON SOUND**  
May 31st-June 22nd  
**TOUR OF SWEDEN**  
43-44 Albemarle Street, London, W.1  
MAYTel 1436

**EASTERGATE HALL**  
(eastergate sussex)  
Sat., JUNE 14th  
**CUPIDS INSPIRATION**  
JUST US!  
D. J. EMANUEL  
Adm. 10/-  
Licensed Bar applied for

OSTERLEY TUBE

**CAKE**  
10/-



# 1001 CLUB

100 OXFORD ST. W.1  
7.30 till late

**A BENEFIT EVENING FOR ALAN BRANSCOMBE**  
with Tubby Hayes Big Band, Humph, Eddie Harvey's Trombone Band, Johnny Dankworth and many other guest stars

**THE ROY WILLIAMS/JOHNNY BARNES SEXTET with LENNIE HASTINGS**

**BILL NILE'S GOODTIME BAND plus ERIC SILK'S SOUTHERN JAZZ BAND**

**CHRIS BARBER'S JAZZ BAND**  
A London Jazz Centre Evening

**THE RAY RUSSELL SEXTET plus HOTSHOT DELIVERY SERVICE**

**TERRY LIGHTFOOT'S JAZZ BAND**  
RIVERBOAT SHUFFLE  
Tickets still available from The Club or by post

**STUDIO 51 KEN COLYER CLUB**  
10/11 GT. NEWPORT STREET NEAR LECHESTER SQUARE  
GOTHIC JAZZ BAND  
ANDY FERNBACH CONNEXION

**THAMES HOTEL**  
LEWIS BALDWIN'S DAUPHIN STREET SIX  
COLIN SYMONS BAND

**WOOD GREEN**  
COLIN SYMONS JAZZ BAND  
JON HISEMAN'S COLOSSEUM

**COUNTRY CLUB**  
FREE STEAMHAMMER  
COLOSSEUM

**THE KENSINGTON**  
BOB WALLIS  
FREAK EASY  
EIRE APPARENT

# CLUBS

**FLAMINGO**  
AT 33.37 WARDOUR STREET, W.1  
FRIDAY 7th 8 p.m. - 4 a.m.  
FIRST TIME HERE  
ROOT 'N' JENNY JACKSON THE ZENITH BAND

**FRIDAY cont.**  
OSTERLEY JAZZ CLUB  
MIKE DANIELS BIG BAND  
DELTA JAZZMEN  
ROYAL OAK M.J.S. Club  
TERRY SMITH, PHIL SEAMEN, TERRY SMITH, TERRY SHANNON, REG PETTIT.

**THURSDAY**  
BICKLEY ARMS, Chislehurst  
JULIA DING, Peter Bond Trio  
BREWERY TAP E17 EAST SIDE STOMPERS

**TASTE**  
RED LION, LEYTONSTONE, E.11  
See display ad.  
Next week: Shudwyn Pig.

**TORRINGTON**  
HIGH ROAD, NORTH FINCHLEY  
DICK MORRISSEY & TERRY SMITH  
NEXT WEEK: HAROLD MCNAIR

**FRIDAY**  
BILL STAGG Jazzmen Lord Napier, Thornton Heath  
BLUES LOFT, HIGH WYCOMBE  
SAVOY BROWN

**WOOD GREEN**  
COLIN SYMONS JAZZ BAND  
JON HISEMAN'S COLOSSEUM

**COUNTRY CLUB**  
FREE STEAMHAMMER  
COLOSSEUM

**THE KENSINGTON**  
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COLOSSEUM

**THE KENSINGTON**  
BOB WALLIS  
FREAK EASY  
EIRE APPARENT

**SUNDAY cont.**  
TERRY SMITH THE GREYHOUND, REDHILL BRIGHTON ROAD, FROM 8.00  
THE ORIGINAL EAST SIDE STOMPERS, CROLEY  
WINDY CITY Force 7, lunch-time, Old Maypole, Barking-side.

**MONDAY**  
ANGLERS  
Broom Rd., Teddington (adj. Thames TV Studios)  
The 5 and 8 not only Dave Goldberg but also  
DICK MORRISSEY  
AT PLOUGH, STOCKWELL, S.W.9  
TOMMY WHITTLE

**THURSDAY**  
BICKLEY ARMS, Chislehurst  
JULIA DING, Peter Bond Trio  
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FREE STEAMHAMMER  
COLOSSEUM

**THE KENSINGTON**  
BOB WALLIS  
FREAK EASY  
EIRE APPARENT

# WEDNESDAY

**BLUES LOFT, HIGH WYCOMBE BLDWYN PIG**  
BLUES POWER CROWN ST. READING  
LEVEE CAMP MOAN PLUS GUEST ARTISTS ROY, MARSHALL RON CLEYDON

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Broom Rd., Teddington (adj. Thames TV Studios)  
The 5 and 8 not only Dave Goldberg but also  
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**COUNTRY CLUB**  
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COLOSSEUM

**THE KENSINGTON**  
BOB WALLIS  
FREAK EASY  
EIRE APPARENT

# marquee

**90 Wardour Street London W.1**  
Thursday, June 5th (7.30-11.00)  
**\*TERRY REID \*MAN**  
Friday, June 6th (7.30-11.00)  
**\*JEFF BECK \*THE STEAMHAMMER**  
Saturday, June 7th (8.00-11.30)  
**\*PROCESSION \*KIPPINGTON LODGE**

**BLUESVILLE '69 CLUBS**  
BLUESVILLE NOW ON THURSDAY NIGHTS  
Thursday, June 12th  
**LIVERPOOL SCENE**  
All enquiries: 01 346 2923

**SAVOY (FORMERLY WITCHDOCTOR) CATFORD**  
SATURDAY, JUNE 7th  
**THE GLOBE SHOW**  
EVERY SUNDAY THE STEVE MAXTED SHOW

**MOTHERS**  
High St. Erdington Bham.  
phone: 021-373 5514  
Friday, June 6th  
ONLY BRITISH CLUB APPEARANCE  
**RICHIE HAVENS + ELYSIUM**

**REHEARSAL ROOMS**  
1/4 per word  
BAND REHEARSAL studio available—Studio 51 10/11 Old Newport Street, W.C.2 (658-2071).  
LARGE REHEARSAL room, studio, ground floor—527 2218.  
REHEARSAL ROOMS at George IV, Rixton Hill 674 2946.  
THE CABIN. The greatest rock & roll club in London. Records, coffee, tags.—SHE 4587.

**BROKEN WHEEL SCENE RETFORD, NOTTS.**  
Saturday, June 7th THE FANTASTIC MINI SOUL FESTIVAL PART 3, SUNDAY, JUNE 22nd  
THE BANDWAGON  
PRINCE BUSTER  
BITTER SUITE  
Compars and D.J. DAVE GROWNS  
Dance from 1 p.m.

**KING'S HALL ROMFORD MARKET**  
Monday, June 9th  
**FLEETWOOD MAC**  
DOORS OPEN 7.30 LICENSED BAR

**COUNTRY CLUB**  
DISCOTHEQUE  
Every Saturday Night

**KLOOKS KLEEK**  
RAILWAY HOTEL 100 WEST END LANE WEST HAMPSHIRE, N.W.4  
THURSDAY, JUNE 5th  
**ROOT & JENNY JACKSON**  
THURSDAY, JUNE 10th  
First London Appearance  
**FREDDIE KING THE KILLING FLOOR**  
Cliff Charles & Colin Smith  
Tues. June 17th. SAVOY BROWN  
D.J. ALAN SWORD D.J. PAT B

**ronnie scott's**  
Until June 14th  
**KENNY BURRELL QUARTET & SANDRA KING with THE PAT SMYTHE QUARTET**  
June 16th for 2 weeks  
**MAYNARD FERGUSON BIG BAND**  
and **MORGAN JAMES DUO UPSTAIRS** featuring  
Until Friday  
**THE SQUIRES**  
Sat. and all Next Week  
**THE GASS**  
47 Frith Street, W.1  
Gerrard 4752/4239

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BAND REHEARSAL studio available—Studio 51 10/11 Old Newport Street, W.C.2 (658-2071).  
LARGE REHEARSAL room, studio, ground floor—527 2218.  
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**KING'S HALL ROMFORD MARKET**  
Monday, June 9th  
**FLEETWOOD MAC**  
DOORS OPEN 7.30 LICENSED BAR

**COUNTRY CLUB**  
DISCOTHEQUE  
Every Saturday Night

**KLOOKS KLEEK**  
RAILWAY HOTEL 100 WEST END LANE WEST HAMPSHIRE, N.W.4  
THURSDAY, JUNE 5th  
**ROOT & JENNY JACKSON**  
THURSDAY, JUNE 10th  
First London Appearance  
**FREDDIE KING THE KILLING FLOOR**  
Cliff Charles & Colin Smith  
Tues. June 17th. SAVOY BROWN  
D.J. ALAN SWORD D.J. PAT B

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BITTER SUITE  
Compars and D.J. DAVE GROWNS  
Dance from 1 p.m.

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**PREMIER** Ludwig, similar kits wanted. Will collect. — (day) 01-623 8051, (evening) 01-623 8051

**PREMIER** 3 drums, nice condition, cymbals, stands, etc. — Phone Andrew 01-732 8816 evenings after 7 pm

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**SET** of named American pair of heads, almost half price. — Dartford 2449

**SONORS** FROM £8, stands, cymbals, etc. all second hand bargains. — Call Michael, 23 Kenyon Tower Road, W.11, 01-623 8051

**SONOR KIT** in black sparkle, Ludwig 400 more, new 240lbm 2002 new heads, fibre, rock drum, £115. — 01-603 8052

**TRIXON** metal shell snare drum, £18. Gretsch snare drum, £22. — 01-228 4813

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# Grech has no need to worry

RIC GRECH has no need to worry about his capabilities alongside the rest of Blind Faith—Clapton, Winwood and Baker.

Anyone who has seen Family, will know that Ric is an extremely talented musician capable of playing with the best in the world. His presence in the supergroup fully justifies the supergroup title.

As far as I'm concerned, Ric has left one supergroup to join another. Family, even without Ric, are in that category. — NICK COLE, Harrow, Middx.

PLEASE be sure to keep all level-headed people informed on all events



CLAPTON  
Beatle status?

happening to Blind Faith.

Let's hope Blind Faith get their thing together — play it—feel it—record it and not record simply to try and please everybody. We want to hear groups play how they should, and not be pulled onto the mass production line.

It's up to you Blind Faith. Let's have some feeling, freedom music. — ALLAN DALE, Hemel Hempstead, Herts.

## JOKING

BLIND FAITH fail? Someone has to be joking. It is a very apt name and I feel sure that they are a success even before they produce a single recording. Almost Beatle status.

I'm not saying that this is, or is not, a good thing but Ric Grech's job is as safe as houses. — SIMON HARVEY, London SW1.

## LOUTS

WHY ALL the imbecilic commotion over the new pop group called Blind Faith?

It is a distressing feature of today's youth that a large proportion of them can be wrapped in adulation over the music of a group of long-haired louts whom they are yet to hear.

It is a pity your readers do not possess such blind faith in Our Lord as they bestow on such people. — REV. T. E. WINSOR, Tickencote, Rutland.



BEATLES: trying to emulate Chuck Berry, Gene Vincent and Jerry Lee Lewis

WOULD THE Beatles kindly stop trying to emulate Chuck Berry, Gene Vincent, Jerry Lee Lewis etc and realise that they are living in 1969 and not 1963.

With "Sgt. Pepper" they showed us the heights to which they could ascend, with "The Ballad Of John And Yoko" they have shown us the depths to which they can descend. Wake up, Beatles! — JOHN FINN, Co. Cork, Ireland.

ALL MY Loving was the most beautiful, aware film that I have seen on the BBC. For that I could forgive the BBC its cotton wool, patronising documentaries and I could even forgive it the Jimmy Young Show.

There never has been and never will be anything to equal "All My Loving". — PAMELA WOODROFFE, Stocksfield, Northumberland.

IF JOHN PEEL is not wanted on Radio One why not give him an hour on Radio Three. — BRIAN CURRAN, Benton, Newcastle-upon-Tyne.

## CONTEST

MANY THANKS for your article on amateur songwriting. We all feel there must be potential hits among our scribbles that will never reach the charts because of the difficulty in getting them heard. Would it be possible to hold a nationwide amateur songwriters' contest? — PERCY BESTED, Bottisham, Cambridge.

WHAT an ungrateful show British jazz fans are! BBC 2 produced a beautiful tribute to Duke Ellington and was bombarded with petty criticism for its trouble. Never a week goes by but someone is complaining about the quantity or quality of jazz broadcasts and yet the same people refuse to support British groups either on record or in person. — J. McDOWALL, Catrine, Ayrshire.

FINALLY someone has introduced that boost which the pop industry has been searching for during the last year — Pete Townshend's new creation Thunderclap Newman. This group is excellent and have already proved their versatility and humour on BBC's How Late It Is.

Surely Thunderclap and the Who's unique pop opera are the greatest things to shake Britain since William the

# Wake up, Beatles you're living in '69

Conqueror. — ANDREW TALKINGTON, Northwood, Middx.

"OH HAPPY DAY" by the Edwin Hawkins Singers is a fantastic record. It should be number one.

The churches in this country would have "Full House" signs outside if hymns were sung that way. I'd go every week. — DOREEN HYDE, London, W12.

IN THE remote parts of the country we have little chance of hearing a full concert of music by progressive groups such as Nice, Jethro Tull, Blodwyn Pig, etc.

Why doesn't the BBC set aside an hour or two per week for a concert of this type of music from one or two groups? They have this arrangement on Radio Three for classical music. Why not on Radio One? — LAURENCE SUTHERLAND, Aberdeen, Scotland.

THERE MUST be hundreds of thousands of Presley admirers throughout the world who are delighted to see that his recordings show signs of a return to true Presley standards—an improvement that began with "Guitar Man" last year.

His new record "In The Ghetto" is an outstanding disc with production, arrangement and Presley vocals all in magnificent form.

It is a phenomenal tribute to this unique stature in the pop world that he can return to former glory after such a long run of grim material. He's truly the king of pop music. — GERRARD PORTSLADE, London W1.

AFTER HEARING the LP "Tommy," there is no doubt in my mind that the Who are the best group in the country. — ROBERT EASTLAND, Beckenham, Kent.

YOUR ARTICLE on the demise of the pop single was very interesting and it raises a point of some importance. At a time when album sales

overshoot those of singles, the BBC radio service fails to reflect this situation. The individual tastes of the DJ's would not be challenged if they decided to place much more emphasis on LP tracks.

It is important that record buyers should get a chance to listen to a wide range of LP music on the radio. — MICHAEL STONE, Huntingdon, Hunts.

THANKS FOR the article exposing the dangers facing all groups as they travel homeward after the gig. I hope it will open the eyes of groups who do still rush up and down the motorways because they think they can never get into an accident until it happens. My condolences to Fairport Convention and hope they still continue with their polished performances. — MICK SANDO, Enfield, Middx.

## HOLIDAY

ON BEHALF of the Fairport Convention, we at Witch-season, would like to thank both MM and their readers for the overwhelmingly warm response to the band after their accident.

The band are now out of hospital. Simon is taking a holiday in the States, where he will be joined by Sandy and Richard as soon as Richard is passed fit by his doctors. Tyger is spending a few weeks with his family. Road manager Harvey Bramham is still at the Royal National Orthopaedic Hospital but is mending fast.

We would also like to thank the organisers of the various benefit concerts. Stuart Lyons at the Roundhouse, Phil Myer at Mothers, and Peter Van Dyke and John Peel at the Van Dyke Club, Plymouth. Our thanks also to all the artists who have offered their services. We are all very touched. — ANTHEA JOSEPH and HUW PRICE, London W1.

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**SHELLEY PAUL**  
Dear Dick,  
I've heard her record (at last!) You know, they're right!! It's as good as they've been claiming, but they won't let us tell you a thing about it (secretive B.....s). I'll love to hear them & try & tell you more next week. FRED.

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