

Melody Maker

JULY 26, 1969

1s weekly

DYLAN HERE IN AUGUST

MAGNIFICENT SEVEN OF SOUL PAGE 10



HUMBLE PIE - WELCH AT THEIR HIDE OUT PAGE 15

THUNDERCLAP NEWMAN IN BLIND DATE PAGE 14



LES McCANN IN JAZZ SCENE PAGE 8



DYLAN: included with the pop world's biggest names.

BOB DYLAN is bound for Britain! His agent in New York has cabled acceptance of a unique offer for Dylan to play a concert at the Isle of Wight on Sunday, August 31.

The event is the Second Isle of Wight Festival of Music staged on August 29, 30 and 31. And Dylan is the star of a series of attractions.

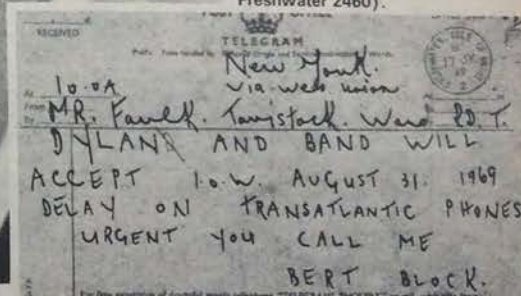
Already booked for the Festival are: Tom Paxton, Pentangle, Indo Jazz Fusions, Gary Farr, Who, Liverpool Scene, Third Ear Band, Joe Cocker and the Grease Band (who will be breaking their tour in America to appear), Moody Blues, Free, Marsha Hunt and White Trash, Bonzo Dog Band, King Crimson, Edgar Broughton, Battered Ornaments, Family, Fat Mattress, Blodwyn Pig and Julie Felix.

Dylan stipulates he wants to appear with The Band and Ritchie Havens. Rikki Farr — co-promoter of the Festival with the brothers Ray, Ronnie and Bill Foulk — flew to the States on Monday night to finalise the deal.

Rikki — son of famous British boxer Tommy Farr — told the MM: "I have been after Dylan for a year. At first he said 'no,' but he became interested when we sent him a full-colour film of the festival site at the Isle of Wight.

"We are expecting an audience of at least 100,000, and are laying on boats from Southampton, Bournemouth and Southsea." Despite the cable from the States, a London spokesman for the personal management company of Dylan said on Monday that the news of the IoW appearance was "premature," and that no contractual agreements have yet been finalised.

Readers who want further details should contact Fiery Creations Ltd, Tavistock House, Ward Road, Totland Bay, Isle of Wight. (Phone: Freshwater 2460).



THE TELEGRAM OF ACCEPTANCE

Blind Faith LP cover banned in States

BLIND FAITH, whose recent appearance at New York Madison Square Gardens was marked by a riot of 23,000 fans — have again run into trouble.

This time it involves the pending Stateside release of their first album. Cover of the album, illustrated in a promotional campaign in the

TEENAGE NUDE CAUSES OUTCRY FROM DEALERS

American trade press, shows the picture of a naked 11-year-old girl holding a silver spacecraft.

But dealers who saw the advert said they would refuse to stock the album.

They are said to have described it as "obscene and salacious." Accordingly, Atlantic Records in the States are releasing the album with a new cover just showing a photo of the Blind

Faith group. But included in the LP is a note saying buyers may obtain the original sleeve on request. A spokesman of the Robert Stigwood office says: "There is nothing objec-

tionable or nasty about the original cover. It is a beautiful picture of a young girl from Mayfair. But 70 per cent of the American dealers said they would not stock the album with this cover. We are issuing it with the original cover in Britain in three weeks."

Advance orders for the album in the States have already reached the quarter-million mark.



CLAPTON sleeve available

Melody Maker POP 30

- 1 (4) HONKY TONK WOMAN Rolling Stones, Decca
- 2 (1) IN THE GHETTO Elvis Presley, RCA
- 3 (9) GIVE PEACE A CHANCE Plastic Ono Band, Apple
- 4 (2) SOMETHING IN THE AIR Thunderclap Newman, Track
- 5 (3) HELLO SUSIE Amen Corner, Immediate
- 6 (5) WAY OF LIFE Family Dogg, Bell
- 7 (14) THAT'S THE WAY GOD PLANNED IT Billy Preston, Apple
- 8 (7) BREAKAWAY Beach Boys, Capitol
- 9 (13) BABY MAKE IT SOON Marmalade, CBS
- 10 (15) IT MEK Desmond Dekker, Pyramid
- 11 (23) SAVED BY THE BELL Robin Gibb, Polydor
- 12 (11) PROUD MARY Creedence Clearwater Revival, Liberty
- 13 (6) BALLAD OF JOHN AND YOKO Beatles, Apple
- 14 (10) TIME IS TIGHT Booker T and the MG's, Stax
- 15 (8) LIVING IN THE PAST Jethro Tull, Island
- 16 (28) GOODNIGHT MIDNIGHT Clodagh Rodgers, RCA
- 17 (27) MAKE ME AN ISLAND Joe Dolan, Pye
- 18 (17) LIGHTS OF CINCINNATI Scott Walker, Philips
- 19 (16) FROZEN ORANGE JUICE Peter Sarstedt, United Artists
- 20 (12) OH HAPPY DAYS Edwin Hawkins Singers, Buddah
- 21 (18) GIMME GIMME GOOD LOVIN' Crazy Elephant, Major Minor
- 22 (—) BARABABAJAGAL Donovan and Jeff Beck, Pye
- 23 (25) WET DREAM Max Romeo, Unity
- 24 (26) CONVERSATIONS Cilla Black, Parlophone
- 25 (—) MY CHERIE AMOUR Stevie Wonder, Tamla Motown
- 26 (20) WHAT IS A MAN Four Tops, Tamla Motown
- 27 (19) DIZZY Tommy Roe, Stateside
- 28 (—) WHEN TWO WORLDS COLLIDE Jim Reeves, RCA
- 29 (—) BRINGING ON BACK THE GOOD TIMES Love Affair, CBS
- 30 (—) I CAN SING A RAINBOW/LOVE IS BLUE Dells, Chess

POP 30 PUBLISHERS

- 1 Mirage; 2 Carlin; 3 Northern Songs; 4 Fabulous; 5 Epsak; 6 Cookaway; 7 Apple; 8 Immediate; 9 Walbeck/Schroeder; 10 Blue Mountain; 11 Sahara; 12 Burlington; 13 Northern Songs; 14 Chappell; 15 Chappell; 16 April; 17 Shaftesbury; 18 Schroeder; 19 United Artists; 20 Kama Sutra; 21 Dick James; 22 Southern; 23 Brevley; 24 Cookaway; 25 Jobete/Carlin; 26 Jobete/Carlin; 27 BMI; 28 Burlington; 29 Dick James; 30 Mark Chappell.

u.s. top ten

- As listed by "Billboard"
- 1 (1) IN THE YEAR 2525 (Exordium and Terminus) Jim Reeves, RCA
 - 2 (4) CRYSTAL BLUE PERLUSSION Zager & Evans, RCA
 - 3 (2) SPINNING WHEEL Tommy James & Shondells, Roulette
 - 4 (5) MY CHERIE AMOUR Blood, Sweat & Tears, Columbia
 - 5 (6) WHAT DOES IT TAKE TO WIN YOUR LOVE Steve Warfel, Tamla
 - 6 (3) GOOD MORNING STARSHINE Oliver, Jubilee
 - 7 (9) ONE Three Dog Night, Dunhill
 - 8 (8) THE BALLAD OF JOHN AND YOKO Beatles, Apple
 - 9 (—) BABY, I LOVE YOU Andy Kim, Steed
 - 10 (10) LOVE THEME FROM ROMEO AND JULIET Henry Mancini, RCA

top twenty albums

- 1 (1) FLAMING STAR Elvis Presley, RCA
- 2 (3) ACCORDING TO MY HEART Jim Reeves, RCA
- 3 (6) 2001 Soundtrack, MGM
- 4 (2) THIS IS TOM JONES Tom Jones, Decca
- 5 (5) MY WAY Frank Sinatra, Reprise
- 6 (9) TCB Diana Ross and the Supremes and the Temptations, Tamla Motown
- 7 (4) NASHVILLE SKYLINE Bob Dylan, CBS
- 8 (12) OLIVER Soundtrack, RCA
- 9 (7) HAIR London Cast, Polydor
- 10 (11) HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND Ray Conniff, CBS
- 11 (13) LEO ZEPPELIN Led Zepplin, Atlantic
- 12 (19) BEST OF GLENN MILLER Glenn Miller, RCA
- 13 (—) BEST OF CLIFF Cliff Richard, Columbia
- 14 (15) BEST OF THE SEEKERS Seekers, Columbia
- 15 (16) THE SOUND OF MUSIC Soundtrack, RCA
- 16 (18) SCOTT WALKER SINGS SONGS FROM HIS TV SERIES Scott Walker, Philips
- 17 (8) ON THE THRESHOLD OF A DREAM Moody Blues, Deram
- 18 (14) MORE Pink Floyd, Columbia
- 19 (16) WORLD OF VAL DOONICAN Val Doonican, Decca
- 20 (—) A SALTY DOG Procol Harum, Regal Zonophone

ZAGER AND EVANS

"IN THE YEAR 2525"

c/w "Little Kids" RCA 1860

The originality will fascinate you, the imagination will amaze you, the talent will blow your mind! Buy it now! And discover why it sold a million in the first few weeks of release in the USA.



BBC ban Sarstedt 'strip' song

A PETER SARSTEDT song featured on Radio One Club last week has been banned by the BBC.

The song, pre-taped by Peter for insertion into the broadcast, is titled "Take Off Your Clothes." The singer has already featured it on concerts in Britain and it will be included in his second album due for release in October.

A spokesman for the BBC told the MM: "Listeners phoned in to object to the song. It should never have been broadcast. We are very sorry. The tape was played in error. It will not be played on future occasions."

Commented Barbara Scott, chief officer for the United Artists label: "We're living in a modern age. Half the songs around are far more suggestive. People who don't accept this as pleasure should go back to the Victorian age — when there were no radios to switch off."

Peter Sarstedt has had to turn down an offer to write the title song and appear in the new Paul Newman film, "Butch Cassidy." Reason: he had prior commitments to appear on a colour TV spectacular in Germany.



SARSTEDT: featured on album

the end of August and will remain in America for two months to play engagements including Las Vegas and South America. She is also playing dates in Mexico.

Mickie Most, former record producer for Lulu, told the MM he planned to release two albums by Lulu. One would probably be released in August, and the other in September. One album would feature Lulu's biggest hits.

P. J. DOWN UNDER

P. J. Down was due to fly into Australia on Monday to open a three-to-five week cabaret season at Sydney's Chequers Hotel.

Jim Proby recently stood in for Scott Walker when Scott was unable to appear at a concert in Brighton following a car crash.

TIM ROSE CONCERT

TIM ROSE, singer-composer who wrote "Hey Joe" and "Morning Dew," may make a concert tour of Britain in the autumn.

CBS are issuing Tim's album, "Through Rose-coloured Glasses," during the second week in August.

MOODYS DELAY

NEW YORK, Monday. — Moody Blues tour of America has been put back until October, although there is a chance that four key dates may be played in August.

The group may play the Woodstock Festival on August 15, 16 and 17 reports Ren Grevail.

LULU 'RUN-DOWN'

LULU has had to refuse offers of all engagements this week owing to a throat infection she contracted while appearing in Majorca recently.

"She is just feeling a bit run-down," personal manager Marian Massey told the MM, "but she should be well enough to open for her week at La Dolce Vita, Birmingham, on Monday."

After her Birmingham date, Lulu will take a short holiday. She then flies to New York at

BLUEBEAT HOT 20

- 1 (2) HOW LONG WILL IT TAKE Fat Kelley, GAS-115
- 2 (1) DREAM Max Romeo, Unity-505
- 3 (2) HOLD DOWN The Vinylmen, CRAB-19
- 4 (8) HAILES SELAISE/BLUES DANCE Lionel Richie, HI BEAT-090
- 5 (9) TOO PROUD TO BEG The Uniques, GAS-117
- 6 (4) WHAT AM I TO DO Tony Start, ESCORT-805
- 7 (7) FACTS OF LIFE The Melatoms, CAMEL-18
- 8 (6) STRANGE WHISPERING The West Indians, CAMEL-16
- 9 (10) TOO EXPERIENCE Winston Francis, PUNCH-5
- 10 (3) THROW ME CORN Winston Shan, BULLET-799
- 11 (13) MAKE IT TAKE DEAY Derrick Morgan, CRAB-22
- 12 (12) DON'T PLAY THAT SONG Derrick Morgan, CRAB-18
- 13 (—) HOLD THE PUSSY Kid Gonger, ESCORT 801
- 14 (17) THE Obedyones PUNCH-1
- 15 (16) SOMEBODY TO LOVE Slim Smith, Unity-515
- 16 (11) FREEDOM TRAIN Ernest, CRAB-17
- 17 (13) WHO YOU GONNA RUN TO The Techniques, CAMEL-10
- 18 (14) SINCE YOU'VE BEEN GONE Eric Ferrer, CAMEL-20
- 19 (19) JUMP IN A FIRE The Viceroy, PUNCH-3
- 20 (18) SPLASH DOWN The Crystals, HI BEAT-036

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Phone: 01-955 2367/8/9

CREEDENCE TO VISIT

CREEDENCE CLEARWATER Revival, currently riding the Pop 30 with "Proud Mary," make their first-ever visit to Britain for a nationwide concert tour in September.

Their follow-up single to "Proud Mary" is out on August 8. Titled "Bad Moon Rising," it has already sold one-and-a-quarter million copies in the States. It is by far their biggest-selling single. They have also completed an album in America. It will be released here in October.



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Advertisement FIFTH COLUMN PLUS TWO

Remember I said the other week that I would give you more information about these lovely FONTANA and MERCURY releases next time—well here it is, next time, and here's the information.

First we have three smashing MERCURY jazz albums starting with "CLIFFORD BROWN ALL STARS" and the catalogue number is (MERCURY SMWL 21033). The personnel happens to be JOE MANM and HERRI GELLER alto; WALTER BENTON tenor; KENNY DREW piano; CURTIS COUNCE bass; MAX ROACH drums; and of course CLIFFORD BROWN trumpet. There are just two titles on the record—one side is CARLAN and the other AUTUMN IN NEW YORK. It was recorded in LOS ANGELES on August 11th, 1954.

"INTERNATIONAL JAZZ WORKSHOP" (MERCURY SMWL 21036) is a complete all star line-up with DONALD BYRD, BENNY BAILEY, JON EARDLEY, JOHNNY RENARD, IREDES SULEMAN trumpet; ALBERT PERSON, ALBERT MANGELSDORFF, NAT PECK, EJE THELIN trombones; JOHNNY GROFF, KLAUS DOLDINGER, RAY KUN tenor; JOHNNY SCOTT alto; SAHIB SHIHAB baritone; ENGERIED HOFFMAN piano; PIERRE CAVALLI guitar; NILES HENNING OSTBY; PEDERSEN (pawli) bass; and EGIJ JOHANSEN drums. JANS KOLLER did the arrangements — by the way, some of the guys double other instruments — but as there isn't that much room in this column I just couldn't afford the space.

"HAWKINS & HINES" (MERCURY SMWL 21034) is a fine memorial album to COLEMAN HAWKINS and features him on many of the KEYNOTE masters of the 40s including uncult versions of BLUE MOON, FATHOM CO-OPERATES, THRU THE NIGHT, and, after many years of searching, NIGHT AND DAY. The tracks featuring HAWKINS include mustians like TETLEY WILSON, JOE THOMAS, TRUMMY YOUNG, CHARNEL SHAVERS, EARL HINES, ISRAEL CROSSBY, TEDDY WALTERS, BILLY TAYLOR and DENZIL BEST. The HINES tracks feature CHARLIE SHAVERS, TAB SMITH, AL LUCAS and JOE JONES. Altogether this really is one of the finest LPs in the new MERCURY JAZZ SERIES and one that you must get for your collection. You'll find a printing error on the back of early pressings, this has since been corrected, but if you get the early pressing I'm sure you'll spot the error—I say that because the COZY COLE ALL STARS was recorded in 1964—and any one who knows just a little bit about jazz will realise it should be 1944.

FONTANA have the story of DON QUIXOTE on record. On THE JOHN DANKWORTH ORCHESTRA (FONTANA STL 5494) the record title is "WINDMILL TITLES" and it features the fabulous playing of KENNY WHEELER. Hang on while I blast you with personnel — on trumpets we have DEREK WATKINS, HENRY SHAW, HENRY LOTHIER and LES CONDON. The two trombones are CHRIS PYNE and MIKE GIBBS, JOHN DANKWORTH RAY, SWINFIELD, TONY ROBERTS, TONY COE SARES, ALF REESE, DICK HART tuba, BOB CORNFORD, ALAN BRANCOMBE piano, JOHN SPOONER drums, DAVE HOLLAND bass, TRISTAN FRY percussion, and JOHNNY McLAUGHLIN guitar. Apart from that wonderful line-up, the album itself is superb.

SUN RA has a fabulous album entitled "THE HELIOCENTRIC WORLDS OF SUN RA II" on ESP DISK with the catalogue number STL 5499, mainly because it is distributed by FONTANA. SUN RA plays piano and tuned bongos, MARSHALL ALLEN alto, piccolo bass, and ROGER BLANK percussion. WALTER MILLER trumpet, JOHN GILMORE tenor, ROBERT CUMMINGS bass clarinet, RONNIE BOYKINS drums, and ROGER BLANK percussion. Like the sleeve says "You never heard such sounds in your life" — there has already been tremendous interest in this album — I'm sure it'll be a monster seller.

An LP I told you about last time called "E PLURIBUS UNUM" (VANGUARD SVL 19040) has created a bit of a stir, and rightly so — he is a bit amazing as a guitarist and to have thought up so many different ideas here's a bit amazing mind-wise too — just get yourself a listen to "E PLURIBUS UNUM."

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PENTANGLE great ovation

PENTANGLE BOOKED FOR NEWPORT '70

OVER 14,500 fans gave the Pentangle an ovation at the end of their Newport Folk Festival concert in America last week.

As a result, the Festival's organizer, George Wein, has invited them to appear at Newport again next year.

Pentangle bassist Danny Thompson told the MM: "It was a fantastic audience and there was absolutely no trouble at all."

The group this week opened for a week at the Troubadour in Los Angeles and then go on to play the Castle Hill Festival at Ipswich, Massachusetts.

They fly from the States to Belgium for a concert at the Casino in Knokke Le Zout before returning to Britain on August 6 when they will complete the last two tracks of their new album.

A British concert tour is being set up for October.

B.B. AT TANGLEWOOD

NEW YORK, Monday — Jefferson Airplane, B. B. King and the Who are among artists lined up to appear next month at Tanglewood, the classical music venue in the Berkshire Mountains of Western Massachusetts.

This will be the first time popular music has been presented at the venue, which normally features orchestras like the Boston Symphony. The concert is being presented in the pastoral setting by Fillmore East impresario Bill Graham.

BUDDY RICH BAN TO TOUR BRITAIN

AMERICAN DRUM star Buddy Rich has been booked for a tour of Britain with his band.

Tour kicks off at Liverpool University on Friday (November 7), followed by concerts at London's New Victoria on Saturday (8).

Buddy and the Band follow with BBC-TV (in the jazz series) on Sunday, November 9; Colston Hall, Bristol (13); Belfast Festival (15); Palais, Nottingham (18); Fairfield Halls, Groydon (19); Pavilion, Hemel Hempstead (20); Wakefield Theatre Club (21) and Free Trade Hall, Manchester (22).

A BBC spectacular in colour will be taped at London's Talk Of The Town on November 23.

Foundations have been approached to record music for two films. One is the theme of the Haley Mills vehicle, *Take A Girl Like You*, the other is a song for Stanley Baker's *The Games* — a film about the Olympic Games.

ANDORRA STUDIO

RADIO ANDORRA, a new commercial radio station planning to broadcast to Britain from the principality of Andorra on the lines of Radio Luxembourg, has found temporary studio accommodation in London.

The station is still searching for permanent accommodation for studios and starts broadcasting on August 15. It will use tapes recorded in London and flown to Andorra.

On August 10, the National Commercial Radio Movement holds a free radio rally in Trafalgar Square, London. There will be a variety of speakers, including deejays, Members of Parliament and Ronan O'Rahilly, formerly of Radio Caroline.

The subjects to be discussed at the rally range from the future of broadcasting to the Conservative Party's scheme for local radio.

GUITAR STOLEN

ALLAN WARNER, lead guitarist with the Foundations, had his £200 Fender Stratocaster stolen while the group's van was being loaded during a date in Birmingham last Friday.

Because of the theft, the

Hank Snow due with Nelson



SNOW

LEADING AMERICAN country music artist, Hank Snow, will be featured in concerts at the London Palladium and the Liverpool Empire next month (August).

With his backing group The Rainbow Ranch Boys, fellow American country performers, Willy Nelson and Johnny Darrell, both of whom appeared in Britain in May, and British artists, Phil Brady and

the Ranchers, Nick Strutt and Roger Knowles and comperes Wally Whyton, Show plays the Liverpool Empire on August 2 and the London Palladium on August 3.

They then fly to Norway for 10 days and return for concerts at Manchester Belle Vue (22), Dublin National Stadium (23) and Glasgow (24), before returning to the States on August 25.

group had to postpone the recording this week of the B side of their new single. The single, "Born To Live, Born To Die," will now be out on August 8 — a week later than planned.

Foundations have been approached to record music for two films. One is the theme of the Haley Mills vehicle, *Take A Girl Like You*, the other is a song for Stanley Baker's *The Games* — a film about the Olympic Games.

POP FOR PEACE

A "POP FOR PEACE" concert is to be held in Belfast, Northern Ireland, on Saturday. Organiser Father Marcellus told the MM on Monday: "We've had a lot of trouble here and we want to use the pop culture to cool things down and show the older generation young people are concerned with peace."

The concert hopes to have top Irish group the Freshmen playing, and John Lennon and Yoko Ono, John Peel and Julie Felix are being invited.

(See report page 6.)

RAG FESTIVAL

RUGBY RAG Committee have organised a three-day festival, titled *The Sam Cutler Stage Show*, in the open air at Rainsbrook, Rugby, on September 12, 13 and 14.

Set for September 12 are Alexis Korner, Duster Bennett, the Groundhogs, Jo-Ann Kelly, Dr K's Blues Band and Mike Cooper.

Starting on September 13

are the Pink Floyd, Taste, Liverpool Scene, King Crimson, Free, Edgar Broughton, Third Ear Band, Bridget St John and John Peel.

The Festival ends on September 14 with Tyrannosaurus Rex, Roy Harper, the Strawbs, Ralph McTell, Magna Carta, Mike Cooper, Sheila McDonald, Mike Abson and Dix Disley.

ELAINE WINS PRIZE

BRITAIN'S ELAINE DELMAR won the Press Prize as the best individual artist at the 11th European Song Cup Contest at Knokke Le Zoute, Belgium, last week.

The British team — Elaine, Julie Rogers, Bernadette, Johnny Tudor and Lee Lynch — came second among the teams from six countries, being beaten in the final by Spain.

(See report page 6.)

FILM DEAL FOR SCOTT IN STATES



SCOTT

SCOTT WALKER has been lined up for a film deal in the States! Personal manager Maurice King revealed this news to the MM when he flew back from America with Scott last week.

"There are also some other big things in the offing for Scott," added Maurice, "but I don't want to say anything at this stage until the contracts are signed — which should be in September."

Scott has now recovered from his recent car crash, which forced him to cancel concerts at Blackpool and Brighton. Said Maurice King: "Fortunately, he will now be able to play the ABC, Blackpool, this Sunday, July 27." Also on the bill are the Rockin' Berries.

News that Scott was in the offing for an American film was revealed in the MM a fortnight ago.

IRISH TOUR CHAOS

THE BONZO Dog Band, Nice, Yes tour of Ireland ended in disappointment last weekend (writes MM's Chris Welch). The groups were to play concerts in Belfast, Dublin and Cork on a tour promoted by themselves.

However they played only two out of four appearances. Yes played at the scheduled afternoon show in Dublin to around 100 people in the National Stadium. The Bonzos and Nice joined them for an evening show which drew about 1,000.

At Cork after a five-hour coach journey, the groups found the venue was a football stadium where a temporary stage was provided with lighting or power which the groups considered insufficient, and they were unable to appear.

After a spontaneous show by the groups in the local public house, which centred around the piano playing of Keith Emerson and the vocal talents of the Bonzos and Yes, the groups caught a midnight flight back to London. (For a full report, see next week's MM).

WINDMILL TOUR

WINDMILL, WHOSE current single is the Howard-Blakley composition "Big Bertha," have signed for a Continental tour.

They open with two days in Germany on July 28 and 29 then go to Belgium for TV in Brugge, followed by two days of TV in Paris. They return to Germany on August 18 for a two-week tour.

Dave leaves Miles, joins Herbie Mann

JAZZ NEWS

BRITISH bassist Dave Holland has left the Miles Davis Quintet on the eve of Miles' visit to the Cite de Jazz Festival. Dave is now working with the Herbie Mann Group.



ANDERSON left Ellington

HIGH-NOTE trumpet specialist Cat Anderson and trombonist Buster Cooper have left the Duke Ellington Orchestra. Replacements are Harold "Money" Johnson and Bennie Green. The Ellington band is currently playing a week at Atlantic City's Steel Pier.

THE London Jazz Centre Society present the Chris Barber Band in concert at London's Mermade Theatre this Sunday (27). Playing the LJCS's Monday session at the 100 Club (28) are the New Jazz Reunion — Chick Webb (dr), Alan Ellis (tp), Dave Perloff (tmb), Dave Chambers (tr), Jill Lyons (bass) and Adrian Patton (pno) — and a group featuring Lionel Grigson, Pete Burden and Art Themen.

TO tie in with the Elvin Jones Trio's residency at the Ronnie Scott Club, from September 1 to 13, Blue Note are releasing the trio's second LP, "The Ultimate," with Joe Farrell (tr, sop, flute) and Jimmy Garrison (bass).

KATHY STOBART (tr) and John Picard (tmb) star this Sunday at the weekly session at the Watersplash Hotel, London Colney, Herts. — Bob Wallis returns to London's Kensington Hotel this Saturday (26).

TROMBONIST Bobby Fox has replaced Mac Duncan with the Rod Mason Jazz Band, based in Plymouth. — Dave Meggeson has taken over leadership of Southampton's New Tia Juana Band.

BUDDY RICH has cut a new big band LP for the World-Pacific label, titled "Buddy And Soul". — Bob Jimmy Rushing just wound up a successful week at the Town Tavern, Toronto.

SOME 775,000 people attended the recent Newport Jazz Festival and, it was estimated, another 10,000 listened for free outside the fence.

PRESTIGE RECORDS have signed Dexter Gordon to an exclusive recording contract. Dexter will commute from Copenhagen to New York for the session. His first new album in four years, "Tower Of Power," is released in the States next month.

NEW YORK'S Village Gate presented three jazz giants last weekend when they booked the Charles Mingus Quintet, Dizzy Gillespie Quintet and the Sonny Rollins Celebration. — jazz pianist Billy Taylor is directing the music for the new David Frost American TV show.

AUGUST bookings at the Albion Modern Jazz Club, Kings Head, Fulham Broadway, include Keith Tippett (5), Howard Riley's Trio (12), Norma Winston and the John Taylor Trio (19) and the Chris McGregor Band (26).

THE Humphrey Lyttelton band plays at this weekend's British Stock Car Racing Championships at Foxhall Heath, Ipswich. — guitarist Charlie Byrd is to make an eight-week tour of Africa for the American State Department.

BOB THIELE has signed George Wein and the Newport All-Stars, Lionel Hampton, Oliver Nelson, Tom Scott, Joe Turner, Eddie Vinson, T-Bone Walker and Otis Spann to his Flying Dutchman label.

STAN GETZ on holiday in London this week. — the Keith Tippett Band plays Jazz At The Three Tuns, High Street, Beckenham, today (Thursday) followed by the Alan Skidmore Quintet (July 31).

A 'DREAM' COME TRUE

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FREE CONCERTS: Free concerts are fine if they're done for charity alone but I don't believe in concerts such as The Rolling Stones had because I think they attract undesirable who always seem to provoke trouble.

You get different kinds of people going to these concerts and that's where you get the trouble.

At the last one there were 12 casualties and 14 arrests . . . and then there are those SS Gestapo and Nazi uniforms which shouldn't be allowed any more.

Beatles

ROCKERS: Rockers are people who belong to another generation. I've got nothing against them personally but they tend to provoke problems with today's generation. They want everything to be as it was—the crepe soles and the teddy boy jackets—they won't accept that it's gone.

They were a generation of trouble makers with the seat slashing and the gang fights—it was the music that was the trouble but it brought music to what it is today. Even now the Beatles are still doing rock and roll. Their music was termed beat music or R&B but it was just rock and roll.

If I'd been singing the music I'm doing now or the Beatles had done "Michelle" then we would have been thought of as squares. Most of the rockers are married now, they're in the minority—a dying breed.

APOLLO: "I'm very interested in astrology and I'm a weather fanatic so I've followed the Apollo expedition in a sense. I'm not optimistic about their venture though, I've got no faith in their coming back.

Germes

An ordinary tramp in the streets knows that there's a risk of this kind of thing the first time you do anything. I think they know themselves that they are not coming back and if they do they'll introduce into this world a lot of germes.

It's got to happen, every time there's a plane crash they learn a little more and make it safer. I won't fly in

the Concorde until it's had a crash because I'll know then that they have learned something and will be able to make it safer.

BRIAN JONES: It was very, very sad the way the papers introduced his death. When a person dies whether he's been on drugs or is a pop singer, they are human beings and become just the same as everybody else.

They say it was accidental death, I don't believe it was suicide, I believe it was a cramp. It only takes a few

Pop Think-In

ROBIN GIBB left his brothers in the Bee Gees a short while ago to start a solo career and with his first solo record "Saved By The Bell," looks like having a bigger hit than the Bee Gees had with their last single. On the day of the Apollo Moon shot, he proved an interesting talker in Pop Think-In, with advice on subjects as diverse as the Apollo 11 and haircuts.



Robin Gibb

I was in Vienna two days ago and at a press conference I was asked if the same thing could happen to me as happened to Brian Jones as he left the group. That question hit me hard, I was shocked. I refused to answer any more questions after that.

POP PRESS: The pop press is great, there's a lot of competition in pop music and a lot of competition in the pop press which also covers jazz, folk and blues. I've always been reported fairly by the pop press.

ELVIS: To me Elvis rightfully belongs to the past generation. I think he

was great and he was one of those people who laid the foundations of today's pop music.

His new record is at number one and I think it's a case of the song and not the singer. I think Elvis made a mistake in not making personal appearances, he believed that if he made more films he would be seen by more people.

Fans

He's right to a point but an artist should appear to his fans—I believe in doing major appearances in major cities but not overnight stands.

THUNDERCLAP NEW-MAN: I can't make them out. They've suddenly increased in size which I think is cheating the public a bit. Suddenly you find an unknown in the group right in the middle of a financial panorama.

When a solo artist starts off he has to go through flops, this person has just come in. I can't really make much of a comment on them until their second or third single "Something In The Air" reminds me of the Beach Boys song "Wouldn't It Be Nice."

Love

MARRIAGE: I like it because I'm married. It's good to have somebody behind you who's there all the time, somebody to come home to and somebody to go away with, somebody that you love.

Marriage inspires me to write songs. You should marry someone because you love them not out of convenience. I've got no other interest in any other women.

HAIRCUTS: "I've recently had my hair cut. I got it cut because I wanted to strengthen the roots of my hair and so that it could grow into a proper style."

People who have their hair long should have it cut

after a year of growth. In this sort of weather you have to wash your hair very often, in Australia I had to wash it about four times a week.

If your hair is too long, it suffocates your scalp and that's when receding starts. You should have your hair washed and treated at a hairdresser's every three or four days and it will keep its youthful look.

BROTHERS: I've got three brothers — Andrew, Barry and Maurice. I had an uncle too, Brian Pass, he was a captain of the Liverpool Regiment in the Burma Uprising but he was captured by the communists. The last thing I heard was that he could be alive in Dresden in the Eastern zone but I don't know.

Reply

Andrew, he's about ten years old, lives in Buckinghamshire with my parents and my little sister. He's got no ambitions to go into showbusiness, when I was his age I was almost a pro. I was with the Bee Gees when I was eight. I still like my brothers very much, we get on very well.

On their new album Maurice has dedicated a song titled "My Thing" to his dog Astin. On my new album I've a song that's a reply called "So What." You wait until you hear it.

“I've always been reported fairly by the pop press”

**Madeline you're a knock-out!
So's your wow new single
'We're so much in love'**

PHILIPS
BF 1799

MADLINE BELL

EVERY SONG YOU SING'S
A HONEY,
THIS ONE'S A HONEY-PLUS
A KNOCK-OUT ALL
THE WAY. THANKS.



CAUGHT IN THE ACT



KNOKKERS: Britain's team in the Knokke song festival — they finished as runners-up — were (left to right): Lee Lynch, Bernadette, Julie Rogers, Elaine Delmar and Johnny Tudor.

BOB DAWBARN AT THE KNOKKE SONG FESTIVAL

THE ELEVENTH, and the medical, of the annual European Song Cup Festival at Knokke Le Zoute, Belgium, ended with the hot favourites, Britain, being beaten by Spain in the final.

And the boeing — not from the British contingent which greeted the jury's verdict wasn't the only note of disaccord in a hectic nine days. There were allegations that jury members had been bribed, a strike by TV technicians, a threatened strike by accompanying musicians and moments of riotous temperamental.

But most disinterested spectators seemed agreed that this was the team of Julie Rogers, Elaine Delmar, Bernadette, Johnny Tudor and Lee Lynch — the strongest, all round, that Britain had ever sent to the Festival.

The final verdict was even more inexplicable as they had beaten Spain handsomely in a previous round. Spain had two fine performers in Conchita Bautista and a guitarist-singer Peret, but their lesser lights had been consistently outshone by the British.

At least justice was finally done when Elaine Delmar was awarded the Press Prize as the best individual artist in the six competing teams. Britain, Belgium, France, Germany, Holland and Spain. I have seen Elaine work before but have never before seen her with the brilliance she did before millions of Eurovision viewers when she personally escorted to fill the entire Knokke Casino.

Julie Rogers, too, was a revelation. She came second to Elaine for the Press Prize and the thoroughly professional way in which she milked the audience to the last emotional drop was a lesson in stagecraft that few singers ever learn.

BERNADETTE never quite had expected after hearing her at the first rehearsal, but she improved with each show and obviously was a big future.

Johnny Tudor, who made the team via Opportunity Knocks, took like a champion. Frankie Vaughan, which could be a disadvantage, but showed versatility and a bubbling personality. His constant good humour was worth his weight in gold to the team.

Lee Lynch was the lowest marked of the quartet, but made a nice contrast to Johnny with his very Irish voice, particularly on his current single, "Stay Awake."

If you accept that there is nothing idiotic about teams of singers from different countries being judged on their own merits, then I suppose this Festival's method is as good as any. Each team plays two matches — ours were against France and Spain — and the winner of the highest points goes into the final. They are judged by honourable men from the six competing countries — Dave Gell was Britain's representative — and six from the "neutral" countries.

Runners-up, hang-ups — and Britain loses

WHY do the artists take part? The answer lies in the enormous impact made over Eurovision and the subsequent stream of offers for all the members of the British team.

In the past, one record company has always provided the two (Julie and Lee), CBS had Elaine, Philips had Bernadette and Spark had Johnny. Only Philips didn't send a representative — a fact which didn't help to calm down Audrey Barber, Bernadette's manager, who spent most of the nine days trying to get copies of her single and album to the Festival so that she could follow up TV and personal appearances offers. She eventually received three singles and one album — brought by a man from CBS. The point is that there is a huge market on the Continent which can be prised open by an appearance at Knokke — witness Dave Berry who has had several offers since his appearance in the Knokke team. Yet so few British record companies seem to appreciate the fact.

One major problem this year was the failure to take a team arranger. If it hadn't been for Elaine Delmar's Musical Director, Bob Anderson, staying in most nights, the artists would have had some pretty curious backing. Philips, again, had sent Bernadette with orchestration that had several parts missing entirely.

Next year there must be a team arranger once more.

OTHER memories of Knokke 1969? The shower in my £14 a day hotel room which produced one narrow jet with the force of a lance beam; the discovery that Hughie Green is like that in real life — even to saying "and I mean it most sincerely"; David Gell's reluctance to admit to anybody that his room number was 69.

Finally there was the visit of the police to say that they had been informed Elaine Delmar had been seen on Eurovision wearing a priceless and stolen necklace. It turned out to be 15s worth of costume jewellery sewn to the top of her dress.

WHO

THERE have been some pretty wild nights at Mothers, the Birmingham blues progressive pop club. But none quite like the appearance of the Who on

Saturday. Members were almost outnumbered by new visitors as who follows converged on the Erlingston venue from as far afield as Northumberland, Manchester, London, Southampton and even the Continent.

By the time the Who emerged on the stage, the room was bulging in the aisles and there wasn't a drop of beer left in the place.

It was all too much for Keith Moon, who has been known to survive some really frenzied feasts of drummatics. He was overcome by the heat during "Pinball Wizard" and the Who's performance was interrupted for 30 minutes while he was revived.

The Mothers crowd took advantage of the break to fresh out for a breath of fresh air before returning to hear the Who continue with a programme providing a real lesson in the use of dynamics in modern pop music. — DENNIS DETHERIDGE

JAZZ FILMS

NICE idea of the London Jazz Centre Society to mix up film and live music at their late show at the National Film Theatre on 5a'nday last.

The films were pleasant enough — a Fats Waller short, sustained to send Uncle Sticky screaming up the nearest wall — "Big Boy," the Dutch documentary on Ben Webster, and an Italian film by Gianni Amico which showed such stars as Cherry, Curson Lacey, Waldron, Griffin, and others, limbering up for a festival at Bologna.

Music good — musicians' track thoughts embarrassingly cringe-making. Only Keith Tippett (pno) and Barry Guy (bs), accompanying two Norman McLaren abstract films, really got into the spirit of the "live" part of the evening with some "Innocent and at most quite brilliantly no music. A tough assignment," and one which Paul Rutherford, John Stevens, Derek Bailey,

Trevor Watts, Mongezi Feza, Johnny Dymal and Peter Brozman completely shied from the final shambles. — CHRISTOPHER BIRD.

BLACKPOOL

WHEN new recording radio walked on-stage for his act at the opening of the summer show at the Queens Theatre, Blackpool, he was understandably nervous.

For it was the first time that he had appeared on any stage without his vibraphone. But this jazzman-at-heart was mollified by the reception given to his renditions of George Formby songs, accompanied on his newly acquired Gibson Banjo, which once belonged to George.

The first-night audience also gave a big welcome back to the Dallas Boys with their polished musical and vocal act. In a show which, topped by Jimmy Clitheroe and Cassie Lockyer, a fast, brash and a welcome addition to the Blackpool summer show-scene. — JERRY DAWSON.

LYCEUM

IT WAS a hot sweaty fun night at London's Lyceum last week when RCA records held a Summer Sound Spectacular. It was all rather like an amateur talent night, with various new groups and artists being wheeled on and off stage to perform their singles with backing by the punchy Ray McVay Orchestra. However the Grapefruit and Harmony Grass brought professionalism to the end of the evening.

Grapefruit were especially successful, proving to be extremely heavy and exciting and a far cry from their early straight pop days. They are a band who deserve fresh attention.

Harmony Grass were as splendid as ever performing "First Time Loving," their current single, and Andermida, the "undergroundish threesome" as somebody described them, were extremely noisy and energetic. Among the new boys were Miki, dressed in white singing "Knight In Wind Armour" with a great deal of wiggling, and new act Slavic Legwis.

Others taking part were the Laurels, Dave Hunter, Chris McClure, Paul Ingram, Patrick Adams, Dave Hunter. — CHRIS WELCH

HARRY ROY

ROLL UP, roll up! They're slaying them at Sherrys with all the fun of the 30's. Forre, Bonnie and Clyde. The new 30's fad must be Frantic Harry Roy and his Amazing Dixieland Band.

On Saturday Sherrys, the premier Brighton ballroom, now luxuriously done out in plush deep reds, white and gilt,

packed in 500 nostalgic mums and dads and herds of curious youth. And Harry more than held them. The mums and dads, remembering the hotch-potch hokum of their own teenage days, blackbottomed and charlestoned the night away. The Kids? Well, they found they could shake and a Dixieland beat like anything as they yelled for more. What they were given was, what, one might expect from six dance band musicians, playing Dixieland. An unashamed romp through all the old favourites like "Tiger Rag," "That's A Plenty," "Chicago" and the rest.

Harry recruited his men locally, except pianist Geoff Westley, a useful 22-year-old studying flute at the Royal Academy of Music.

The general sound included neat trumpet work from Dennis Thorne and some belting vocals from Jackie Knight — better known for her blues singing round Northern clubs, on "Mame" and "Louisville Lou." Harry wrote the band's arrangements, not all of which were as good as the others. But then this was not an evening for the jazz purist.

With the band rearing along in 20-minute sets, interspersed by superb music from the Pleasuremen, a better two guitar and drums trio, this is fast moving seven nights a week entertainment with a capital E — JOHN ROBERTS

BARRON KNIGHTS

FRESH from Mallorca the Barron Knights opened in not-so-sunny Sherrys with a new beat and laughs routine the top spots of which were a straight and cool rendering of "Little Green Apples" and a 12-minute piece of mimicry on "Call Up The Groups" (revival).

The boys slipped in a few earthy jokes, gave a new sound to the oldie "Under My Skin" and threw in their version of an Austrian hand-slapping dance learned when they were in Frankfurt during the winter.

While they didn't generate much rhythm, what was the opening night's "family audience" with more grandiose than teenagers. My had all the laughs they wanted.

None more than for their now-familiar out-jagging of Jagger in their take-off of the Stones.

On the same bill Donald Peers really hit the right chord with the audience. Not so much with "Please Please Me" as with "Babbling Brook." The audience remembered this oldie so well Peers almost left it to them to sing.

Faith and the cops

"IF ONLY we had some machine guns, we could have mown the bastards down." A Nazi talking, during the Second World War? No, a New York cop in action at the Blind Faith concert at Madison Square Garden.



It was a remark allegedly overheard after Ginger Baker had been beaten up following the riot on stage at Blind Faith's US debut. An eyewitness reports that a fan in his excitement, tried to grab one of Ginger's loose drum sticks for a souvenir.

Anywhere else this would be regarded as irritating but innocent. In New York it was the signal for a cop to smash him over the head with a three-foot baton. This ruined the climax of Ginger's drum solo and he was so annoyed at the treatment of the fan, he sluggered the cop. Baker was then "interviewed" by the police and was vomiting and clutching his stomach for some time later.

One of the Klookes Kleek made his first trip to America recently and claims he was accused of being a "hippy." When they heard he was from London he became: "A Commie hippy."

Ian Anderson of Jethro Tull locks himself in his hotel room throughout American tour. Liverpool Scene had 89 applications for a drummer after advertising in the MM. They got Pete Clark.

They were the Bonzo Dog Band chasing their handsome debonair manager, Tony Stratton-Smith, across a desolate Cork Football Stadium. Roger Spear reckoned to have caused the loudest explosion in Southern Ireland since the troubles. Peter Frampton and Steve Marriott looking like water babies in their minimal Essex looney gear.

Are Harvest artists a bit disappointed with EM? Pete Townshend and Roger Daltry, who were in the clasp Newman from art school days, who is this fellow Art School anyway? (Joke, you know.)

Bonzo's Legs Larry Smith a riot in Cork. Of any other material. — Jiving K. Boots. With the band rearing along in 20-minute sets, interspersed by superb music from the Pleasuremen, a better two guitar and drums trio, this is fast moving seven nights a week entertainment with a capital E — JOHN ROBERTS

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Perhaps the coolest thing in the show is a slow, swinging rendering of "The Olive Tree" by the Triplets, who once shared top spot with Mazy Hops in "Opportunity Knocks" at this year released their first disc on the present label. When Lovers Say Goodbye. — NORMAN PYNE

THE RAVERS weekly tonic



Blind New York busker, poet, conductor and composer Moondog has recorded a nude tour of the US Southern States lecturing on Lenin, Marx, Humanism, tolerance and the health danger of short haircuts. "I expect it to go down a bomb," he said last night from a mental home in Penge. Nice swing music served up at London's Pickwick club by pianist Lennie Felix, drummer Mike Silver and bassist Coleridge Good.

US legal eagle and jazz writer Cy Shein in London on holiday this week. Beatles and Fleetwood Mac manager Clifford Davis reported to be "very friendly." Kippington Lodge's Nick Lowe former fellow journalist of MM's Royston Eldridge and Alan Lewis. Have you seen BBC producer Brian Willey's one eared elephant joke? Come back Rex Berry, all is forgiven. Tony Wilson, Lonzo Daggard, Mike Dolan and Tony Bransby playing the tables at the Playboy Club last week Wilson won £10 playing blackjack. — Knokke Ravings. Agent Barry Perkins musing his fortunes on the tables at the Casino. Great spirit between British and Spanish teams not reflected by those between British and French. — Jane Birkin's record being played everywhere in Belgium. Bob Dawbarn wrecked Knokke bowling alley by hurling his ball after the gate had come down. — Teddy Foster introducing Jimmy Henney as his father. — Raver's Thought For The Week: Will the first group to play on the Moon travel by mooner-probe. Ho, ho, ho.

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FIVE YEARS ago, I met an affectionate carrot-topped girl from Liverpool in a London coffee bar. I'd met her before at the Caverns, that palace of pop from a faded era.

We sat and drank a couple of cups of tea and talked about Liverpool and the Caverns and pop music; then she caught a cab to Kingsway where she was expected for a TV show.

The girl was Cilla Black of course. And that TV show was Ready Steady Go! — her first appearance on TV. She sang "Love Of The Loved" perched on a camera boom and came off thinking TV wasn't as fearsome as she thought. She was natural and looked what she was: an ordinary girl in whom someone had spotted a spark of originality.

That someone was the late Brian Epstein, a man who made enemies as fast as friends, but who remained loyal to his artists until his own death.



CILLA talent flowered

FIVE YEARS ON, AND CILLA'S STILL WINNING

husband and manager Bobby Willis, a fair-haired Liverpudlian who has proved to be a shrewd businessman both in Cilla's affairs and in his own business ventures.

Yet she is still more interested in chatting about you than "giving an interview." She remembers details about people with remarkable accuracy and has a healthy, down-to-earth regard for other people's lives, families and careers.

I spoke to her again at her dressing room at Blackpool's ABC where she was preparing to go on for the first house performance, and asked about the success of "Conversations," which came into the chart last week.

"I'm really very pleased with it. I think it's the nicest and best song I've done since 'Alfie,'" she said. "I'm never ever pleased at recording ses-

sions — I always want to go back and do another take. But this one was different. I know I couldn't do it any better than I did.

"My only problem with it is getting the same sound for it on TV shows as we did in the studios. It always sounds watered down to me, although it sounds okay to everyone else."

Cilla's world this summer revolves round two shows a night six days a week in Blackpool, with trips to London on Sunday for TV shows. "And I seem to spend every day opening fetes, which is becoming a bit tiring now," she said. She and Bobby have taken a bungalow at St. Annes for the summer — "the one Val Doonican had before" — and hope to be able to spend a little time relaxing in future weeks. "The garden's lovely and there's a nice patio," said Cilla.

MOON

They are also looking for a London home but has little time at present to go looking.

Cilla was looking forward to appearing on last Sunday's special ITV marathon variety-cum-science programme tied in to the American moon-shot.

"It's so exciting — the whole prospect of travelling to the moon, I mean, people are already booking holidays on the moon! I'm so happy to be around to see something like this happen — something I'll be able to tell my children about! And also I'll be working with Nina Simone, who's a great artist and someone I've always admired as a singer. She's influenced so many girl singers — if I could influence one, I'd be happy."

Cilla was obviously happy with life when I talked to her. "Yes, I'm very happy. Particularly with my marriage. I don't know why I didn't get married three years ago."

"Because I didn't ask you..." laughed Bobby. Then he ducked. — A.W.

WHAT NOW FOR DOZY, BEAKY MICK AND TICH? HARD ROCK!

WHAT HAPPENS when a successful pop combination splits up? Sometimes the resultant parts go on to more success — like the Tremeloes — and sometimes it's obscurity for everyone.

That's the dilemma facing Dave Dee and the group he's splitting from — Dozy, Beaky, Mick and Tich. They announced last week that Dave was leaving to pursue a career as an actor and most people felt that that left the other four firmly high and dry.

But Dozy, Mick and Tich are far from despondent. Beaky told me last week at his hotel in Sheffield where the group were appearing in cabaret.

Glad

"We're sort of glad now that it's finally happened," he said. "We've known that Dave wanted to go for a few months now and we've discussed it for the past couple of months. Now we can start to do what we, as a group, have wanted to do for a long time now."

That explained the tall thin guitarist, is play hard, driving rock — a sound as far removed from the gimmicky pop of the past associated with DDBDMT.

Dave Dee has always been the articulate leader of the group as well as lead singer. He did most of the talking. Now, though the split is as friendly as these things can possibly be, the other four boys from the green fields of Wiltshire are planning to



DBMT: 'We were a bit shattered'

make their own presence felt — with a vengeance.

"When Dave finally decided to go, we thought 'that's it, then, we'll pack up.' We were a bit shattered really. Then we started to think about it and realised it was probably the best thing that could have happened to us. For a year or so now we'd been cheesed-off with the things we'd been doing like 'Hideaway' and 'Hold Tight' and we felt we'd like the chance to completely change our music."

"We've been rehearsing like mad for the past two weeks or so and we have

amazed ourselves. We've been playing things that we never knew we could play."

"We are aiming at a hard-rock sound with very jazz influenced voices. Dozy, Tich and I can all sing and we have been doing a lot of things like vocal harmonies. It's brought a lot of enthusiasm back I can tell you. We've been rehearsing and working out numbers and we are getting a great sound together. We thought at first of getting a new lead singer, but decided not to, we also thought we should add an organist, and that would help the sound, but again, we've

decided against it. If the Who can do it so can we.

"We'll have to do something with the name of course. I think we'll probably just call ourselves, D, B, M and T and leave it at that."

This new rock band, rising Phoenix-like out of the ashes of a purely pop group, could be interesting and Beaky said that they would be going into the studios as soon as they could get some material.

"We'll cut some sides and release a single and see what happens. We'd like things to happen for us and I suppose we'll try two or three records before we see whether there's a demand for the band. But none of us is bothered financially, we're all okay on that score."

"We'd like to make a success, and as long as there's work we can do, we'll stay together as a band."

Goody

They have already had tentative offers from a cabaret club in the north, but would rather avoid the nightclub scene. "That's out as far as we're concerned, and so is comedy. We will be an excitement band, nothing to do with what we've been doing up to now."

The group has always had a "goody goody" image, said Beaky, necessitated by the sort of music they were playing. Now they are looking forward to doing and, more important to them, saying what they like. "We've always had to be careful what we said in the past in case it was bad for the image of the group. Now we can be ourselves. That's going to be the best thing about breaking up."

ALAN WALSH

At last, the Clouds have made a good album.

The Clouds are a new group on record. But unlike so many new groups, the Clouds have been playing together for years.

And unlike so many of the new groups that are formed overnight or put together by a producer, they resisted the temptation to rush into the studio the first time an offer came.

Instead, they waited until they really felt ready—slowly developing a highly individual style, and their own original material.

Until finally, last October, we got them into a recording studio and started work on their album.

That was ten months ago.

The album is released today. It's called "The Clouds Scrapbook."



Released July 25th on Island Records.

The Clouds: Harry Hughes, Drums, Ian Ellis, Bass Guitar, Acoustic Guitar, Harmonica, Lead Vocals. Billy Ritchie, Hammond Organ, Piano, Acoustic and Electric Guitar, Vocals.

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JAZZSCENE

The message is — 'Shut-up, sit down and listen'

AS ONE of the principal founders of that school of jazz piano which because of the absurd limitations of the jazz vocabulary, can only be described as funky gospel-tinged rhythm and blues, Les McCann does not endeavor himself to the more pretentious jazz critics "Les converts everything into a 12-bar blues," says one. And another comments: "McCann's music appeals to people who think with their feet."

A self-taught, instinctive and non-academic pianist who reads music with some difficulty, McCann is no piano virtuoso. He doesn't claim to be and doesn't need to be to express his kind of music. He won't be drawn into abstract musical theory; his message is simply "Shut-up, sit down and listen."

Danger

And if you want to listen with your feet — well, that doesn't seem to me to be a crime at a time when jazz is in danger of becoming separated from its roots and floating off uncontrollably into a sterile, cerebral limbo.

Says Les: "I don't think I've had a fair handling by the critics — but that's O.K. My time is coming."

Whatever the critics say, however, for a great many fans Les McCann's time is now. His last album, "Much Les," has been on the American charts for six months and his trio, which is on the road almost continuously, is still packing them in.

Success

But for all his commercial success over the last few years, Les himself regards 1969 as the year of his first big break. "And that has nothing to do with music. All my life I've been fighting a weight problem — and at last I've got it licked."

For the first time since he was 18, Les McCann now weighs less than fourteen stone.

LES McCANN

BY JEAN ELLIOTT

"I don't feel the hopelessness I had before. I started dieting a year and a half ago and I've lost 120 lb. Being overweight held me back. Things I wanted to do, and knew I could do, I somehow couldn't get around to doing."

"Fat people are supposed to be happy — but that's just on the outside. Girls say, 'Oh, he's fat' — and that really hurts. Being fat affected everything I did. It is terrible to have talent but not to have your mind together to make it work."

Afresh

"Now I feel like I'm starting afresh. Losing weight has been a stabilising factor."

Despite his commercial success, McCann was for years hung up with the feeling of being a 21 stone loser. "A lot of things happened to me before I was ready for them. But now a whole new world has opened up. I'm taking formal music lessons from a teacher and learning about writing music."

"All the things I used to dream about — well, now I've lost weight I know these things are possible. I know, too, that you can be a winner if you work at it."

Whatever your judgment of McCann's music, there can be no argument that he

plays what he feels. Right from his early days in Lexington, Kentucky, the church has had a strong influence on his music. "I've always been in music," he says, "singing in church choirs and playing in r&b and marching bands at school. Music and showing off — that's me!"

Thunder

An extrovert and uninhibited character, McCann thoroughly enjoys playing to the public, on stage and off. At one point during our interview on the terrace of the Casino at Montreux there came a heavy peel of thunder and McCann roared up at the heavens: "Did I say something wrong?"

NEXT WEEK IN JAZZ SCENE

RONNIE SCOTT
AND
KEITH TIPPETT

Absurd

But while applauding all soundly intended efforts to extend the range and role of musical instruments, it would be absurd to become carried away by the new movement as to reject entirely or sneer at the more conventional form of bass playing.

For surely one of the most satisfying and exciting listening experiences in jazz is the full, fat sound of a strong walking bass, striding purposefully through the changes, pointing up the choice notes in the chords and, at the same time, creating that characteristic undulating line which can be a melody in its own right.

And when it comes to this kind of bass playing Larry Vinnygar—a widely known but curiously under-interviewed bassist — has few peers.



McCANN: 'I don't think I've had a fair handling from critics'

He sees his main role in life as reaching people with his music. Communicating. He has no time for those who would use jazz as a medium for the expression of black power politics. "I'm not out to show

protest on stage. I just want to play the best music with as much feeling and emotion as I can put into it. If I see someone's eyes light up, then that makes me happy. "And if anyone calls me

a nigger, then I'll get on the piano and show him what a nigger sound like."

With a luxurious house in the hills of Hollywood and about 35 albums to his credit, McCann has no material problems although

he does resent the fact the jazz musicians who eat regularly are often dismissed as being "commercial." "Can't I express suffering even if I'm not starving?" he says.

Certainly he has had his share of suffering in the past. He played his first professional gig in the Purple Onion club in Los Angeles for 17 dollars a week.

Destined

"I never worked for scale," he says. "It was either way below or way above."

After the Purple Onion he worked with various musicians, including Stuff Smith and Art Pepper, but I think I was destined to be a leader."

The McCann Trio, originally with Leroy Vinnygar on bass and Ron Jefferson on drums (since replaced by Donald Dean) was a success right from the start. In 1960 it played a 28-week engagement at The Bit club in Hollywood and packed the place every night. "And we had fans from all walks of life," says Les. "There were fur coats mixed up with the weirdos and Rolls Royces parked outside next to trucks."

Wrong

On the whole, however, he finds having to work in clubs something of a drag and feels that the whole promotion and projection of jazz is wrong.

"But, of course, more and more jazz clubs are closing — and when you go in to them you understand why. It's partly because of the way jazz is going. I consider avant garde jazz is invalid and it's hurt the music quite a bit. Yet pop musicians have taken some of the best things from jazz, and the jazz musicians just sit back and let them do it. They don't see that they are also taking the audiences away as well."

Traditional bass is back



VINNYGAR: curiously under-interviewed

LEROY VINNYGAR

BY STEVE HOLROYD

Vinnygar, all 6ft 5in of him, is the great walker — a powerful, propulsive player whose strong 4/4 lines interspersed with those characteristic triplets have, over the years, provided a rhythmic springboard for such jazz celebrities as Stan Getz, Gerry Mulligan, Teddy Edwards, Dexter Gordon, Harold Land, Wardell Gray, Lester Young, Sonny Stitt, Howard Mchee and the incomparable Charlie Parker.

Vinnygar, a gentle giant from Indianpolis, where he was born 41 years ago, is a sincere and sensitive musician who makes no apology for his traditional approach to bass playing. "The bass," he says simply, "is the roots — and once you take away the roots you're in trouble. When you play with a group there has got to be a strong foundation — and the bass provides it."

"I like to walk because I don't really know how to solo. The bands I've played with have always preferred me to

walk. I play the orthodox way — but I'm not confined by that orthodoxy. Even when I'm walking I'm still playing my own thing."

Vinnygar believes that the bass's true sound is down among the lower notes and, in fact, for much of the time when he is playing his left hand does not stray far from the first position.

A typical example of Leroy's work was the version of Sonny Rollins' "Doxy" he made with a West Coast group on Contemporary. He smiled when I referred to it and said, "People still talk about that record. And I guess it does illustrate my conception of what the role of the bass is supposed to be."

Vinnygar, who started as a pianist — encouraged by his sister who was also a jazz pianist — first took up bass in 1949 because, he says, he couldn't play left hand chords on the piano. He was first turned on to jazz by Monk and Wes Montgomery and was also very

much influenced by the late Carl Perkins for whom he has a particularly high regard. Vinnygar, in fact, wrote the poignant "For Carl" as a tribute to Perkins and this tune reflects the romantic and sensitive side of the bassist.

"Before I got into music seriously — I was originally planning to be either a professional boxer or a football player — I used to listen to Ray Brown and Jimmy Blanton and I used to stand outside the dance hall listening when the famous bands came in for one night stands."

He left Indianapolis in 1952 and moved to Chicago where he gigged around, sometimes subbing for Israel Crosby in the Junior Mance trio. "In this group I got a chance to work with Bird, Howard McGhee, Lester and Sonny Stitt. And I also played at the Blue Note with Bill Russo."

Easily the most memorable experience in Chicago, however, was working with Art Tatum.

"Tatum lived in LA and later he asked me to join him out there. So I moved from Chicago in 1954 and played on and off with Tatum until he died in April, 1956."

Tatum was the giant of the piano and he influenced so many musicians — not only pianists. I had to learn to play in hard keys like B natural and E natural and I'd go and play with him during the day just to learn. If you showed that kind of interest, he really loved to play and would stay on the piano for hours."

After Tatum died Vinnygar gigged around the West Coast with various musicians, made the famous "My Fair Lady" album with Andre Previn and Shelly Manne and then in 1959 joined Ron Jefferson in Les McCann's trio. He stayed two years and then took off for Paris where he lived for a year, working with pianist Joe Castro and with Bud

Powell and Kenny Clarke. He returned to the States to work in the resident band of a TV series and rejoined Les McCann in 1966.

He lists his favourite bass players as Ray Brown, Peter Dinklage, Richard Davis and Sam Jones (all proud walkers!) and his favourite jazz period as the 1950s.

"I think at that time jazz was in a healthier state that it has ever been before or since. The great musicians of that period have still not been replaced by the younger generation. The younger ones just don't seem to develop their own thing. You put on a record by Lester or Tatum and you know who it is at once. But all these younger musicians seem to be running into each other and you can't tell who's who."

With Leroy's respect for the traditional roots of jazz, you would not expect him to be fantastically enthusiastic about the avant garde. He isn't. "No avant garde musician says anything to me," he says firmly. "They still listen to me — but I'm afraid nothing they play reaches me. You know, the music we play in the trio is sometimes called jazz-rock — but we can play straight jazz, too. What's important, though, is that we are reaching the roots — and that's for the kids. They go for the music with a pulse — an avant garde music has no pulse."

"If one guy is playing pretty up front and there's another guy in the back just chopping it up, what kind of sense does that make?"

"Whoever you music may go in the future, Leroy is certain of one thing. Like I've been an walking bassist for him, that is where the bass is at."

"Whenever people come to hear me," he says, "they'll hear the walking bass." And they won't hear it played better or stronger anywhere. Those roots, after all, were made for walking.

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MAGNIFICENT SEVEN OF SOUL

ROYSTON ELDRIDGE makes his choice of the seven great names of soul



OTIS REDDING

OTIS REDDING is the giant of the Seven, the undisputed King of Soul and the singer who brought soul to Britain. Born in Georgia in 1941, he died in a plane crash which killed four members of the Bar-Kays, his backing group, in December 1967. But Redding seems immortal, his records still become hits and he is one of a few soul singers who've gained respect outside the soul field. "A tremendous loss to the world of blues as well as soul and pop" was Polydor marketing manager Alan Bates reaction to Redding's tragic death. The King of Soul's career started when he was touring with Johnny Jenkins and The Pinetoppers, he cut a demo after a Pinetoppers recording session and that record "These Arms of Mine" went on to sell 750,000 copies, and set him on the road to immortality. Most of his greatest hits—"Pain In My Heart," "My Pitiful," "Security," "Chained And Bound"—were his own songs. He also wrote what many consider his best "I've Been Loving You Too Long," one of many superb tracks on "Otis Blue," the album he recorded at the peak of his dynamic career.

SAM AND DAVE

SAM and Dave are the most exciting act in the soul world today. Known together as Double Dynamite they exploded into the soul world with their first release for Stax Records—"You Don't Know Like I Know." Samuel Moore was born in 1937 in Miami where he met up with Dave Prater in a night club in 1961. During the next four years they built up a big following in the States. They consolidated their reputation with their second single "Hold On I'm Coming," another shouting duet. Their voices combine together and yet retain their individuality. On stage, they proved to be an exciting visual as well as audio act, their choreography is polished, and they created a great impression during their two tours of Britain. Other hits from the duo include "I Take What I Want," "Ain't No Big Thing Baby" and the excellent "When Something Is Wrong With My Baby," not such a big hit as "You Don't Know" but one of their most emotion filled numbers.



ARETHA FRANKLIN

ARETHA FRANKLIN'S soul is an amalgam of gospel, jazz and blues—a mixture that in less than a year earned her the title of "Lady Soul" and established her as the greatest female singing star in the world. That was two years ago when she signed with Atlantic Records after her first record for the soul label "I Never Loved A Man The Way I Love You" brushed all the rock groups to one side on the way to the top of the American charts. Like so many great soul artists Aretha started by singing gospel with her revivalist father in their Detroit Church where Mahalia Jackson, Clara Ward, Lou Rawls and Sam Cooke also sang. To that gospel fervour, she adds her feeling for jazz and the authenticity of the blues. Whatever the definition of soul is, Aretha has that magical quality. The first time I saw her in concert, she seemed to grab hold of the audience and sweep them up into one united spellbound group. Even though a record is no substitute for seeing an artist in person, her soul comes over on acetals on songs like "Don't Let Me Lose This Dream," "A Natural Woman," "Chain Of Fools" and "Satisfaction."

WILSON PICKETT

WILSON PICKETT is the man responsible for the soul "standard" of all time. "In The Midnight Hour," one song that alone would have merited his inclusion in the Seven. Pickett, who to an extent has filled the gap left by Otis, recorded "Midnight Hour" in 1964 when he signed with Atlantic Records. His first three records for that company were all hits—"For Better Or Worse," "I'm Gonna Cry" and "Midnight Hour" which he wrote with Steve Cropper. Born in Alabama, Wilson started singing spirituals in Detroit when his family moved there when he was in his teens. He joined The Falcons and was with them until 1963 when he released his own song "If You Need Me" which became another soul standard, being covered by Solomon Burke, The Rolling Stones and Tom Jones among others. Pickett's vocal style is hoarse and exciting and he has the ability to interpret other people's songs in his own individual, gospel influenced manner. He has just released his version of Jimi Hendrix's hit "Hey Joe," a good showcase for his undoubted talent.



BETTY HARRIS

BETTY HARRIS is the least known of the Seven but she is perhaps the most exciting female soul singer in the world today as Aretha Franklin moves away from soul into jazz. Born in New Orleans 26 years ago Betty is being talked about at last in Britain and seems to be on the verge of making the break through here. She has a hard vocal style, ideal for the Crescent City sound of New Orleans—the hard, brassy, jazz influenced recordings made under the supervision of Allen Toussaint and Marshall Sehorn, responsible for producing Les Dorsey and Aaron Neville, one time American chart-toppers. Betty's recording of "Can't Last Much Longer," which is included on her "Soul Perfection" album available on Action in Britain, is regarded by deep soul fans as one of the ultimate soul records of all time ranking alongside Lorraine Ellison's "Stay With Me, Baby."

IMPRESSIONS

THE Impressions gain admittance into the Magnificent Seven through the superb songs of Curtis Mayfield and their soft refreshing soul sound... a sound that has been imitated by countless groups but never equalled. The fallacy that soul is in proportion to volume is effectively destroyed by Curtis Mayfield, Sam Gooden (bass) and Fred Cash (trumpet) who have perfected their distinctive sound over the past 11 years. Mayfield is the leader of the trio and has written nearly all their hits. Their most famous song is "Amen," a number composed by Mayfield and Johnny Tate, a standard among soul bands. "People Get Ready" and "This Is My Country" were both mammoth hits for them in America as was "It's All Right," one of the stand out tracks on their Greatest Hits album. The group now have their own label which is released here through Polydor. "Choice Of Colours" is now a big hit for them in America and there's talk of bringing them to Britain in the near future—a visit that will be welcomed by thousands of fans who'll never grow tired of the Impressions soul.



SMOKEY ROBINSON AND THE MIRACLES

THE Miracles, like the Impressions, have their own individual sound which has been perfected over the past 11 years. In Smokey "Bill" Robinson they have a distinctive lead singer and talented songwriter responsible for many of their hits. "Smokey" is a vice-president of Motown and also produces many hits for other Motown artists. The group has altered over the years with Pete Moore replacing Marvin Tappin and Smokey's wife, Claudette, no longer singing with the group. British fans will remember Claudette from the group's visit to this country five years ago. Other members of the Miracles are Ronnie White, who is also a recording engineer for Motown, and Bobby Rogers, Claudette's brother. Their first record was "Gotta Job" which they followed with "Shop Around" and "You Really Got A Hold On Me." Just last month The Miracles returned to the charts with a reissued single "Tracks Of My Tears" and they are currently in the American charts with "Doggone Right" to prove that the soul of the Miracles doesn't date.

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Vanity Fare turn hairy, and it works

VANITY FARE — five boys from Kent with ear-length hair and white suits — hit the charts last year with their first single.

Twelve months and a change of image later they seem set to improve on that early success. A pretty summery song titled "Early In The Morning" has earned them a lot of airplay, television appearances and a host of new fans.

"Yes, we've got a bit more hairy," laughed drummer Dick Allix, "but it wasn't a determined thing—it's just happened over the past year."

"When we went professional we were still doing normal jobs but it's changed over the past year."

With their short hair and their close harmony work at the time, Vanity Fare had given the impression that they were into the surfing sound but in fact they are all things to all people.

"We've got together three acts now — one for the universities, one for cabaret and one for the ballrooms. The response we get varies where we are playing in the country, London audiences tend to be very blasé but the further north you go, the more they let themselves go."

"I suppose we add a lot more bum wiggle for the kids in the ballrooms," he chuckled. "In the ballrooms we do some numbers like Blood, Sweat and Tears and in the universities we include some Byrds-folk stuff."

The universities are no different from any other might. As long as you're not too pandering to them, but



VANITY FARE: "A lot more bum wiggle"

they like to be entertained as much as anyone else does and we even play some blues!"

"You have to work a lot harder for cabaret audiences but we enjoy playing. Cabaret is nice but it's nice for your ego with the screaming in the ballrooms."

"We like to be an entertaining act and a visual act. We're not Hendrix or Clapton, our voices are our instruments as well."

"Since "I Live For The Sun" the group have issued several singles and an album without any real regret. Did they at any time regret turning pro and were they worried that they might have been one-hit wonders?"

"We've been going for a long time — about six or never thought of ourselves as a one hit group. "Summer Morning," which was the follow up to "I Live For The Sun," we thought was a great

record but it just wasn't commercial enough.

"Now it's been done in the States by Ray Charles and The Vogues. We've always felt that we could get back. The sales figures are very encouraging and now we've had the television shows, it should go well."

"Obviously you have to have a good record to start with but the television really sets it on the way."

"America? Well we were over there for the last two weeks of May and we might be doing a month's tour of the colleges in September."

The five members of Vanity Fare — Dick Allix, Trevor Brice, Barry Landeman, Tony Goulden and Tony Jarrett — their new hi-rate image and their latest record now seem to have made the breakthrough. And the groups ambition of getting to that coveted number one spot may not be so far off now.

THE BLUES

PAGE

A blues man from the land of ska

NEXT MONTH the sound of the "City" blues will be launched on the blues scene and launching it will be Errol Dixon, a 30-year-old Jamaican, who is currently getting his band rehearsed in London.

It may seem, on the surface, a little odd for a man who comes from the land of calypso, ska and bluebeat, to be interested in blues, but Errol explains: "My first association with the blues was in the early '50's, Negro sailors stopping off in Jamaica used to bring these records of modern, city blues with them and that's really how I got interested."

In 1957, Errol came to Britain to study music, although he also had to do a day-time job as well. "I think my first big break came in 1961 when I cut a single called 'Midnight Rain,' which although it was called bluebeat, had a feel rather like 'Kansas City' to it. It went to number one in Jamaica and sold well in Britain. Since then, though, I have been writing a lot of blues material for other people and producing records of bluebeat and ska — well, you've got to do these things to make a living," adds Errol.

"I did run a band in 1966, the Errol Dixon Band, we played R and B in places like the Flamingo and the Ricky Tick. In 1965 I cut an EP for Decca,

"Errol Sings Fats," four Fats Domino songs, which Mike Vernon produced. Our first single together was a thing called 'True Love Never Runs Smooth' which was a cross between blues and soul."

In December, 1968, Decca released Errol's first album, "Blues In The Pot," produced by Mike Vernon, featuring a set of Errol's own compositions. The backing band included Chicken Shack's Stan Webb, Dave Bidwell and Andy Sylvester, and the Web's Lennie Wright. The album only did moderately well in Britain but has, surprisingly, fared better in America. Critic Leonard Feather wrote of it, "This is the only British blues



DIXON: city blues sound.

band that doesn't sound British."

Currently Errol is getting a band into shape for public appearances and recording. It features Errol singing and playing piano, Bruce Langman on guitar, Ron Skinner (bass) and drummer Mel Wright.

Says Errol: "The reason I'm going ahead with the band is because I feel now the country's ready for good city blues. I'm happy with the boys, too, they've been around the blues scene a long time. They have had to change their style to city blues but they are enthusiastic and good musicians, which is important."

"In the future, I hope to

add a couple of saxes to the band. Influences? Well, I think the main ones are people like Charles Brown, Joe Turner and Amos Milburn."

All being well, the band hopes to hit the road in August and are planning to play the Blues Convention in London in September and a concert with Muddy Waters in Manchester. Overseas offers, too are coming in, including Denmark, which will probably be a late autumn tour and from New Zealand, where the record has also done well. An album is also being planned.

Errol is confident about his music and the success he forecasts for it. He says, "I hope, as a musician, that more musicians will consider having a go at city blues. It's much more exciting and sophisticated than the country blues."

Not that I'm putting country blues down, they are an important part of blues history, but you can dance to the city blues, or just listen to it. The city blues is everybody's business and relates to everybody's life. It's just a pity that more British blues musicians don't play city blues."

BLUES ON RECORD

IN 1963, guitarist and blues collector, John Fatsy sent a letter addressed to "Booker T Washington White (Old Blues Singer) C/O General Delivery, Aberdeen, Mississippi." A month later John got a reply from Bukka and two days later Fatsy and fellow enthusiast Ed Denton made it to Aberdeen. The tracks in **MISSISSIPPI BLUES** (Soner Transatlantic SNFF509) were taken and the result is a remarkable album. It also marks the third phase of Bukka White's recording history. The first started in 1930 when he was 20, recording for the Victor label, the second, and what is reckoned to be his best, lasted two days, in March 1940, following Bukka's release from prison where he served a two-year sentence for shooting a man. Now the release of this album commemorates the third period. Bukka was in his mid-fifties when he recorded these tracks and although his guitar playing is rusty (his picking is overridden by a tendency to rhythmically shake the strings), his voice is still strong and often tense, contrasting with slide phrasing of the guitar. There are two tracks in particular that are interesting from the collector's point of view. One is "Drunk Man Blues," on which Bukka plays some relaxed barrelhouse piano, which must be a rare recording in itself, and the other is Bukka talking about his memories of Charlie Patton, his boyhood idol. Bukka's work seems amazingly energetic on such things as "Aberdeen Mississippi Blues," "Baby Please, Don't Go," and "Shake 'Em On Down." Included is a religious song, the joyfully sung, "I Am In The Heavenly Way," and "New Orleans Steamline" and "The Atlanta Special," both related in construction and spoken delivery to "The Panama Limited," with the spoken parts interspersed with train impressions on the guitar. One of the best tracks is "Parchman Farm Blues," a very poetical blues, sung in a slow, languishing manner, which has the despairing refrain, "I wonder how long before I can change my clothes." Bukka White is one of the Mississippi blues greats and this is an important addition to the recorded documentation of his music. — T.W.



BUKKA blues great.

the late Cyril Davis. They gathered round them, in Blues Incorporated, musicians like Dick Heckstall-Smith, Long John Baldry, Graham Bond, John Marshall, Phil Solomon, Alan Skidmore, Davy Graham and Danny Thompson. The main venue in the early days was the Marquee, where the Rolling Stones were frequent visitors both as listeners and players. **BLUES INCORPORATED** ("Transatlantic TRA SAMT) featuring the Alexis Korner All Stars is a nostalgic reminder of those days. The album was cut in March 1964 and with Alex and Dave Castle (sax), Art Theman and Dick Heckstall-Smith (tr), Ron Edgworth (pno, organ), Danny Thompson (bass), Barry Howton (drums) and vocalist Herbie Goins, Herbie Goins, a singer with a fairly effortless, tuneful style, leads the way on B. B. King's "Woke Up This Morning," "Bone Walker's" "Stormy Monday," with Dave Castle's flute adding colour to this easy tempoed number and "Roberta," a Korner composition, on which the back-up is a bit vague but saved by Korner's slide guitar playing. Of the instrumentalists, Jones, by Duke Ellington and Clark Terry, swings along nicely, the up-tempo "Skippin'" with Heckstall-Smith and Theman swappin' fours, "Mingus," Haitian Fight Song," featuring Edgworth's piano and "Herbie's Tune," a solid R and B number with Heckstall-Smith's tenor showcased, are the best.

A mixed set, but a bit of British blues history and very good value at 35s 5d. — T.W.

reissues on "BACK COUNTRY BLUES" (CBS, Realm 52145). On these recordings, originally from Savoy and first put out here on Oriole's Realm label (RML 105), Sonny and Brownie work as a duo, with various helpers, on eight songs. On the remaining four, McChee sings and plays guitar on his own; he performs with real feeling here, sounding aggressively traditional on "Dissatisfied Blues," "So Much Trouble" and the familiar, but attractively traditional "Diamond Ring." The four opening tracks, including a version of "Sitting On Top Of The World" and a "See See" variant called "Tell Me, Baby," had some visitors (certainly a drummer is to be heard on "Tell Me," "Bottom Blues" and "Sittin'"), the four titles that end the album update the style a bit and add Mickey Baker's guitar, Leonard Gaskin's bass, Ernest Hayes' piano and Eugene Brooks' drums to the vocal-guitar-harmonica combination. When it's "Love Time" it's about the best of the "city blues" set, if you don't feel stiffer about it. Brownie and Sonny, now that they are internationally known concert artists, you should find this excellent value at 25s 11d. — MAX JONES.

CANADIAN blues band, McKenna Mendelson Mainline visited Britain and laid down some tracks last June. They now come out in album form under the collective title "STINK" (Liberty LB585253). The standard of musicianship throughout the album is good. Drummer Tany Nolasco's assured in his work, never obtrusive, while bass player Mike Harrison adds solid lines behind the guitar and vocals. Guitarist Mike McKenna is a thoughtful, melodic player who uses notes sparingly, which makes a change from the fifty-notes-to-the-bar guitar pickers who ignore the music for self-indulgence. Joe Mendelson, who contributed all the material to the album, takes the vocals. He is a fair singer and is intelligible. He adds his harmonica on such tracks as "She's Alright" and "Bad Women," a slightly too long, slow-moving number. In contrast to serious things like "One Way Ticket," "Dove You," "T.B. Blues," and "Better Watch Out," they throw in a couple of humorous cuts. "Think I'm Losing My Marbles," a rag-time flavoured piece, and "Don't Give Me Goose For Christmas, Grandma," a country-influenced song. One of the most satisfying white blues band albums to date and well worth listening to. — T.W.

A funny name and a peculiar sleeve doesn't make a good album.



Blodwyn Pig may be an original, inventive name. And their new album may have an original, inventive sleeve. But then, Blodwyn Pig do play original, inventive music.

Don't you wish all the groups with inventive names and original sleeves played original, inventive music, too?

BLODWYN PIG

AHEAD RINGS OUT

Released July 23rd on Island Records.

Blodwyn Pig: Mick Abraham, plays a guitar, a seven string slide guitar, and sings.

Jack Lancaster plays flute, violin, tenor sax, baritone sax and soprano sax.

Andy Pyle plays an electric bass as well as a six string bass. And Ron Berg plays the drums.

JAZZSCENE

Moody and the vicious circle



MOODY: 'I like the way musicians are treated here'

"A LOT of people, I've seen their whole expression change when you ask 'Who did you work with in Hamburg?' and you say 'oh, Hank Mobley, Charles Tolliver.' If you didn't say that, you could be the greatest living drummer and they'd ignore you. There are plenty of guys around, in fact, who play so much better than those who are well known."

BILL MOODY

Chubby

The speaker was a chubby, chain-smoking drummer from out Los Angeles way, now a permanent resident of Bromley, Kent. His name is Bill Moody and yes, he will forgive you if you haven't heard of him because in spite of being a professional drummer for the past eight years, he has worked with few of the names that matter.

Impact

Now that he is Jon Hendricks' regular percussionist, Bill will be showing up all round the country and making an impact soon, but meanwhile, he's marking time. An essentially self-taught drummer who was straightened out from his mistakes by the ex-Art Tatum percussionist, Bill Douglass

and coached at Berklee by Alan Dawson, Bill was introduced to the New York scene by the gregarious and generous little Detroit, Oliver Jackson.

In the same way that the great Jo Jones had shown Oliver the ropes, he took young Bill under his wing and introduced him to all the musicians, fixers and so on and did his best to make him at home in the big city. It was when he was recommended as his buddy's replacement in a famous guitarist's combo that Bill encountered his first "who's-he-played-with" draught.

That Oliver's recommendation was strong and that the guitarist knew his work at first hand made no difference; it was not until pianist Junior Mance put his faith in the Californian that the picture changed. "Junior said: 'I don't care who you are, I just care how you play,'" Bill recalled. "And so we went on a nationwide tour of America, opposite Jimmy Rush-

ing who was also an encouragement to me. "It's so ridiculous," he went on, stubbing out a cigarette to emphasise his point. "I've been all over Europe, both East and West, and I know that wherever you go there's an audience for jazz. I've

received good compliments everywhere but you just don't get known until you're playing with 'name' musicians. It's a vicious circle."

Moody is a man whose feelings echo those of the old-school drummers before the drums became a front-

line instrument. "The thing I don't like is that people keep saying 'yeah, man, I'm doing my thing,' but what they forget is that someone like Grady Tate is doing his thing, too, and that there's room for everybody out here. I feel that as long as you're a rhythm section player you're supposed to do what the leader wants."

The drummer, who worked with just about every kind of combo before leaving the States for a spell with the Gustav Brom band in Czechoslovakia and Russia, feels that "Unless you do something to really

draw attention to yourself you'll always be 'just' the drummer." He laughed. "It seems to be that the more weird you get, the more attention you can score."

"And then the current trend is to play loud! It's as if, if you play loud enough somebody's bound to notice you. The public unfortunately equates loudness with emotion; they think hey, he must really be good — look how hard he's bashing away! It seems, too, that if you don't play like Tony Williams today, you're automatically old-fashioned."

Bill's thinking may well

be considered old-fashioned by some people's standards, but drummers who consider their leader's wishes are becoming a bit of a rarity in these days of go-for-yourself. That they are still needed was proved by the speed with which Jon Hendricks grabbed his fellow American.

Respect

Moody says he is enjoying the relaxed way of life over here and has no real desire to go home. "I like the way musicians are treated here," he maintains.

"You hear so much about jazz being America's art form, but why are all these Americans over here in Europe? In the States they think you're a weirdo if you say you're a jazz musician; there is no respect for the practitioners of that art form, you see"

BY VALERIE WILMER

Things are happening for Daryl and the Four

STUDYING CLASSICAL cello for a high-brow musical career, a 13-year-old Leicester schoolboy one day heard Duke Ellington. "That was the start of my involvement in jazz," said 22 year old Daryl Runswick, who is bass player with the London Jazz Four.



RUNSWICK: sacked by the head

DARYL RUNSWICK

BY ALAN WALSH

"Then, six months later I heard Miles Davis and that set me on another road," said Daryl, possessor of a tremendous technique on his instrument and undoubtedly a young British musician of exceptional promise.

Darryl started playing classical cello when he was 10, by the time he was 13 he was playing in a school trad band "for a lark." Then came his involvement with jazz as well as classical music, followed by a three-year degree course in music at Cambridge.

Theory

He gained a BA in music — theory and composition — and expects to be awarded his MA very soon. "It's automatic after three years," he said. At Cambridge, he was secretary of the jazz club and played bass in the club's rhythm section.

"The rhythm section used to back star soloists like Don Rendell, Harold Beckett, Kenny Wheeler, Ronnie Ross and Ian and

Mike Carr and they were impressed with my playing, which strengthened my ideas of a career in jazz.

"In the summer of '67 I left Cambridge and went to the Edinburgh Festival as musical director of the University revue. It was called 'The Complete Works' and I played piano in a jazz trio as part of the revue.

Naive

"After this, I came to London. I thought, with naive optimism that within a couple of weeks I'd be working at Ronnie's." But he soon learned — two months without any work was his first experience and

he lived on money sent to him by his parents in Leicester.

The he answered an ad in the MM and joined the Bird-Curtis Quintet where he stayed for a year. "I had a happy year with the band and enjoyed playing with them," he said.

But again the bread was poor — averaging a pittance of around £7 a week. "But I did a few other things as well — I got the very occasional session and broadcast and used to do work for Dave Gelly — mainly deeping for him actually."

Eventually in April last year, he started teaching music at a secondary school in Deptford. "I lasted two terms. Then in the space of

three days I quit, I was sacked by the head after a row and was made redundant by the education committee." Exit the teaching career.

Swapped

Early this year, he started a residency at London's Pickwick Club. "It was the start of quite a good year; things have started happening at last. I worked with Mike Travis the drummer and pianist Reg Powell, who is a beautiful accompanist at the club and we worked a lot with Jon Hendricks when he became the resident cabaret."

Earlier this year, he became involved with the London Jazz Four. "The Bird-Curtis group and the L4 virtually swapped bass players — I came to the L4 and Brian Moore went to Bird-Curtis.

Booking

"The Four has started to happen. We are doing up to four gigs a week and we've just got our first booking at Ronnie's — four days next month, which is our first big break. We've also signed with Ed Faulthless's agency and that will guarantee some work."

This young musician who said he realised at university that he would never be a really good classical cellist is an asset to jazz. As long as his talent is recognised and not ignored like so many fine players before him.



HENDRICKS

WHAT'S THE JAZZ ALBUM OF THE MONTH? SEE NEXT WEEK'S MM



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by Rosetti

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MM 26/7

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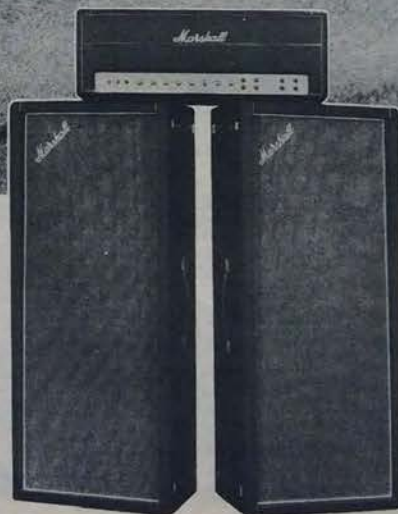
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THUNDERCLAP NEWMAN

MOVE: "Curly"
(Regal Zonophone).

I am looking forward to this concert of music. (Listens intently). I have heard this sort of sound lots of times before. I like the chord changes in the middle but I am not exactly knocked-out.

A solid backing, but not very original. I think however, it will get to number 18 in the chart. It must be a British group because there is something distinctive about American recordings. You can always tell.

TYRANNOSAURUS
REX: "King Of The Rumbling Spires"
(Regal Zonophone).

A very loopy sound. I don't think I understood any of the words, probably because they were using so many colloquial expressions. The recording was a bit mushy.

I don't know if the backing is supposed to be so mushy and indistinct, but the group sound decidedly loopy — in the Walt Disney sense of being goofy.

TOMMY JAMES: "Crystal Blue Persuasion"
(Roulette).

It's an American record. The backing is very competent indeed and I liked the bongo beats at the beginning. But while it is easy on the ear, it lacks any outrageous qualities.

The singers and the band are competent, but the song isn't quite up to

Comments

on
old
and
new
sounds
in



BLIND DATE

the mark. The technical quality of the recording is very good indeed, but this sort of thing has been done so many times before.

MANUEL AND THE MOUNTAINS: "The Love Theme From Romeo & Juliet"
(Columbia).

May I make a guess — is it Hugo Montenegro? Well, obviously it's a big orchestra and there are lots of very nice sounds there.

Can I hear the introduction again? I want to give a second opinion. Yes, lots of things that come

through very nicely, but I feel to some extent all the sounds are misconceived.

They are used in a particular context which is, I suppose, commercial and pleasant, but I feel they would have more meaning used in a passionate and sensitive manner. Unfortunately so much of this sort of music could be good but is designed for the business man who wants background music.

"Piped music" is the worst thing that can happen to music. This is like picking up nuggets of gold and

using them to make dustbins instead of something meaningful and wonderful.

FREDDIE AND THE DREAMERS: "Get Around Downtown Girl"
(Columbia).

Difficult to say — I suppose it could be commercial. I don't know much about the commercial music world.

This contains certain ingredients that are supposed to be successful but the tune doesn't have much potential — musically. It needn't have gone on for so long. It could quite easily have been a two minute record.

My sixth sense tells me it might get into the chart.

PHILHARMONIA ORCHESTRA: "Thus Spake Zarathustra"
(Columbia).

Space Odyssey 2001—eh eh! (Imitates sound of early ape men). I have seen the film several times. (Continues to im-

itate sound of early ape men.) Well now, it becomes very different when one is judging this just as a record.

It will bring back memories of a good film which I have seen only in provincial cinemas where the projection was excessively bad. It was quite a good film and this was a piece of music played whenever the monolith or slab appeared during one of the stages of man's development.

It is profound and deeply moving music, but not very original. One can hear influences from many composers, including Gustav Holst. I would predict it will definitely get into the chart because it will remind so many people of a grand and moving production.

BIX BEIDERBECKE: "Royal Garden Blues"
from the LP "The Legendary Bix Beiderbecke 1924-25" (Riverside).

Great! I know exactly who this is — Bix Beiderbecke and the Wolverines. It's "Royal Garden Blues" recorded in 1924 on the Gennett label in Richmond, Indiana. The studio was beside the railroad track. Everytime a train went by they had to stop playing because it upset the recording equipment.

Bix is on cornet, and I think the rest of the lineup is Jimmy Hartwell on clarinet, George Johnson, tenor sax, Dick Voynow, piano, Bob Gillette, banjo, and Vic Moore on drums. (Thunderclap forgot Min Leibrock on tuba).

This is Bix Beiderbecke's earliest recording when he was full of youthful zest. The bands he played with were never up to his standard.

It's significant that when he joined Jean Goldkette in 1924 the Wolverines had to get a replacement. Sterling Bose, and the band didn't last more than a year.

This record was probably made in June or July '24. Being so busy recently I haven't had a chance to play it, and I am very glad you played it to me. It's wonderful to hear it again and has given me a considerable boost.

The Gennett label was very bad for recording quality. It was produced for the Negro market and that wasn't supposed to matter much then.

LOUIS ARMSTRONG: "Sweet Sue — Just You" from the LP "In The 30s In The 40s" (RCA Victor).

Let's chuck this Thunderclap Newman and form a new group! Obviously Louis and obviously recorded between 1929 and 1933.

I am going to make strong efforts to obtain this album before the afternoon is out. At this time, from merely being a good New Orleans trumpet player, he had become a virtuoso artist in his own right.

From here on he went down hill in my opinion. He is still a fine musician to this day, but once you have passed 35 there is a natural deteriorating of the body which affects the playing of an instrument like a trumpet. But even at 70 he can still blow the roof off!

He disappeared you know. I think it was during the war he became fat and ill. He met a specialist who gave him a course of laxatives which cured him. To this very day, at the slightest provocation he will lecture to journalists on the properties of laxatives.



"I'm beginning to know how session men feel."

WHAT'S happening to Humble Pie? That has been the strangled cry of many an MM reader in the past few weeks since our exclusive announcement about their formation.

The group consist of Peter Frampton, Steve Marriott, Greg Ridley and Jerry Shirley. They have been hailed as a pop supergroup, but this is a tag which has filled them with much amusement.

"Forget all that supergroup stuff," says Steve. "We're just four guys having a blow."

But just what have they been up to all these months, since Peter left the Herd and Steve quit the Small Faces?

They have recorded an album, "As Safe As Yesterday Is," and have nearly completed a second. They are hoping to release "Yesterday" in about three weeks, and start making TV and live appearances soon.

Say all of the group: "We just can't wait to start work!"

I spent a day with them at their secret Essex hide-out this week. They have been rehearsing in a village hall for some months, where there is nobody to disturb them, except the occasional passing tractor driver. The nearest habita-

Are alive well and playing Essex h

tion is, in fact, Steve's own cottage.

Arriving at the hall by Rolls Royce, complete with TV and stereo provided by manager Mr Andrew Loog Oldham, I found the lads brewing tea in a back room, while their equipment was being set up.

Jerry has a Rolls Royce of a drum kit complete with a battery of cymbals and somehow I found myself hammering these for several hours before actually doing any interviews.

Mr Marriott and Mr Frampton, both stripped to the waist for sun bathing purposes, kindly provided guitar and organ accompaniment, and we thundered on "Mercy Mercy" until sweat soaked the instruments.

"Nice!" yelled Steve in encouragement, breaking into one of his famous dance routines.

Later we adjourned to the back room where Peter began making tea for ten people getting somewhat hot and bothered. "No complaints," he warned, splashing scalding water about the place.

Steve played some of the new album on a cassette. We heard "Drown In My Own Tears," with a mighty brass section added to the wide range of instruments already featured by the Piemen.



Piemen in the fields.

DAVID BOWIE

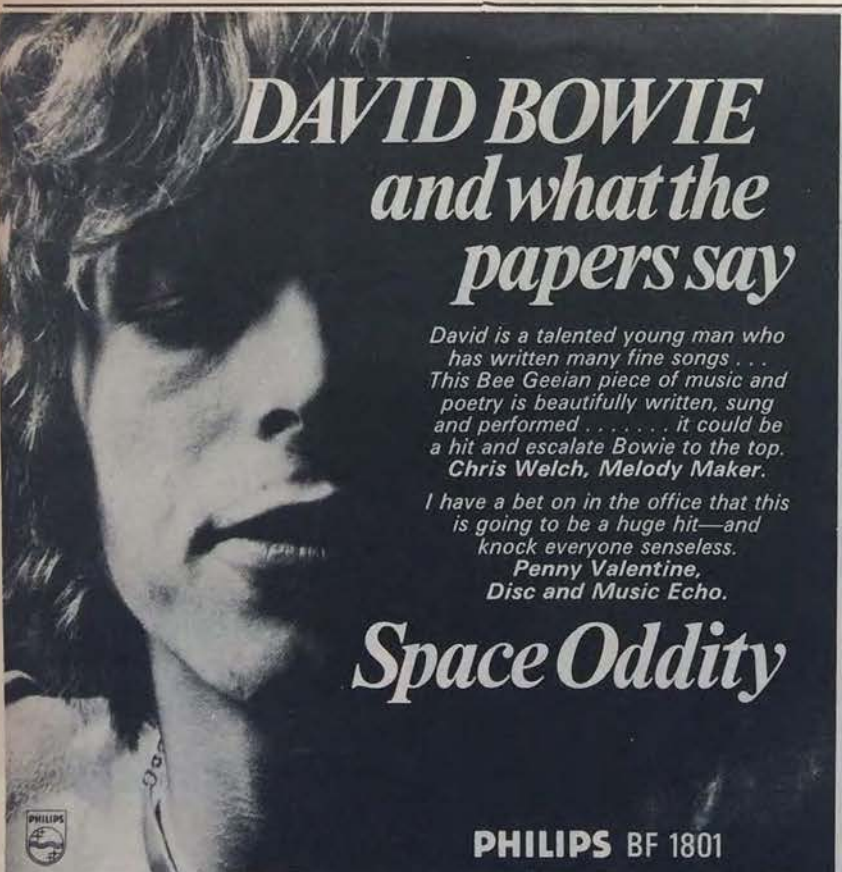
and what the papers say

David is a talented young man who has written many fine songs. . . . This Bee Geesian piece of music and poetry is beautifully written, sung and performed. . . . it could be a hit and escalate Bowie to the top.
Chris Welch, Melody Maker.

I have a bet on in the office that this is going to be a huge hit—and knock everyone senseless.
Penny Valentine, Disc and Music Echo.

Space Oddity

PHILIPS BF 1801



Humble Pie



PICTURES: FARRIE WENTZELL



"You can create much more intensity with a quieter approach."

"I don't mind people having a go at us."

beautiful. We had Harry Becket on trumpet and Barbara Hiseman on saxophone. She's great — a mere slip of a girl playing such a big saxophone! They got such a great sound and were really helpful."

The group had all seen recent readers' letters to the MM about the group's delayed appearance.

"At least they are interested — we all thought they had forgotten us," said Steve.

"The thing is we don't want to do a Blind Faith. We want to make sure we are completely together before we play in public. I'm not putting down Blind Faith — I'm saying the poor lads didn't have time to get it together before they did their concert.

"Cream weren't any good for the first couple of months — they didn't have enough time.

"I don't mind people having a go at us in Mailbag, but the point is we have got to be good and ready. We want to make our stage act as good as our album, and judging from the reaction from people who have heard it, it's a good album. The second album will be a lot tighter."

Launch

Would the group like to launch themselves with a free concert?

"The free concert scene seems to be getting like playing at the Albert Hall. It was a nice idea when it started and when it was free and groups could have a blow and experiment.

"After the last few concerts it seems you have to be amazing or people will write in and complain. That seems to have lost the point a bit. The whole attitude has changed. People should go strictly to enjoy themselves and if they don't they should split.

"We're planning to do some TV to promote the single and the album. We certainly don't want to do an Albert Hall concert. I'd like to open up at the Starlight, Greenford, or

somewhere to play to about 200 people.

"A nice place with a low ceiling where our 30 watt amplifiers can get across. You can create much more intensity with a quieter approach, and we intend to play some numbers with guitar.

"I'm concentrating mainly on guitar. There won't be a lead vocalist. Most of the numbers we will do will feature us all in turn. We're all a bit fed up with being in the studio for six months. We can't wait to start doing gigs."

Said Peter, still making cups of tea: "I'm beginning to know how session men feel. We made the LP some time ago and now this is like being in a limbo period."

How is Peter progressing as a musician? Chipped in Jerry: "He's coming on in leaps and bounds. He's certainly my favourite guitarist."

Peter grinned: "And I must say Jerry is the best drummer I've known." All the group agreed that Charlie Watts was much underrated as a drummer and Jerry demanded that personal regards be sent to him from all at Humble Pie.

The Stones' "Honky Tonk Woman" was played continuously on Peter's car record player while the Piemen went out into the fields for a picture session.

A local tractor driver stopped in amazement at the sight of the leaping looners and was immediately roped in for pictures.

Greg Ridley is the quietest member of the group and a very stable asset. "I'm very happy that we all get on so well and have hit it off as a group. We're trying to bridge the gap between straight pop groups and underground groups. Even young kids are much more aware about music now and are educated to the point where they can go straight on to the Cream."

Played

Back in the hall we played another of their tapes of an old Buddy Holly number "Heartbeat." Said Steve: "We wanted to do 'Well All Right' but Blind Faith beat us to it. Buddy Holly was so ahead of his time — he was writing for 1970."

Jerry confided: "The only thing that is worrying us is that now everybody is expecting a supergroup and a super drummer. Well we're just having a get-together and if people dig us they can label us what they like afterwards."

Said Steve: "B...s to supergroups — we're just four guys doing our best. If you want to give us a name how about Super Looners?"

ve,
nd
in an
hideout



By Chris Welch

"We had a string section for one track, but the musicians just weren't interested in the session.

"We did one take and they said: 'Is that it?' They just wanted to go home. When we said the tune had a sort of Indian feel, they made all kinds of jokes — 'Oh, you mean a Southall feel?' — forget it, why bother with them?" Steve made an expression of disgust.

"Do they play a violin and read dots? They could have tried to work with us. We'll never ever use session string players again. We tried so hard to be nice to them, and they just put us down.

The brass players were

'If you want to give us a name, how about Super Looners?'

DEEP PURPLE

Hallelujah
Harvest HAR5006

TYRANNOSAURUS REX

King Of The Rumbling Spires
Regal Zonophone RZ3022

CUPID'S INSPIRATION

The Sad Thing
Bell BLL1069

JIMMY HUGHES

Chains Of Love
Stax STAX126

SOUNDS NICE

featuring Tim Mycroft on Organ
Love At First Sight
(Je t'aime moi non plus)
Parlophone R5797
"This version can be played by the B.B.C."

MOTOWN IN THE HEART OF LONDON?

THERE'S A choice of two chairs for visitors who manage to find their way into the basement headquarters of Graham Goodall's Dr. Bird records. One has arm missing and the other emits a strange noise as you sit down.



Graham Goodall is the 35 year old Australian head of Dr. Bird records who helped bring West Indian music — bluebeat, ska and rock steady — into the competitive chart world.

Impossible

But it's there — in an alleyway between a wholesale department and a kind of club for retired naval officers — that Goodall sees a British version of America's Motown Corporation starting.

"There are three rock steady records in the charts right now. It's unbelievable. The way I see things developing is that it will start a little Detroit here producing soul music from the coloured population in this country."

Impossible? Improbable? It is hard to say at the moment but who would have said that a Jamaican called Desmond Dekker would top the charts with a song titled "Israelites."

Goodall with his partner Leslie Kong, a Chinese Jamaican producer, recorded and produced Dekker's last two hits here in Britain. They set up Dr. Bird, a tiny but highly successful independent company who also issue Pyramid-Desmond Dekker's tapes — and a new JJ label.

Dr. Bird started in 1965 when Australian Goodall came to Britain. Only now has their product started to fly.

"A lot of shops, a fantastic number, would not take bluebeat music. They had a definite bias against it. There was a well known chain of record shops in the West End who even when 'Israelites' was up at number 27 wouldn't stock it."

"This has obviously affected the chart success of the bluebeat records. One shop laughed when we asked them to take 200 copies of Desmond's record on sale or return. They said 199 would be returned but within two days they were on the phone for more."

Sites

Originally two sites in the West Drayton area were proposed. Residents in the village of Sipson said they didn't want a "Love-in" or the nuisance of the noise.

The second site was opposed by the council on the grounds that narrow roads leading to the site would make

The MM looks into the row over the National Blues Festival venue

Mystery horse virus helps the Festival



NICE/CHICKEN SHACK: two of the groups at the Festival.

traffic management difficult. Both sites were in an area of land consisting mainly of gravel pits, near gypsy encampments and often used as rubbish dumps, but within easy reach of London as has already been pointed out in Festival adverts which name the West Drayton site.

In a statement issued by the Festival organisers announcing the switch in venue this

week they also say that the West Drayton sites are unsatisfactory "because of the narrowness of the roads and the uneven ground of the site over potential gravel pits."

Brian Sommerville, Festival publicist, told the MM: "The organisers of this annual festival have considered Plumpton to be the ideal site but have been thwarted over the past two years by racing or other

equestrian events clashing with the dates.

"Many months ago an approach was made to Plumpton for the 1969 festival only to find that the Pony Club of Great Britain had beaten them to it."

The NJF and the Marquee then went ahead with plans for West Drayton only to be faced with serious opposition which could have put this year's festival in jeopardy.

Then luckily for the Festival—but not so luckily for the Pony Club—several ponies became ill through the mystery virus and the Pony Club had to cancel their weekend.

So now Plumpton "the best site in the South of England" is to be the venue of the festival. It is an isolated spot, 45 miles from London, but certainly offers better facilities than at West Drayton.

Dairy

There will be a Festival village this year catering for the thousands of people who camp out. It will include a coffee shop, a discotheque and a dairy.

In the case of rain the organisers have arranged for a gigantic marquee to be available. Special trains are being laid on to Plumpton for the weekend of August 8-10.

Thanks then to the mystery virus the 1969 Festival goes on at a better site, much to the relief of the Hillingdon councillor who said: "I couldn't be more delighted with this news."

Fairport Convention present the new English electric sound

WHEN THE Fairport Convention get back into harness fully in the autumn they will be presenting their new English Electric sound. Much of this will stem from the addition to the group of fiddle and mandolin player Dave Swarbrick, formerly with the Ian Campbell folk group and currently working with one of Britain's leading traditional revivalist singers, Martin Carthy.



SIMON NICOL



DAVE SWARBRICK

Dave is heard on the latest Fairport album "Unhalfbricking" on Island, playing fiddle on "Cajun Woman," written by Fairport guitarist Richard Thompson, "A Sailor's Life," the group's arrangement of a traditional English sea-song, and "Si Tu Dois Partir"

BY TONY WILSON

by Bob Dylan, their recently released single, and playing mandolin on another Dylan composition, "Million Dollar Bash."

"The album is the first time we've worked with Dave," explains Fairport's other guitarist, Simon Nicol.

We've always admired Dave. I can't remember who's idea it was to get him to play but when we were doing the sessions, we used Dave for a certain sound. He fitted in so well, that it just went on from there."

Dave is expected to join the group sometime in September after completing outstanding commitments with partner Martin Carthy.

"What clinched it for us was the way we did 'Sailor's Life' which was done in one session. Dave and Richard just played to one

another, each taking solo parts. It was a really nice sound. And we're getting him a solid fiddle from John Bailey, a guitar builder."

Continued Simon, "Dave's a really great guy to work with because he has so much energy. It seems a shame to break up a partnership like that, but they have been together a long time. But you do need change, that's a fact of life. It's what you make of it. Martin is a fine solo performer and perhaps this will give him a chance to do things he might not have been able to do before."

move towards an English folk sound played on electric instruments is a calculated one and an attempt to create something distinctively English in approach and form.

"It's a conscious project," says Simon. "We'll just explore it for a while. Dave's got an amazing knowledge in that field. There's a great wealth of untapped music there. The only people who have been doing anything to it have been people like Martin and Dave and Tim Hart and Maddy Prior. It's another form that hasn't been explored, in the same way as the Americans have with their music recently."

"Tyger is writing some interesting stuff in the style of English ballads but without the dialect or language problem and without the archaic imagery which makes them unsingable in the electric context. And Sandy's still writing, better than ever, and so is Richard."

The idea is certainly interesting although it may meet with criticism from the folk music purists, who consider the music should not be touched and reshaped in anyway. In fact it seems a logical step in the experiment with traditional

music. The Fairport have always played with taste and treated their music with respect and will no doubt do the same with this new idea.

"We want to concentrate on an album of English material," says Simon, "and we won't be afraid to bring in other musicians and singers. It'll be a sort of co-operative venture. And we'll be making another LP of the sort of things we've done in the past but it will be impressed by the other and probably come out more English."

The Fairport are now eager to get back to work full time but they are faced at the moment with finding another drummer to fill the gap left by the tragic death of Martin Lamble in the group's motor crash of a couple of months ago.

"We're still looking through the drummers who have applied to us. There's no shortage of guys. The only problem is knowing who to check with, and knowing who will fit."

"You don't really realise what you're looking for. It's like having a jigsaw with a piece missing. Until we do, we can't achieve anything. We can't plan appearances or an album."

NEXT WEEK

BILLY PRESTON BILL HALEY ELAINE DELMAR JOE DOLAN

DON'T MISS IT



We could have used a brown paper bag for a cover and it would still be one of the best Island albums ever produced.



Jethro Tull's new album 'Stand Up', released July 25th. on Island records.

NEW POP SINGLES

BY CHRIS WELCH



TYRANNOSAURUS REX: "King Of The Rumbling Spires" (Regal Zonophone). "Light all the fires, it's the King of the Rumbling Spires, — and he's coming out," is the substance of Marc Bolan's electrified teenybop, and there are few other lines that are readily identifiable.

But it doesn't matter. The phrase is flowing and melodic, and how many fans suss out lyrics in their entirety, even when a record has become an established hit? For example, if anybody knows what "I Meek" means, please write on a postcard.

This is Bolan Child's most commercial production to date, and with Steve Took rocking feverishly on regular drums, instead of his traditional bongos, they could easily crack the chart problem.

JOHNNY HARRIS ORCHESTRA: "Footprints On The Moon" (Warner Bros). A suitably dramatic and romantic orchestral piece for these great days of lunar exploration. A piano echoes the melody with star-dusted strings orbiting and twinkling all around. On-er, I'm all agog.

By the way, it was planned to feature the 200 Magic Barrel Organs of Bert Thighs on LP to herald the launching of Britain's Blenkinsop III space rocket, but this was drastically dropped when Blenkinsop III went out of control three miles above Foulness.

GORDON SMITH: "Too Long" (Blue Horizon). Yes, it is a bit. Gordon sings tidily with neat



TYRANNOSAURUS REX: most commercial production to date

Electrified teenybop!

accompaniment on a non-blues ditty, that owes more to Cowpoking Jim Hornswoogle, than Blind Black Eyed Pea and his rhythm boys. But it's quite pretty and my hit expert, Albert Hit, says: "It could be a hit." Yihya.

HOLLY MAXWELL: "Suffer" (Buddah). Holly is a lady and a soulful lady to boot. So cop a mouthful of Anello & Davide and belt up. Actually I didn't say that. A team of ruffians suddenly burst into my

sumptuous, almost Orientally splendid reviewing chamber, and seized my typewriter. They wrote a few insulting lines, then fled through the library window, pausing only to sink a paper knife into the chest of the butler. Holly sings soul with great emotion and the tune is attractive if somewhat spoilt by some wooden drumming and old-fashioned string writing.

CUPID'S INSPIRATION: "The Sad Thing" (Bell). Times are a bit hard for the straight commercial

pop group. Airy young men in white trousers, with packets of Menthol cigarettes stuffed in their shirt pockets, writing for the new Underground magazines, gaze keenly at the "pop groups," and laugh gently and reject them with a few terse lines of copy calculated to direct the thoughts of a thousand eager seekers of truth, along the right dragon lines. Cupid's have, however, produced a piece not wholly devoid of inspiration. It has strength and vigour. It could be a hit.

SHELLEY PAUL: "The Clowns Are Coming In" (Jay Boy). Shelley is just sixteen years old. Long legs, short-bobbed hair and a mouth that's a little too big. Well, don't blame me lads, that's what is says in the hand-out. I am now listening to the record. I am now opening the air-lock and pressing the red "Abort" button. Goodbye.

ABRAHAM AND STRAUSS: "Lay A Little Love On Me" (United Artists). C o n c e s a b o u n d s. If there were an

award for the most numbingly puerile popular single recording of the week, I would unhesitatingly nominate this for a Grammy. Words, you will be mildly interested to note, fail me.

JEANNIE C. RILEY: "The Rib" (Polydor). Colleague Laurie Henshaw is a highly respected journalist, dedicated to "getting the job done" and the improvement of his handicap. Every now and then the acute perception of the trained

journalist and the highly developed concentration powers of the gulfer combine to give Laurie a kind of sixth sense where pop singles are concerned.

Was he who loud and long proclaimed "Harper Valley PTA" a hit when the rest of the staff poo-pooed his claims with mocking laughter.

Later he predicted the enormous success of "Dizzy" by Tommy Roe when the rest of us were tittering audibly into our beer. Now comes Miss Riley with another recording. I consider it worthless tittle-tattle. Laurie has not spoken yet, but I await his verdict with tainted breath.

LOU REIZNER: "On Days Like These" (Philips). Lou is, of course, famous in the field of market gardening. Now he turns songsmith and weaves a rich tapestry of . . . come on Lou, when are you going to start singing? My God, what an incredibly long intro. Well, he sounds okay. Quite a nice voice, not unlike Scott Walker meets Jim Reeves. We've just heard that an error was made in the early part of this review. Lou is famous as a producer — not a gardener.

TEMPUS FUGIT: "Come Alive" (Philips). The tempus certainly fugits. It's exactly six minutes past midnight as I type this blige and frankly I want to get to bed, but what with the flying beetles and stinking heat, I don't suppose blessed sleep will come for one instant.

What IS this rubbish all about? Strings thumping away—some geezer singing—usual piffing lyrics. Yawn, yawn, look at the time, TEN past midnight now. Coming Madeline! . . . Fugit—she's gone!

BRYN YEMM: "The Train" (President). Bryn sings quite attractively, and when I say that I mean he doesn't wiggle his tonsils at you, or suddenly come out in a rash. I remember a singer who became distinctly unattractive every time he poisoned the air with his inane bleating. Not merely was he the worst vocalist in South Oxenden, he used to spit at his audiences and insert an index finger in his ear and stir the contents in the most sickening manner imaginable.

Now young Bryn is entirely free from such habits and concentrates on emoting with charming sincerity. By gum, I couldn't half do with a slice of toast, drenched in peanut butter.

NEW POP ALBUMS

THIRD EAR BAND: "Alchemy" (Harvest). The Three-earred Men are a God-send for lovers of mysticism, Stonehenge, Old Trackways, and the cosmic force lines. This album could become an essential part of any amateur Sorcerer's kit.

Simply strip to the waist in one's Earls Court pad, daub on cocoa, drop "Alchemy" on the turntable, and bingo — one is immediately in touch with spirit beings. Mystic tittle-tattle aside, the Third Ear Band are in truth, an



LEWIS RICH OF FAIRPORT CONVENTION

SOLE REPRESENTATION: THE ROBERT STIGWOOD ORGANISATION, 67 BROOK ST., W.1. MAY 9121

Lend an ear to the Third Ear Band

unusual development. Their music is absorbing, almost hypnotic. One cannot doubt the musical ability of Richard Coff (violin, viola), Paul Minns (oboe, recorder), and Mel Davis (cello, slide pipes). Their leader and percussionist is Glen Sweeney and guest artists include John Peel on jews harp and Dave Tomlin on violin. Their work is basically 90 per cent improvisation, with themes as jumping off points, titled thus: "Egyptian Book Of The Dead," "Dragon Lines," "Ghetto Raga," and "Druid One." It's a demanding mixture of Eastern and European influences.

FAIRPORT CONVENTION: "Unhalfbricking" (Island). One of the beauties of Fairport is their open minded approach to music, which enables them to play a variety of styles, while retaining a distinctive sound. On their latest eagerly anticipated album for Island, they manage to range from the gentle humour of "Si Tu Dois Partir" by Bob Dylan ("If You've Got To Go"), and "Genesis Hall" by Richard Thompson which showcases Sandy Denny's inspiring voice, to the down home rocking of "Cajun Woman" another Thompson composition. Even at their most rocklike Fairport maintain a gentle, tasteful approach and

should ever they seem too steeped in sadness, humour bubbles through as in the new rhythmic percussion break on "Si Tu Dois Partir." Sandy, Richard, Ashley Hutchings, Martin Lamble and Simon Nicol are joined by friends Dave Swarbrick and Marc Ellington on a couple of tracks.

PAUPERS: "Ellis Island" (Verve). Fred Catero is the engineer responsible for the "Cateroexternally Live Sound," who claims the slogan "how else can the artist survive." He recorded Blood, Sweat and Tears and an album by Nova, but this is a much more advanced kettle of contemporary rock. The Paupers have a mass of ideas and talents, reflected not only in their straight guitar, organ, bass and drums sound, but in their choice and use of strings. They can produce a beautiful ballad like "Oh That She Might" with gentle tinkling piano accompaniment, or rave mightily on the widdly accelerating "Numbers." Adam Mitchell is the man on guitar, piano and organ, and he takes most of the vocals with Brad Campbell (bass).

MIGHTY SPARROW & BYRON LEE: "Sparrows Meets The Dragon" (Trojan). A fusion of two Caribbean talents, featuring calypso

singer Mighty Sparrow and bandleader Byron Lee, known as the Dragon. For ten years they have been very popular in Trinidad and Jamaica and make regular tours of America. Both artists own record companies and have done a lot to raise the standards of recording in Jamaica. The music swings in the West Indian style and includes "Born Free," "Theme From Dr. Zhivago," "More" and "Try A Little Tenderness." Sounds a little old fashioned, but makes pleasant dance music.

NOVA LOCAL: "Nova 1" (MCA). A bright and quite presentable American band who sound as if they enjoy their work without getting to egotistic or involved. The tune "Tobacco Road" still holds great fascination for groups on both sides of the Atlantic. Skip Bifferty used to feature a much requested version in England, and Nova Local's outing with Randy Winburn on lead vocal is nearly as emotional as the famed Graham Bell version.

MURRAY ROMAN: "Blind Man's Movie" (Track). Murray Roman exudes bad taste. He has enormous popularity among groups, who enjoy his references to pot and sex, and his "Right man" attitude towards racialism, America and riots. Yet he



SWEENEY: Third Ear leader

has no attitude, only a pose. He is glib, mannered and occasionally has difficulty picking the "right" targets. His albums are sharp production jobs, with a driving background of Muzak type rock, neat editing, and judicious use of canned laughter and applause. In fact no one laughs more heartily (and more horribly) at his own witticisms and observations than Murray, and some of his descriptions and subjects could be quite funny and relevant if only there were a little more spontaneity and less pre-packaged "sincerity."

THE UNAUTHORISED VERSION: "Hey Jude" (CBS). Seven past or present choral scholars from Oxford University turn to pop singing. The sleeve details their vocal techniques and your ears confirm their voices are doing remarkable things. But the overall sound is simply awful. It reminds of symphony orchestras trying to jazz up "St. Louis Blues" and other pointless pursuits. The worst album we've heard for months. Includes "A Man And A Woman," "Girl Talk," and "Autumn Leaves."

BURT BACHARACH: "Make It Easy On Yourself" (A&M Records). A quality job with voices and lush orchestral sounds on some of Burt's best including "Promises, Promises," "Do You Know The Way To San Jose," "This Guy's In Love With You," and "Any Day Now."

THE ITALIAN JOB (Paramount). Excellent soundtrack music written by Quincy Jones for the Michael Caine film of the same name. Matt Monro sings the title track — beautifully.

MONTE CARLO OR BUSTI (Paramount). The original soundtrack with the main title sung by the irrepressible Jimmy Durante. It's worth the price of the album.

NICK DRAKE: "Five Leaves Left" (Island). All smokers will recognise the meaning of the title — it refers to the five leaves left near the end of a packet of poetic and so does composer, singer and guitarist Nick Drake. His debut album for Island is interesting.



CAROL GRIMES OF RICH, GRIMES & BABYLON

SOLE REPRESENTATION: THE ROBERT STIGWOOD ORGANISATION, 67 BROOK ST., W.1. MAY 9121

JAZZ RECORDS

REVIEWERS:
BOB DAWBARN, JACK HUTTON, MAX JONES



LEFT TO RIGHT: Derek Humble, Ronnie Scott and Sahib Shihab

The music may not stretch your mind, but it passes the time most pleasantly — BOB DAWBARN.



ANDREW HILL

ANDREW HILL: "Grass Roots." Grass Roots. Venture (Inward). Mirz. Soul. Spang. Bass. Fred. (Blue. Note. BST 84303). Hill (pno), Lee Morgan (trp), Bace Ervin (trb), Ron Carter (bass), Freddie Waits (drs)

THE self-imposed restrictions implied by the title of this album probably explain why I find it rather less interesting than most of Hill's recent work.

Three of the tracks have a rather obvious soul context while two also have what Jelly Roll Morton used to call the Spanish tinge. In context, the music is fine but has failed to stretch Hill, either as performer or composer of all five pieces, to his limits.

Morgan seems more at home and plays some pleasant solos and Ervin is a hard man to hold down, blowing his usual highly extrovert tenor. The rhythm section is nice and tight and never outrides, although it doesn't please the soloists either. A pleasant, rather than a memorable album — BOB DAWBARN.

Just let the band blast your head off

"THE recording is a bit soft," shouted Gigi Campi, master mind and patron of the Clarke-Boland Big Band, on the phone from Cologne, "turn the volume well up."

We did—and nearly got knocked over from the opening explosion of "Box 703." But Gigi is right, the only way to enjoy these two volumes is to clear non-sympathisers out of the house, get between the speakers and let the band blast your head off.

Various factors lead up to the outstanding success of these albums. The superb skill of the musicians, the musical camaraderie they've established over eight years or so, the "lightening-up" effect of several days at Ronnie's, the friendly audience at the club, the desire of the musicians to prove to British fans that all the eulogies at foreign festivals were no exaggeration.

And, like a dream, everything jelled on February 28 to provide some of the best tracks ever from one of the world's top big bands.

One of the criticisms leveled about the CBBB is that Boland's writing is a little dated. After hours of listening to both albums this charge becomes patently absurd. Boland's charts and compositions are what make the band unique. In fact, the weakest side on the two albums is the standard "You Stepped Out Of A Dream," the only track not written by either Boland or Clarke.

Boland's gift is that he knows what this band can do and he can get them to play exactly what he wants to. He showcases the soloists brilliantly and frequently and yet the result is not a line of solos, but a definite CBBB overall pattern sound.

He has a roaring, raving, hungry band in front of him and he offers luscious, savoury repeats which are devoured with relish. He knows what they like all right.

The section work and the solos are out of this world. The trumpets are virile and muscular with Benny Bailey confirming he must have had a secret leather transplant onto his lips. Idrees Suleiman is mischievous and even manages to play quotes without sounding corny.

The saxes play as though some super Roland Kirk were playing the lot at once. "Sax No End" is a rave-up with Griffin, Coe and Scott cooking all the way. And the section

KENNY CLARKE, FRANCY BOLAND AND THE BAND: "Live At Ronnie's." ALBUM 1 — Box 703; Griff's Groove; Volcano; Love Which To No Loved One Permits Excuse For Loving; Now Hear My Meenin'; And Thence We Issued Out Again To Hear The Stars. ALBUM 2 — Rue Chaptal; I Don't Want Nothin'; Sax No End; You Stepped Out Of A Dream; Fellini The Girl And The Turk; Kenny And Kenny. (Polydor 583 054, 583 055).

Francy Boland (pno), Kenny Clarke, Kenny Clare (drs), Benny Bailey, Idrees Suleiman, Dusko Gokjovic, Tony Fisher (trpts), Ake Persson, Nat Peck, Eric van Lier (trmps), Derek Humble (alto), Johnnie Griffin, Ronnie Scott, Tony Coe (trnrs), Sahib Shihab (sop, bar), Ron Mathewson (bass). Ronnie Scott Club, London, February 28, 1969.

work is beautiful on this attractive Boland number.

Ake Persson must be one of the world's leading trombonists. He has a fat, middle-of-the-note sound and punches out wholly satisfying solos completely devoid of trivialities.

Kenny Clarke's and Kenny Clare's double drumming is still simply uncanny. If anything were prone to gimmickry surely it would be a band with two drummers, but gimmicks are the last thing you'll find with this lot. Just music, music, music — JACK HUTTON.



KEN COLYER

KEN COLYER: "One For My Baby." Royal Garden Blues. High Society. Drop Me Off In Harlem. Boulevarde Street. One For My Baby. (And One More For The Road). Starburst. Tiger Rag. (Joy S 140). Colyer (trb), Tony Pike (alt), Geoff Cole (trb), Johnny Basable (pno), Male Murphy (drs), Bill Cole (bass).

A PLEASANT album from the Colyer lads full of good things for jazz enthusiasts. All the numbers are taken nice and easy and, though nobody tries to bring the house down with a four de force solo, there are some cogent passages of ensemble playing with deep and sincere feeling for the music coming across without tension.

The Guvnor takes a thoughtful vocal on "One For My Baby" which bears no resemblance to Sinatra's, and plays relaxed horn throughout the album.

Trombonist Cole is probably the most inventive soloist and shows an arch sense of humour on his melodic excursions. Clarinetist Pyke gets round the instrument competently but could profitably make use of more dynamics in his playing.

The rhythm section is sprightly with banjoist Basable and turning it into a swiny rhythmic aid. This is a straightforward set with an in-built swing and charm that develops with repeated hearings — JACK HUTTON.



BRUBECK

BRUBECK/MULLIGAN

DAVE BRUBECK-GERRY MULLIGAN: "Blue Roots." Linehouse Blues. Journey. Cross Ties. Broke Blues. Things Ain't What They Used To Be. Myon. Out. Blues Roots. (CBS 6357). Brubeck (pno), Gerry Mulligan (wtd), Jack Six (bass), Fender (bass), Alan Dawson (drs).

YE GODS! I must be getting old, or been listening to too much Radio One, but there is a Brubeck album I actually like. Short

pause while all those regular correspondents who send me pieces of string with which to get knotted, pick themselves up from the Axminster.

I'm just as amazed as you are, particularly as I would never have associated "Blues Roots" with Brubeck, and the intro to "Linehouse" almost confirmed my worst suspicions with its heavy-handed irrelevance. There are some nasty moments on "Journey" when he overdoes his Romantic approach and I am not one hundred per cent happy about the use of "Honky Tonk Piano" — a normal piano with cardboard in the strings — on "Roots". But these are minor criticisms when the man plays excellent piano — particularly on "Cross Ties" which I would nominate as his best solo on record.

Mulligan, of course, may have something to do with it all and he, too, hasn't sounded so revitalised on record for some time. He and Brubeck indulge in a gem of a counterpoint passage on "Broke" and he seems to have forgotten his own clichés.

Full marks too, to Six and particularly, the excellent drumming of Alan Dawson. — BOB DAWBARN.

SONNY STITT

SONNY STITT AND THE TOP BRASS: "Blue Brass Groove." Soul Valley (b), Coquette (s), On A Misty Night (b), Sittie (b), Sea, Sea Rider (s), The Four Ninety (b), Hey Pam (s) (Atlantic Special 590032). (s) — Stitt (alto), Renaudo Jones, Blue Mitchell, Dick Vance (trps), Jimmy Cleveland, Mathew Gee (trnbs), Willie Roll

in brief

■ In his informative sleeve note on DJANGO: DJANGO REINHARDT AND THE QUINTET DU HOT CLUB DE FRANCE (CBS Ream Jazz 52213), Alexis Korner ends up "... A MAN, who in 43 short years, produced more music than most of us could hope to do in four-and-a-half centuries." All the evidence necessary to support this postulation is on these tracks: "Oh, Lady Be Good," "Dinah," "Confessin'," "I Saw Stars," "Tiger Rag," "The Continental," "Blue Drag," "Sweet Sue," "The Sunshine Of Your Smile," "Swannee River." Most Django enthusiasts have had them for years. For younger collectors without them this is an unbelievable bargain at 25s 11d. The man was simply

a genius. With ten fingers his playing would be impossible. With only two good fingers on his left hand, his playing is miraculous. By the way, one Jerry Mengo is responsible here for the worst vocals I've ever heard on record with the exception, of course, of Mick Mulligan's private recording of "Darktown Strutters Ball." — J.H.

■ When LOUIS ARMSTRONG PLAYS W. C. HANDY (CBS Ream Jazz 52047) was released in Britain in the mid-fifties many a brickbat was hurled its way by purist critics who closed their ears to Armstrong after the thirties or early forties. What fools they appear in retrospect. This was, and is, a

magnificent album with 54-year-old Louis playing some of the best jazz of his incomparable career. Accompanied by Trummy Young, Barney Bigard, Billy Kyle, Arvell Shaw, Barrett Deems and Velma Middleton, he tears into the beautiful songs of W. C. Handy — "Loveless Love," "Aunt Hagar's Blues," "Bole Street Blues," "Memphis Blues" — and blows gorgeous toned, crackling horns. What a performance. The quality sags at times when Velma Middleton takes the mike but she has nostalgic moments of humour with Pops which warm the heart and bring back memories. Of you are collecting Armstrong and don't already have this, don't hesitate. — J.H.

RADIO JAZZ

British Standard Time.
FRIDAY (25)
4.30 a.m. J: Jazz Unlimited (Fri, Mon-Thurs). 7.10 p.m. H2: Jazz, 7.30 Q: (3) B1: Jazz On one (Peter Clayton, Alan Skidmore, Benny Green). 9.35: Ray Charles. 12.0 T: New Orleans JR (2) B1a (3) Kai.
SATURDAY (26)
10.30 B1: Jazz Record Requests (Steve Race). 2.35 p.m. H2: Radio Jazz Magazine. 4.15 H2: Blues Power. 6.32 B1: Jazz Club (Sandy Brown and his Gentleman Friends, Humphrey Lyttelton JB, Elkie Brooks). 11.5 A1: Antibes JP. 11.5 J: Jazz. 11.30 No. Wes Montgomery. 12.0 T: New Orleans JP.
SUNDAY (27)
12.0 noon H2: Downtown JB. 12.5 p.m. J: Finch Bandwagon.

4.30 H1: Jazz. 10.0 B1: Mike Raven's R and B Show. 11.0 B1 and 2: Best of Jazz (Humph).
MONDAY (28)
7.30 p.m. Q: Big Band Serenade. 7.45 B1: Just Jazz (Jazz from the Cinema, Alexis Korner). 10.20 E: Kurt Edelhagen Ork. 11.15 A3: Free Jazz. 11.25 H2: Jazz History. 11.30 T: Nat King Cole. 12.0 T: New Orleans JP.
TUESDAY (29)
5.0 p.m. H2: Big Band Beat. 5.25 H2: Jazz. 10.30 V: Jazz Corner. 10.30 Q: Jazz Journal. 11.0 U: Jazz Concert. 11.30 T: Count Basie at the Tropicana. 12.0 T: New Orleans JP.
WEDNESDAY (30)
9.35 p.m. B1: Jazz Workshop (Ray Russell Sextet, Miles King). 9.45 E: Diele Jazz. 10.30 Q: Jazz Club. 10.45 A3: Jimmy

Smith (Hughes Panassie). 11.20 H2: Radio Jazz Magazine. 12.10 T: New Orleans JP (Sarah Vaughan, Armand Hug). 12.15 a.m. E: Jazz Discussion.
THURSDAY (31)
7.3 p.m. H1: Mahalia Jackson. 7.30 E: Intimate Jazz. 12.0: New Orleans JP (Roland Kirk, Olympic and Congo Square Brass Bands).
Programmes subject to change.
KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTÉ. France. 1.429. 2.468. 3.848. B: BBC. 1.247. 2.150/VHF. 3.462/194/198/VHF. E: MDR Hamburg 309/LAY. H: Hilversum 1.402. 2.240. J: AFN 547/344. 12.0. BR: Munich 375/187. Q: HR Frankfurt 508. T: VOA 221. U: Radio Bremen 221. V: Radio Eireann 530.

FOCUS ON FOLK



WATT NICOL: competitive piping at twelve

A FORMER zoologist and an ex-Miss Scotland might at first glance seem an unlikely combination for success on the folk scene but Watt Nicol and his wife Doreen Swann will tell you otherwise.

Watt has emerged as one of the better contemporary songwriters from Scotland to date, with a flair for writing humorous songs, which is not the easiest thing to do.

Last week, Doreen and two backing musicians, John Ballard and Dave Redwood, were in London for a brief club tour and a Country Meets Folk broadcast.

Moody

"We've only been doing three nights," explained Watt when he and his lovely blonde wife Doreen visited the MM offices, en route to a Southern Television date. Watt said that they had enjoyed two of the clubs and found them similar in atmosphere to Scottish folk clubs, but at the third club "we hit the first of the London moody scene. We gave them something creative and all they wanted to do was sit and criticize." Being based in Scotland, Watt and Doreen don't move out of the Northern area much. "We work down as far as Manchester but now we are doing less clubs and more concerts which makes it difficult to come away to do places like London."

Piping

Delving back into the Nicol history, we discover that at the age of five he went in for competitive piping, around villages and highland games of his native North Scotland. Ten years later he swapped bagpipes for exhaust pipes and rode for the Glasgow Tigers speedway team, then he went on to lead a traditional jazz band and while listening to a folk singer during the interval at a jazz

When Miss Scotland met the zoologist

BY TONY WILSON

club, realised "The type of singing I had liked for so long had a category." Watt began singing and playing whistle in folk clubs.

At the same time he qualified as a zoologist and as such began writing for magazines and wrote a regular column in a London daily newspaper, plus having his own television show as Pet Man on children's hour.

Offer

Then came the offer to work as publicity agent and travelling manager for Miss Scotland — which entailed taking her to the Miss Universe contest in America. But the glamorous world of beauty shows was given the old heave-ho by Watt and Doreen.

They eloped to Las Vegas and from there formed a very workable partnership that has paid off both on stage and off. So Watt and Doreen had moved into full time singing. "I used to play guitar when I was younger but when I met Watt I got interested in folksong. I went completely ethnic at one time, but I came back. It's a nice way to make a living."

And make a living they certainly do, with clubs, concerts, television and radio. They are also moving into the variety field too, playing travelling shows around Scotland. Offers too are coming from abroad. At the moment they are considering a Canadian trip and Doreen has been asked to go to Malta.

On the recording front, Watt has cut two albums for Transatlantic "The Bullad Of The Bog" and "Watt Is A Four Letter Word." He has a third coming up, a live album titled "Watt A Night" which he thinks is the best so far. "We use trombones and tubas and all sorts," said Watt. "There are some songs with harmonies from Doreen and John, which compliment the songs, and they have their own solo tracks, too. One of the songs, 'The Queen's Own Cavalry' will either get me jailed or make me lots of money."

Although he writes a great deal of humorous material, Watt writes serious things and love songs. "Sometimes I'm strongly moved by something, particularly the songs I write about Doreen. Other things I write are for effect, the humorous ones. I believe in making people laugh which is the hardest job of all." Watt has a highly pro-

fessional outlook on his work and puts his press relations experience to full use making sure people know where he is performing. "It's paying dividends" he said. Watt also believes in giving value for money in performances and knows just how important this is from both an artists point of view and from a club's side too, because he has organised several successful clubs in Scotland.

"We really sweat when we go on stage. We take our own P.A. and often a week or so before we send the boys ahead to sing a few songs so people know what to expect. It's reached the stage now, where when a club books us, they know they will have a successful night."

Faith

"There are so many people not doing very much for their money, that they have dragged the standard low."

Money isn't Watt's primary concern and he will often play a club for a smaller fee because of the faith shown in him by club earlier on. He also helps his clubs financially and subsidises festivals run by them.

Concluded Watt, "If somebody takes something out of the scene, they should also be prepared to put something back. I think this is a correct professional attitude."

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1/6

FOLK NEWS

BIG LINE-UP FOR TONY BALE BENEFIT NIGHT

THE STRAWBS, Johnny Handie and the High Level Ranters, the Valley Folk, Dave and Toni Arthur, Mervyn Vincent, Tony Rose, Tony Foxworthy, Dave Cooper, Chas Upton and Dave Calderhead will take part in the Tony Bale Benefit Concert at Cecil Sharp House on July 25. Tickets at the door are 7s 6d and there will be a bar.

Tony Bale, a popular singer and active participant in the revival, tragically died of leukemia in May. He was taking part in a medical experiment at Exeter Hospital when he died. He left a wife and five children. The Cecil Sharp House concert is one of a number of fund-raising events held throughout Britain on behalf of his wife and family.

An interesting meeting of minds takes place on Sunday afternoon when Dominic Behan and Ewan MacColl engage in what we hope will be a friendly discussion in a half-hour programme that forms part of Dominic's Behan Abroad television series on London Weekend Television. What is described as a pre-Sidmouth Special takes place at the Chequers Hotel, High West Street, Dorchester, from July 28 to August 2. It is a



CARTHY Festival

It will be transmitted at 1.30 pm. The kind of appetiser for the Sidmouth Folk Festival and taking part are Cyril Tawney, the Yetties and Trevor Corzler who will sing songs from Thomas Hardy's Wessex.

The fifteenth annual Sidmouth Festival begins on August 1 and there is a big line-up for the eight-day festival. Martin Carthy and Dave Swarbrick, the Yetties, Tony Rose, the Orange and Blue Band, with English dance teams such as the Exeter, Manchester, Jockey, Monk-seaton and Burford Grammar School Morris Men, the Kentish Travellers, Exe Valley Dancers and the Minehead Hobby Horse and foreign teams from Israel, Sweden,



DAVE/TONI Benefit concert

Brabant, Ukran, Poland, Germany and Ireland are all taking part. Sponsored by the EFSS, details are available from Cecil Sharp House or 3 Barfield Crescent, Exeter, Devon.

The Peeters Club, Bishopsgate, close for the summer season this Saturday with Magna Carta and re-open on September 6 with the Young Tradition. Al O'Donnell and Sweeney's Men guest the following week. Magna Carta take part in an open-air service at St. Anne's, Wardour Street, this Saturday at 3 pm. During the service at the church, which was destroyed in the 1940 blitz, a modern of St. Anne with the Virgin and Child will be blessed.

The Spinners — thought to be the first folk group to play at the newly built Sea of Tranquility Stadium — appear in more earthy surroundings at the Leas Cliff Hotel, Folkestone, in a council-sponsored concert then go to the George Inn Folk Club, East Meon (Friday), are heard on Country Meets Folk on Saturday and play the last session until September 15, of their club in Liverpool. On July 30 they record a My Kind Of Folk spot for broadcasting on August 6.

Mike and Claire Milner have recorded a dozen tracks for a projected album for release through a major company. Ashley Kozak is at present negotiating a deal. They will feature in a special presentation night at Les Cousins shortly and they recently made a successful appearance at the Troubadour Says Noel Murphy. "They are the most exciting new talent on the folk scene."

Visitors to the seven country music pubs in West and South East London, run by the Griffin Catering Group, are being offered a chance to win a visit to Nashville via New York. The competition is open to all and entry forms are available from any of the pubs. The competition however closes on July 31.

FOCUS ON FOLK

THE TRADITIONALISTS are the underground of the folk scene. Ignored by — and mostly ignoring — the mass media, except when token recordings or broadcasts are made as a sop to the culture vultures, they have an influence far greater than their mere numbers might suggest.

Not that their numbers are that small. Radio One producers may find them unimpressive enough to ignore, but the crowded clubs I've visited out of London in past weeks belie the impression in the capital that the folk scene is on its last legs.

Out of London, it's a mighty vigorous scene indeed. This strong out-of-town base is another reason why the pop establishment finds them so easy to forget, for in that most determinedly provincial of cities, anything that doesn't happen on these gold-paved thoroughfares, right here, before their very eyes, just doesn't happen at all.

Again, like the underground of electronic pop, this folk underground depends less on any sort of star system than on a collective unconscious linking everyone inside it. So the signposts are typical of this new breed of folk traditionalists. In the past seven years, working as individuals, they have built up a considerable reputation throughout the out-of-town clubs which has enabled them to turn professional without having made a single record. Last week they entered a new stage of their joint careers by beginning to work as a duo, opening at a Herga Club cellidiff. This weekend they are at the Essex Festival and next week they record a series of programme inserts for Yorkshire Television.

Robin was the first Dransfield brother to get the folk bug. Like so many eventual traditionalists he began



ROBIN AND BARRY: typical of this new breed of traditionalists

The vigorous folk corpse

BY KARL DALLAS

with American country music, working his way through the Flatt and Scruggs and Johnny Cash songbooks in company with Roger Knowles. The following year, the duo expanded to become the Crimple Mountain Boys, one of the more creative of the bluegrass groups that seemed to spring up all over in 1963 like mushrooms in the night.

Barry joined the group and stayed with them until September 1965, when he went off to Worcester College. At the end of the year he turned professional, but the scene wasn't really ready for him. To be frank, he wasn't really ready, either. I recall hearing him at Harrogate during this period, and though the promise of his talent was evident, he was still too obviously influenced by other performers — notably Martin Carthy — to be able to make it as an individual voice.

Meanwhile, Robin had started singing solo — to such effect that the following year he won the Cambridge Folk Festival prize. Like Barry, his potential was

greater than his actual achievement so far, but already I was struck by the way in which he was working out a valid blend of voice and guitar, largely by treating the guitar as a melodic rather than a harmonic instrument.

For his part, Barry had branched out into fiddle playing and got himself a job in London making harps for Wilfred Smith. This put paid to his musical work. "I was working ten hours a day making musical instruments and after that I had no energy left to play — ironic, really," Barry did try to get something together with an oddy-named band, the North Sea Gas Band, but little came of it.

The experience of instrument construction will come in handy, for he's started making for himself. The first off will be an Irish harp, similar to that the misters used. "He's got so damned good on fiddle, though," says Robin with enthusiasm. "There's going to be a lot of instrumental work, standard jigs, reels and hornpipes with him on fiddle and me on plectrum banjo."

After all, when they have all the centuries of musical folklore to choose from there are not likely to be many individual songs that come from anyone musical era — including our own. The valuable thing about folk songs that are sung by very fine traditionalists however old they may be, is that they make them truly contemporary, which means relevant to our time.

simple with two guitars, wry and an added bass player. Although the songs in themselves are varied and include "The Frooper And The Maid," "Will Be King But Charlie," "Bonnie Brown Maid" and "Willie's Gone to Melville Castle," the style of delivery varies little and this is helped by the use of an echo just a bit too liberally. A pleasant enough album but with a bit more care, one that might have been better. — T.W.

NOEL Murphy is one of the most popular entertainers on the folk scene and if you've seen him in action you'll know that his act is based on his ready wit mixed with song. He is the kind of performer who is at his best with an audience. Consequently in a recording studio something of the essential Murphy is lost and this is shown on his new album "ANOTHER ROUND" (Fontana STL5496). While he comes across well with lighter numbers, the serious songs on this album give the impression that he was trying just a little too hard. Things like "Step It Out Mary," "Dublin Lady" and a couple of Gaelic songs don't really come off. But this is balanced out by the humorous tracks of which there are plenty. "Bridget Hogan" gets a pub-song treatment with jangling piano. "Nancy Whiskey," with some people singing the chorus, captures the atmosphere of Noel's performance more, as do "Waxie's Darg" and "Farmer's Daughter." A couple of instrumental tracks add contrast with a banjo playing bravely not to be humiliated miles from Davey Johnston picking away merrily on "Rakish Paddy" and "Flowers Of Edinburgh." But the track on the album which really sums it all up is the hilarious "Delaney's Donkey."

FOLK ALBUMS

ON his new album "Things I Notice Now" (Elektra EKS 74043), Tom Paxton has reached two significant points in his recording career. The first is the inclusion of Tom's first ever long song, the 15-minute "The Iron Man," and the second is the total use of brass, reeds and strings on backings. "The Iron Man" splits up into sections or movements, yet all intertwined and carrying an anti-war theme. It is one of his most cleverly constructed songs and, with its fine arrangement, works extremely well. The rest of the songs deal with human relationships

Simple honesty and compassion

and there are a couple of love songs — "Wish I Had A Troubadour" and "I Give You The Mornings." Paxton is one of the best writers of contemporary love songs. They are never cloying and have a simple honesty that appeals. "About The Children," and "Things I Notice Now," both deal with love and they are equally effective. Compassion is a strongpoint of his writing as the gentle "All Night Long" shows, with its slight air of despair while "Bishop Coady's Last Request," an up-tempo folk-rocker, looks at unbrotherly love. This set is, as always, with Tom Paxton, interesting, melodic and lyrical. Paxton is probably the best of the American contemporary song-writers around at the moment, certainly one of the most lucid and perceptive. — T.W.

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RED LETTER SERVICE

ONE of the main faults of many groups cutting records — and this applies especially to Scottish and Irish groups, more of whom and the way in to record their English groups — is the predictable and unimaginative choice of material they perform. However Scotland's McCallman's folk trio have avoided this on their latest album "Singers Three" (CBS Inheritance 52699). Their songs are mainly in the traditional vein, apart from Sydney Carter's "Lord Of The Dance" and a pop-folk thing called "Call On Me" by Iain Rankin, which seemed to tumble into all the cliché traps of this kind of song. The McCallmans have a strong vocal harmony sound, which is effective on the unaccompanied "To People Who Have Gardens." The backings for the songs are kept pretty

FOLK FORUM

THURSDAY

AT FOX, ISLINGTON GREEN, N.1 COLIN AND CARRY INTRODUCE DUNEDAN with Mark Smith, Frank Kilgover and Beat Utensil. Kay Rogers, Colin Meadows

"BLACK BULL," High Road, N.20. ROBIN & BARRY DRANSFIELD DENNIS AND VANESSA

FOLK CENTRE, HAMMERSMITH MURPH & SHAGGIS Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park Tube

FRIDAY

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AL STEWART All night 12.7. Very fine American artist. Don't miss!

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JUG TRUST FOLK COURIERS

HAGS HEAD, 205 York Road, Battersea

JOHN TOWNSEND & KEITH CLARK host JOHN TIMPANY

RAILWAY HOTEL, DARFORD JOHNNY SILVO Residents CHAYFOLK

THE ENTERPRISE, Hampstead ROBIN & BARRY DRANSFIELD plus residents. The Folk Encore prize & Terry Gould (Opposite Chalk Farm Stn, 7.30 p.m.)

TOWER HOTEL opposite Watlington Central JUGULAR VEIN

TROUBADOUR, 9.30 BOB & ZOYA

WEDNESDAY cont.

FOLK WORK SHOP, Cobden West Kensington

IRVING BASTIN residents and guests, 9.30 pm Admission 7/-

SURBITON Assembly Rooms DEREK SARBJEAT FOLK TRIO, JOHN FRASER, SOUTHERN RAMBLERS

TAVERN FOLK presents Bob Kennell's Invincible Tenny. Fearworthy, original White Rabbit, Wednesday July 30, 7.30 Railway Tavern, Queens Road, Bookham Hill, Essex

THE HOLY GROUND at 10, verness Place, Baywater W.2 RONNIE CAIRNDOFF introduces

IAN RUSSELL

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NEWS EXTRA



Despite the controversy over Mick Jagger playing Ned Kelly in the film of the famous Australian outlaw, shooting is well under way at Bungendore, New South Wales. Mick — with beard and spiky short haircut — is pictured with new co-star Dianne Craig, who replaced Marianne Faithfull in the film. They are relaxing on the grass during a break in filming.

One day U.S. folk blues festival

MAGIC SAM and his Blues Band, Duke Boy Bonner, Alex Whistlin' Moore, Clifton and Cleveland Chenier, Little John Jackson and Earl Hooker star in the American Folk Blues Festival '69 which will play for one day only in Britain in October.

The blues concert will take place at London's Royal Albert Hall on Friday, October 3, and this is the Festival's only British date in its European tour.



RODEN MAY QUIT

SINGER JESS Roden, who has been with the Alan Bown for 10 years, may quit the group soon, said Alan Bown. "Jess wants to do something different on his own. We are still very good friends and it's up to Jess to decide."

Jess's replacement in the group is expected to be Alan Palmer, a 20-year-old singer from Scarborough who has worked with the Mandrakes group.

Roden's plans are not yet decided.

CHAMBERS CONCERTS

THE CHAMBERS Brothers are to spend at least two weeks on a British concert tour this autumn as part of a three month European trip.

The group, which appeared here successfully earlier this year, arrive in Britain on November 1. They plan to stay until November 14, and may extend the trip.

A new single, titled "Wake Up" and their third album will be released to coincide with their British tour.

JEROME Arnold Band, Gordon Smith, Brett Marvin and the Thunderbolts and Daybreak star in a National Blues Federation event at Richmond Athletic Ground this Saturday.

Patsy MacLean will represent Britain as the BBC entrant at the International Song Festival at Sopot, Poland, from August 21.

Anita Harris, plus deejays Stuart Henry, Jimmy Saville, Tony Prince, Emperor Rosko and Tommy Vance have been invited to attend the Elvis Presley Fan Club Convention at Leicester's De Montfort Hall on Sunday, September 21.

British trio, the Strawbs, will soon have their first album released in the States. Strawbs member Dave Cousins has had one of his songs, "Josephine, For Better Or Worse," recorded by American singer Jack Jones.

After playing a private party this Saturday, Acker Bilk and his band break for a summer holiday. They resume work on August 17, doubling a week at

MORE LPs

Impressive debut album from Blodwyn Pig

BLODWYN PIG: "A Head Rings Out" (Island). Blodwyn Pig have steadily been building up a following with their live appearances and more than confirm their position as one of the best progressive bands around at the moment with this debut album. Their music is a mixture of heavy rock and blues. Jack Lancaster (saxes) is particularly impressive throughout, while Mick Abraham handles the vocals strongly with Andy Pyle (drums) and bassist Ron Berg both laying down a very solid foundation. Throughout, there is contrast which sustains the interest constantly, while the arrangements show a fine maturity. Side one opens with a blasting rocker, "It's Only Love," which has almost a big band sound with Lancaster's saxes double tracked against which he blows a solo on soprano and tenor simultaneously. "Dear Jill," a blues featuring Mick's good slide guitar playing and a nice soprano break from Jack, takes the pace down, then the tempo picks up again for another heavy stomping number "Sing Me A Song That I Know," with some nice riffs on guitar and tenor. "Leave It With Me," showcases some fluent flute from Lancaster with Mick and Ron Berg taking solo spots. Mick's acoustic guitar and Jack's violin provide an interesting combination for Mick's vocal on the bluesy "Change Song." An excellent debut with lots of exciting music. The album has direction and thought and gives a great deal of hope for the future of the often maligned progressive pop scene.



HAVENS: album of early tracks

moving into an unbroken series of segments titled, "When You Love," "Where You Love," "Which Do You Love," with some clapping and shouting from a Fillmore East audience, and returning to "Who Do You Love." This is a nicely put together side with sporadic breaks into electric effects and rhythmic patterns. "Mona" opening side two, is another Diddley-style number. "Maiden Of The Cancer Room" sustains interest with shifting moods, while the long "Calvary" is a dramatic, evocative piece. "Happy Trails," the old Dale Evans cowboy-riding-into-the-sunset number, is played up for all the cliches it contains. A moody, mainly instrumental set which will appeal strongly to those who like head music.

temporary folk. His singing is pleasant and a little reminiscent of Fred Niel, and the backing features Walker's own acoustic, electric guitar, bass, drums, with occasional augmentation from second acoustic guitar, dobro, fiddle, mandolin, piano and organ. This set makes very enjoyable, easy listening, particularly on such low-key numbers as "Little Bird," "Mr Bojangles" and "Broken Toys."

RICHIE HAVENS: "Richie Havens' Record" (Transatlantic / Douglas TRA199). This album was cut in 1963 and 1964 by Richie Havens but the backing tracks were added in 1968. This is not one of Richie's best as he has progressed a long way since he made these recordings. The material is not particularly outstanding and apart from three solo tracks — "Nova's Dove," "Daddy Roll 'Em" and "The Bag I'm In" — the organ-based backings tend to turn the rest of the tracks into a somewhat druggy soul

QUICKSILVER MESSENGER SERVICE: "Happy Trails" (Capitol). Intropective exploration of themes is the general idea on this album from one of America's top underground groups. Side one starts with Bo Diddley's "Who Do You Love," given a heavy rock treatment, then

JERRY JEFF WALKER: "Mr Bojangles" (A&O). The title track of this album was a big hit in the States for Jerry Jeff Walker. He works in a folk-rock bag with the odd sortie into country and con-

set. They certainly do nothing for Richie's singing. Titles include "Babe I'm Leaving," "Chain Gang," "I Hurt Me" and "Do On My Way."

W. C. FIELDS (MCA): The late great American comedian now has a fanatical following who journey to odd parts of the land just to see one of his fabulous films. Here you can get the unique Fields view on many topics, via soundtracks from his films. Some of the material is hilarious — especially "W. Fields — A Man Among Children, Motherhood, Fatherhood And Brotherhood." This will become a collector's piece.

DIONNE WARWICK: "Soulful" (Pye International). Very nice indeed. Dionne obviously got a kick out of singing songs like "Hey Jude" and "I've Been Loving You Too Long." "We Can Work It Out" and "Do Right Woman."

TRIBUTE TO JUDY GARLAND (Capitol). People who want to remember Judy by her best performances should get this. She is in top shape on all these tracks, interpreting her songs with masterful artistry, hitting notes like a dream. Among the sixteen songs you're bound to find a favourite — "You Made Me Love You," "Over," "The Rainbow," "Swanee," "Chicago," "The Trolley Song," "Little Girl Blue," and "Zing! Went The Strings Of My Heart."

BETTY EVERETT: "There'll Come A Time" (MCA). This album is in the Soul Bag series and Betty yells her way through it with answering voices and thumping arrangements. She is a fine singer and puts a lot of feeling into her work. It's just a pity that there's little variation in the treatment of each number. Titles include "You're Falling In Love," "1000 Yesterday," "Hold On," "Take Me" and "The Same Old Me."

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Batley Variety Club and Bradford's Lyceum Club.

Idle Race and Steamhammer will not now be appearing at the National Jazz and Blues Festival at Plumpton, Sussex, on August 9 and 10. Added to the bill on the Sunday evening session are Affinity.

Robin Gibb is to release an instrumental single titled "To Heaven And Back," inspired by the Apollo 11 moon trip. B side is a track from a new musical, Scrooge, written by Robin after his split with the Bee Gees.

Bee Gees, Jeannie C. Riley and Crosby, Stills and Nash have singles released tomorrow (Friday). Bee Gees single is "Don't Forget To Remember" / "The Lord"; Jeannie C. Riley's is "The Rib" / "I'm The Woman"; Crosby, Stills and Nash (former Hollies guitarist Graham Nash) single is "Marrakesh Express" / "Helplessly Hoping."

US singer Salena Jones, opening at the Harlequin Room, Princes Street, for a three-week run of the Edinburgh Festival from August 25, will be filming during her last few days in the Scottish capital. She has a part as a cabaret singer in the Ava

Gardner - Ian McShane film, Tam Lin.

Jody Grind have signed with Transatlantic records and record their first album this week with producer Shel Talmy. Group, featuring Tim Hinkley (organ), Barry Wilson (drums) and Ivan Zagli (lead guitar), appear at the Mid-night Court, at London's Lyceum, tomorrow (Friday). Also appearing are Roy Harper, Election and Liverpool Scene.

Julie Rogers visits the States for the first time in October for cabaret and TV. Irish band, the Freshmen have taped numbers for the Tony Brandon, Dave Cash Special and Terry Wogan radio shows for future transmission.

Blues duo Cliff Charles and Colin Smith appear at the Ball-sall Heath, Birmingham, Festival this Saturday.

Mike d'Abbo's first single since the break of the old Manfred Mann group is likely to be a song he has written with Tony Macaulay.

First single by Cupid's inspiration since their hit, "Yesterday Has Gone" is released tomorrow (Friday). Title is "The Sad Thing." It was produced by Steve "Family Dog" Rowland.

Jimmy Power is fronting the Jack Ansell Sound in the summer show at Brighton Dome.

French singer Nicole Croisille, heard on the soundtrack of the film A Man And A Woman, has been signed for a part in the World War II drama Underground, currently being filmed in Ireland.

Duke Ellington will be playing New York's Rainbow Grill during August.

Karavan band from Leicester play an open-air concert on Peterborough Embankment this Saturday.

Ivies spend a week in Holland and Belgium from August 6 doing concerts and TV promotion on their new continental single, "No Escape."

Midnight Court
(LYCEUM, STRAND, W.C.2)
Midnight-Down

FRIDAY, JULY 25th

**ROY HARPER
ELECTION
LIVERPOOL SCENE
JODY GRIND
CRAB NEBULA LIGHTS
D.J. ANDY DUNKLEY**

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SOUTHALL, MIDDLESEX.
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Aug. 16: AL STEWART
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Aug. 30: CY GRANT

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Sunday, July 27th
BOB KERR'S WHOOPEE BAND
Monday, July 28th
LIONEL GRIGSON/ PETE BURDON SEXTET
WITH ART THEMAN
THE NEW JAZZ REUNION
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Blues Night
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Saturday, July 26th
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Sunday, July 27th
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HIGH ROAD, NORTH FINCHLEY
HAROLD McNAIR
NEXT WEEK:
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"WHITTINGTON," PINNER:
ALEX WELSH.

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Green Man, Blackheath.
BLUES LOFT, HIGH WYCOMBE
SAM APPLE PIE

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TOFTS, FOLKESTONE, Grace Hill
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BOB HARLEY'S Dismalanders, The Swan, Fulham Broadway.

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New Era Jazz Band, Lunchtime session.

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ANGEL ROAD, EDMONTON
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HOUNSLOW ARTS LAB
THE EDGAR BROUGHTON BAND
DAVE COUSINS; TOM BROWNE
White Bear, Kingsley Rd, Hounslow
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RESURRECTION CLUB
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JOHN DRUMMER
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THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Road, Leytonstone.
THE STAR, CROYDON
THE EGG
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AT PLOUGH, STOCKWELL, SW9
MIKE WILSON DUO
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Eggy Ley, Elm Park Hotel.
"GEORGE," MORDEN: KEN COLYER.

WELWYN GDN. CITY CHERRY TREE
SAM APPLE PIE
WEDNESDAY
BLACKBOTTOM STOMPERS, Greenman, Blackheath.
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Wednesday, July 30th
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WITH THE STAN TRACEY TRIO
Admission 12/6
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BARNES BRIDGE, PRO 5241
Resident Trio
TONY LEE, TONY MANN, TONY ARCHER
Tuesday, Wednesday and Thursday
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Saturday, July 26th, Lunchtime
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Evening
RONNIE ROSS
Sunday, July 27th, Lunchtime
A GUEST
Evening
TOMMY RIDDLE
Monday, 28th
TUBBY HAYES QUARTET
Tuesday, July 29th
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Wednesday, July 30th
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 Fender Stratocaster, cherry, nice £85
 Fender Stratocaster, blue, superb £145
 Fender Original Telecaster Bass £145
 Fender Telecaster, maple neck £125
 Fender Telecaster, white, immac. £100
 Fender Mustang, blond, open, nice £75
 Epiphone Casino, Silver, very good £115
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 Rickenbacker, 1x12, 3 P.W. good £100

AMPLIFICATION

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 Fender Telecaster, white £90
 Grimsbow 0530 Les Paul copy £95
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 Gretsch Chet Atkins, hollow body £95
 Hohner Vertibone, rose £35

SECONDHAND BASS GUITARS

Gibson Ebo, cherry red, nice £105
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When will Salty Dog have its day?

HOW LONG must one of the greatest groups of our time wait for the acknowledgement of the fickle British record buying public? Procol Harum, since their phenomenal rise to fame with "A Whiter Shade Of Pale," have been ignored.

Their latest album "A Salty Dog" is surely the epitome of the current popular music scene, combining influences from all fields of music to produce such great tracks as "The Devil Came From Kansas," "Boredom" and the title track.

Much of the blame for the failure of records by such groups as Procol Harum must go to Radio One.

PLUGGED

Since the demise of the pirates it seems that only records plugged incessantly by the BBC stand a chance of making the charts while far better records never get off the ground.

This can only be righted by the introduction of a commercial radio station,

but meanwhile I appeal to all record buyers to listen to Procol Harum and go out and buy it. — **ALAN WHITE**, Berwick-Upon-Tweed, Northumberland.

mailbag

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

I DISAGREE with Brian Slater's opinion of Thunderclap Newman. It is impossible to hail a group as "revolutionary" on the strength of a couple of appearances on Top Of The Pops and one rather boring hit single with a weak vocal and trite words.

Perhaps in time Thunderclap will become something to shout about, but not yet. — **SUSAN MANLEY**, London NW2.

SHOCKED

I WAS SHOCKED to read in Mailbag that Miss Theaker believes drummer Jim Black is second to none in America. Hasn't she ever heard of Buddy Rich? — **P. HALLYARD**, London SE27.

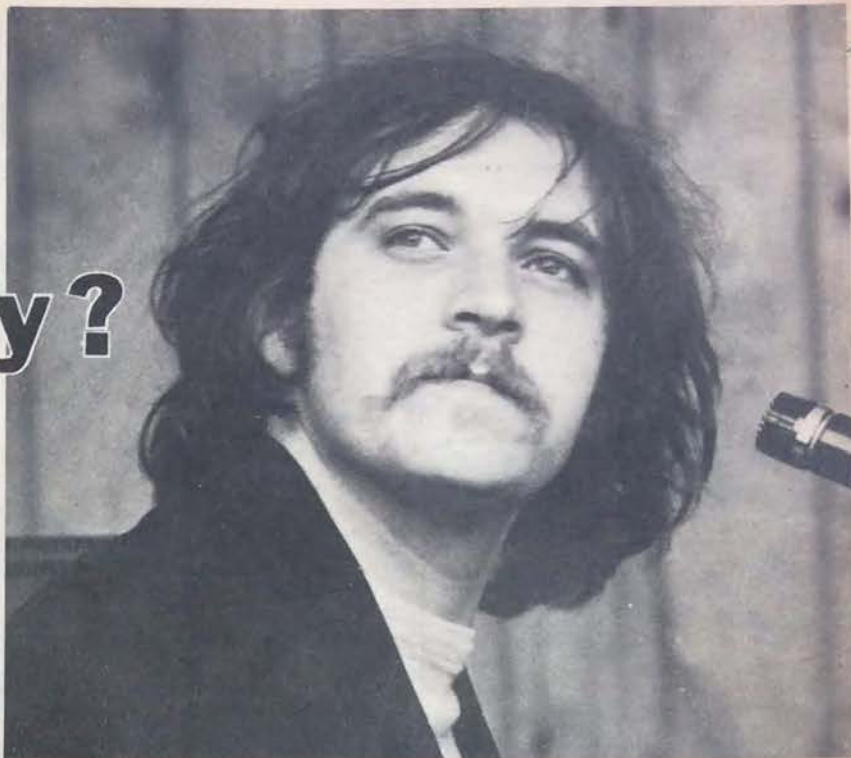
I HOPE that this year's jazz and Blues Festival, which promises to attract more people than last year, will be better organised.

An efficient propaganda campaign has been launched to advertise the festival. Let's hope the rest of the organisation is as good. — **MICHAEL CHALMERS**, Chesterfield.

JAZZ

WHY IS JAZZ still mentioned in the title of the annual pop and blues festival? Armed with a microscope I looked for the great jazz names in this year's shindig.

All I found was Chris Barber (more rock, R&B than jazz these days), John Surman (on his blues kick?) and Keith Tippett.



GARY BROOKER: epitome of current popular music

to admit it. — **PATRICK PASSOS**, Epsom, Surrey.

I WAS DISGUSTED to see so much space given to the Rolling Stones in your paper and so little to the winners of the Montreaux Festival — the Alan Skidmore Quintet, real musicians and true ambassadors of Britain. — **ROSE SMITH**, Allestree, Derby.

● We published a comprehensive article on Alan Skidmore in the MM dated July 12.

SAMPLERS

FOLLOWING the recent tragedy, what better tribute could there be to Martin Lamble than for Fairport Convention's latest single to become a success, chart-wise, introducing the group to a large audience.

Perhaps the same sentiment could be echoed by massive sales of the Stones record. — **T. O'SULLIVAN**, Tile Hill North, Coventry.

WHAT A SHAME EMI have not adopted the policy of the other major record companies and issued bargain priced sampler LP's.

I am sure there are many people who would welcome such a Tama or Stax album. — **COLIN FENN**, Cuffley, Herts.
● LP Winner

MILLER

DUE TO the success of the Syd Lawrence Orchestra in reviving the Glenn Miller sound, I am forming an 18-piece orchestra with a similar policy in Southend and would like to hear from local musicians interested in joining. — **J. GRAHAM**, 76 Newington Avenue, Southend.

SINCE OCTOBER I've been waiting patiently for news of the late Skip Bifferty and now two of them at least have re-emerged with some of Happy Magazine to form Griffin.

With the creative talents of Graham Bell and Colin Gibson, they can't fail. — **M. NORWOOD**, Droitwich, Worcs.



BARBER more rock than jazz

Own up, it's an out and out pop festival but the organisers are too ashamed

POP AIN'T ROCK, MAN



JERRY LEE

I AM absolutely sick of reading letters like Miek Harvey's (July 12). I wish these people would not refer to such groups as Fleetwood Mac and Liverpool Scene as being rock and roll groups.

If they have ever listened to any good rock and roll performers like Charlie Feathers, Micky Gilley or Jerry Lee Lewis, they would not refer to these pop groups as rock and roll groups. — **ROCKING LES**, London W14.

Folk supergroup

SO DAVE SWARBRICK is joining Fairport. Sandy Denny was a well known folk singer before she joined them; perhaps this will mean that Fairport will become Britain's first super "folk" group. — **CHRIS DRINKWATER**, Harrow, Middx.

ADRIAN HENRI is the world's greatest supergroup. — **EAMON CARR**, Dublin, Ireland.

JUST WHAT was Mike Raven going on about? His comments in Blind Date were comical. — **S. RAEBURN**, London N3.

record I suggest he listen a little harder to this brilliant musician.

As far as Freddie King being a one number man, what about "Sen-sa-shun," "Stumble" and "Driving Sideways." Need I say more? — **S. RAEBURN**, London N3.

SHELLEY PAUL

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