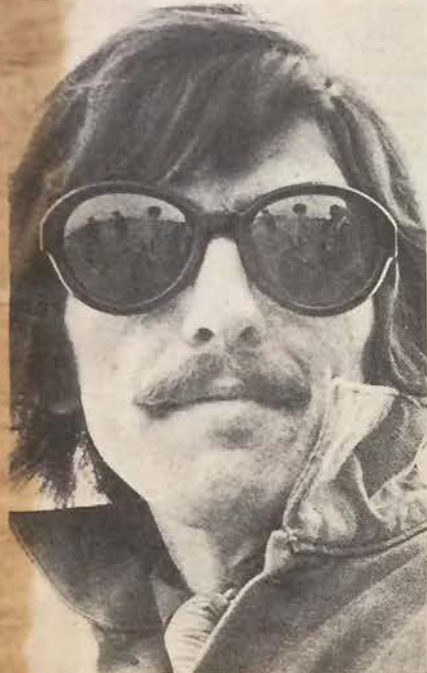


Melody Maker

AUGUST 30, 1969

1s weekly

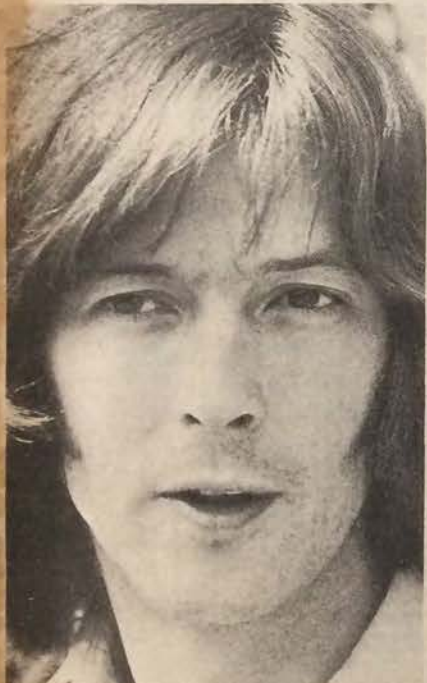
DYLAN, STONES, GEORGE HARRISON, BLIND FAITH — SUPERSESSION AT ISLE OF WIGHT



GEORGE HARRISON: 'like to take part.'



BOB DYLAN: if he approves



ERIC CLAPTON: from Honolulu



KEITH RICHARD: yacht off Island

AT ISLE OF WIGHT

'If Bob approves'

THE supergroup to end all supergroups — George Harrison, Rolling Stones, Blind Faith and Bob Dylan on stage together — could be the grand finale to this weekend's Isle of Wight Festival.

A spokesman for the Festival told the MM: "George Harrison has been in touch with Bert Block, of Dylan's management office, saying he would like to take part in a session with Dylan — with Dylan's approval, of course.

"Blind Faith are flying in from Honolulu after asking if they could appear too. And Jack Bruce has also said he would be ready and willing to join them all on stage."

The Rolling Stones — who, except for Mick Jagger, who is now filming in Australia — are staying on Keith Richard's yacht off the Island, and it is understood they also have expressed a wish to take the stage with Dylan after his performance.

Bob Dylan did not arrive last Thursday, as previously announced, but flew into London on Monday night (25) and travelled directly to the island where his backing group, the Band, are already rehearsing.

By Monday, over 500 fans were already camping on the Festival site — including American students who had built a wooden hut and named it "Desolation Row," after the Dylan song.

The Festival site has now been doubled in size and the organisers, Fiery Creations, say that tickets will now be on sale at the Festival gate. There is sufficient room to ensure that none wishing to go to the Festival need be disappointed.

TV and radio crews from all over the Continent are heading for the Isle of Wight and Sweden, France and Germany are among those who will be carrying the music live.

**FULL FESTIVAL GUIDE
— SEE CENTRE PAGES**



Gentle Jack Bruce

page 5



Audience with King James

page 17

CONTEMPORARY CLASSICS STARTS ON **PAGE 16**

Melody Maker POP 30

- | | | |
|---------|-----------------------------------|---|
| 1 (5) | IN THE YEAR 2525 | Zager and Evans, RCA |
| 2 (1) | HONKY TONK WOMAN | Rolling Stones, Decca |
| 3 (3) | MY CHERIE AMOUR | Stevie Wonder, Tamla Motown |
| 4 (2) | SAVED BY THE BELL | Robin Gibb, Polydor |
| 5 (4) | MAKE ME AN ISLAND | Joe Dolan, Pye |
| 6 (11) | TOO BUSY THINKING ABOUT MY BABY | Marvin Gaye, Tamla Motown |
| 7 (13) | VIVA BOBBY JOE | Equals, President |
| 8 (8) | EARLY IN THE MORNING | Vanity Fare, Page One |
| 9 (7) | CONVERSATIONS | Cilla Black, Parlophone |
| 10 (14) | CURLY | Move, Regal Zonophone |
| 11 (30) | DON'T FORGET TO REMEMBER | Bee Gees, Polydor |
| 12 (9) | GOODNIGHT MIDNIGHT | Clodagh Rodgers, RCA |
| 13 (6) | GIVE PEACE A CHANCE | Plastic Ono Band, Apple |
| 14 (28) | BAD MOON RISING | Creedence Clearwater Revival, Liberty |
| 15 (12) | BRINGING ON BACK THE GOOD TIMES | Love Affair, CBS |
| 16 (21) | NATURAL BORN BUGIE | Humble Pie, Immediate |
| 17 (10) | IN THE GHETTO | Elvis Presley, RCA |
| 18 (22) | JE T'AIME MOI NON PLUS | Jane Birkin and Serge Gainsbourg, Fontana |
| 19 (16) | WET DREAM | Max Romeo, Unity |
| 20 (15) | I CAN SING A RAINBOW/LOVE IS BLUE | Dells, Chess |
| 21 (29) | GOOD MORNING STARSHINE | Oliver, CBS |
| 22 (19) | SI TU DOIS PARTIR | Fairport Convention, Island |
| 23 (17) | BABY MAKE IT SOON | Marmalade, CBS |
| 24 (20) | PEACEFUL | Georgie Fame, CBS |
| 25 (—) | I'M A BETTER MAN | Engelbert Humperdinck, Decca |
| 26 (18) | IT MEK | Desmond Dekker, Pyramid |
| 27 (25) | WHEN TWO WORLDS COLLIDE | Jim Reeves, RCA |
| 28 (—) | CLOUD 9 | Temptations, Tamla Motown |
| 29 (24) | BARABAJAGAL | Donovan and Jeff Beck, Pye |
| 30 (22) | THAT'S THE WAY GOD PLANNED IT | Billy Preston, Apple |

POP 30 PUBLISHERS

- | |
|--|
| 1 Essex, 2 Mirage, 3 Jobete/Carlin, 4 Saheret, 5 Shaftesbury, 6 Jobete/Cutrin, 7 Grant, 8 Lowery, 9 Cookaway, 10 Essex Music International, 11 Ahigall, 12 Lowery, 13 Northern Songs, 14 Burlington 15 Javid Music, 16 Immediate, 17 Carlin, 18 Shapiro Bernstein, 19 Beverley, 20 Mark VII/Croma, 21 United Artists, 22 Blossom, 23 Welbeck/Schroeder, 24 Apple, 25 Blue Sea/Jac, 26 Blue Mountain, 27 Burlington, 28 Jobete/Carlin, 29 Southern, 30 Apple. |
|--|

u.s. top ten

- As listed by "Billboard"
- | | | |
|--------|---------------------------------|--|
| 1 (1) | HONKY TONK WOMAN | Rolling Stones (London) |
| 2 (2) | A BOY NAMED SUE | Johnny Cash (Columbia) |
| 3 (-) | SUGAR SUGAR | The Archies (Calendar) |
| 4 (6) | PUT A LITTLE LOVE IN YOUR HEART | Jackie De Shannon (Imperial) |
| 5 (4) | SWEET CAROLINE | Neil Diamond (Uni) |
| 6 (9) | GET TOGETHER | Young Bloods (RCA) |
| 7 (7) | GREEN RIVER | Creedence Clearwater Revival (Fantasy) |
| 8 (5) | IN THE YEAR 2525 | Zager and Evans (RCA) |
| 9 (-) | LAY LADY LAY | Bob Dylan (Columbia) |
| 10 (3) | CRYSTAL BLUE PERSUASION | Tommy James and the Shondells (Route 66) |

top twenty albums

- | | | |
|---------|----------------------------|-----------------------------------|
| 1 (1) | STAND UP | Jethro Tull, Island |
| 2 (2) | 2001 | Soundtrack, MGM |
| 3 (4) | FROM ELVIS IN MEMPHIS | Elvis Presley, RCA |
| 4 (5) | HAIR | London Cast, Polydor |
| 5 (7) | OLIVER | Soundtrack, RCA |
| 6 (3) | ACCORDING TO MY HEART | Jim Reeves, RCA |
| 7 (8) | THIS IS TOM JONES | Tom Jones, Decca |
| 8 (6) | FLAMING STAR | Elvis Presley, RCA |
| 9 (11) | BEST OF CLIFF | Cliff Richard, Columbia |
| 10 (9) | LED ZEPPELIN | Led Zepplin, Atlantic |
| 11 (12) | UNHALFBRIKING | Fairport Convention, Island |
| 12 (10) | AHEAD RING OUT | Blodwyn Pig, Island |
| 13 (14) | LOOKING BACK | John Mayall, Decca |
| 14 (13) | BEST OF GLENN MILLER | Glenn Miller, RCA |
| 15 (20) | THE SOUND OF MUSIC | Soundtrack, RCA |
| 16 (—) | JOHNNY CASH AT SAN QUENTIN | Johnny Cash, CBS |
| 17 (19) | WORLD OF VAL DOONICAN | Val Doonican, Decca |
| 18 (—) | CROSBY, STILLS AND NASH | Crosby, Stills and Nash, Atlantic |
| 19 (16) | NASHVILLE SKYLINE | Bob Dylan, CBS |
| 20 (—) | AS SAFE AS YESTERDAY IS | Humble Pie, Immediate |

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NEW YORK RADIO BAN FOR TEN YEARS AFTER

A TRACK from Ten Years After's new album, "Ssssh," has been banned by a New York radio station, WNEW-FM.

The track considered "offensive" is "I Wanna Little Schoolgirl," an old Sonny Boy Williamson song which contains the line "Schoolgirl, I wanna ball you."

Audiences

The audiences on TYA's current American tour have been singing the offending line along with the group, and the album is already rising up the U.S. charts.

A spokesman for TYA's British management, Chrysalis, commented: "We are having a meeting with Decca this week to discuss the release of the record, which should be out in Britain at the end of September."

"We don't foresee any trouble over here with the song in question."

One London shop which stocks imported albums is reported to have sold more than 1,000 copies of "Ssssh" in two weeks.

HOLLIES SINGLE

THE NEXT Hollies' single is to be an American song, "He Ain't Heavy — He's My Brother," released on September 19. It runs for four minutes 12 seconds.

The group are recording it in French, Italian and Spanish as well as English.

They fly to Finland tomorrow (Friday) for TV and a concert. They then play a concert in Basle, Switzerland (31), TV in Zurich (September 1), Stuttgart Music Festival and TV (3 and 4) and then return to England to line up TV and radio dates to tie in with the single.

During September, the Hollies will complete an album for release before Christmas and on September 26 and 27 they go to Belgium for TV and concert dates.

JETHRO FOR STATES

JETHRO TULL return to America for the third time this year on November 1, for a tour lasting until December 8.

After the tour they return to Britain for a holiday until January 1.

Terry Reid has joined the bill of Jethro's British tour, which begins on September 25 at Newcastle City Hall.

Jethro are currently in the studios cutting tracks for their new single and album. No titles are yet decided.

BRITISH TRIPS OFF

CANNED HEAT and Creedence Clearwater Revival have both had to postpone British trips owing to heavy U.S. commitments.

Canned Heat, who were coming here in September for a tour, will not now arrive until the end of the year. Creedence Clearwater should be here in January.

A personnel change in Canned Heat brings in Harvey Mandel in place of Henry Vestine, who is forming his own group to be recorded by Liberty.

The group's new single and EP are out on September 5.

NO BRITISH CONCERTS FOR ARETHA

ARETHA FRANKLIN will definitely not be visiting Britain for concerts this year.

A spokesman for the Arthur Howes office, who had hoped to bring her over for an Albert Hall concert in November said this week: "We received a cable from her manager telling us that she was tied up in the States and would not be able to come to Europe this year."

"We were hoping to get her for a tour of Europe after her Albert Hall show, but it looks as though we shall have to wait until after Christmas."



TEN YEARS AFTER: "I Wanna Little Schoolgirl" considered "offensive"

Wein reprieves rock at Newport



BECK



JETHRO

DESPITE TROUBLE at this year's Newport Jazz Festival, when thousands of rock fans invaded the town, festival organiser George Wein will feature rock groups at next year's Newport.

Wein told Melody Maker in New York last week, "It's not valid to have a music festival without rock but next year it will be more balanced, edited more carefully."

Wein said that he thought this year's Newport Jazz Festival was the most successful of all the music festivals. This year was the first time rock groups had been invited to appear, among them British groups Ten Years After, Jethro Tull and Jeff Beck.



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REGGAE HOT 20

1 (2)	WET DREAM	Max Romeo
2 (1)	HOW LONG WILL IT TAKE	For Kelly
3 (3)	WHAT AM I TO DO	Tony Hunt
4 (7)	SEND ME SOME LOVING	Demico Morgan
5 (6)	PEYTON PLACE	Donald Lee
6 (5)	JUST ONCE IN MY LIFE	Emmel Wittes
7 (15)	SLIP AWAY	Freddie
8 (8)	MY WHOLE WORLD IS FALLING DOWN	Kan Porter
9 (18)	IF IT DON'T WORK OUT	Pat Kelly
10 (4)	THROW ME CORN	Whinney Shaw
11 (11)	SOMEBODY TO LOVE	Sam Smith
12 (19)	MAN ON MOON	Demico Morgan
13 (10)	STRANGE WHISPERING	The West Indians
14 (13)	HOLD DOWN	The Troggators
15 (27)	BAFF BOOM	The Tempos
16 (12)	FACTS OF LIFE	The Madlax
17 (20)	SAVE THE LAST DANCE	Clayton Allen
18 (30)	WANTED	Rabo Dier
19 (16)	TOO EXPERIENCE	Winston Francis
20 (23)	SOCK IT TO ME SOUL BROTHER	Bill Mose

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JOHNNY NASH, Desmond Dekker and Max Romeo head a mammoth bill of blue-beat stars appearing at a festival of Caribbean music at the Empire Pool, Wembley, on September 21.

Nash, Dekker and Romeo have all had hits in Britain this year and top the bill of this first-ever Caribbean Music Festival. Other acts booked to date include Derrick Morgan, Jackie Edwards, The Skatellites, Root and Jenny Jackson, Prince Buster, Jimmy James and The Vagabonds, Millie Small, Mohawks, Pat Kelly, Joyce Bond Revue and Black Velvet.

Ronnie Jones of the Clayman Agency who are promoting the charity concert for Wimbledon Round Table, said five extra acts have yet to be booked. There will be steel bands and West Indian stalls. The show will be emceed by Count Prince Miller who will also be singing.

"This is the first ever festival of its kind in Britain and features the biggest names in blue beat," said Ronnie Jones.

DEE IN CABARET

DAVE DEE, who will split from Dozy, Beaky, Mick and Tich at the end of September, begins his solo career with a week of cabaret at the Fiesta, Stockton and the Excel, Middlesbrough starting on September 13.

The last album by the "old" group will be released in mid-September, and the rest of the group will be known after the split as D. B. M. and T.

They are currently recording their first single release, and debut without Dave in a tour of Germany and Holland from September 17-19.

FLOYD'S DOUBLE LP

PINK FLOYD's first double album, "Ummagumma," is to be released on EMI's Harvest label at the end of September.

The first of the two albums was recorded during live concerts in Manchester and Birmingham. The second comprises completely new material and is divided into four parts, each featuring a member of the group.

CONLEY TOUR CHANGE

ARTHUR CONLEY's British tour has been extended for an extra two weeks and will now last from November 7 until December 14.

The tour opens on November 7 when he doubles the Royal, Tottenham, and Oscar's, Ilford. Other dates set so far

include: Dastable and London's Cue Club (8), Crewe and Wellington (9), Grimsby (10), Nottingham (11), Southampton (12), Glasgow (14), Boston (15), Shoen (16), Margate (22), London's Crystal Palace Hotel (23), Purley (24), Bristol (25), Birmingham (26), Nelson and Manchester (28), Stevenage (30) and Worthing (December 4).

During the tour he will visit the Continent for dates in Paris (November 17), Germany (20 and 21) and Holland (28).

CHAMBERS TRIP OFF

THE CHAMBERS Brothers have had to cancel their return visit to England this year because of a delay in completing their new album.

They were due to come back to England this autumn as part of a European tour but this has now been put back.

The group, who have a new single "Wake Up" now on release, will tour Europe next year and will visit England some time during January 4 to March 30.

THUNDERCLAP SINGLE

THUNDERCLAP NEWMAN now down to a trio following the recent departure of drummer Jack McCullough and bass-guitarist Jim Pitman-Avey to form their own group — will have a new single out in six to eight weeks' time.

The group, who topped the MM chart with "Something In The Air," have recorded several tracks under the supervision of Pete Townshend, and the new single is likely to be chosen from these.

BACHARACH DUE IN

COMPOSER BURT Bacharach flies into London on September 10 to audition for and rehearse his musical Promises Promises. He stays until October 4.

PAUL JOINS BELL

EX-MANFRED Mann singer Paul Jones has switched labels from EMI to Bell, and his first single is being produced by Mickie Most. Paul is currently starring as an actor in the play Conduct Unbecoming at the Queen's Theatre, London.



JOHNNY NASH: among the blue-beat stars

EQUALS PLAN TWO-WEEK U.S. TRIP

THE EQUALS, whose "Viva Bobby Joe" reached number seven in the Pop 30 this week, are planning a two-week American trip for October.

They expect to leave for the States on October 3 and spend a week in New York, followed by a week on the West Coast. They will be doing TV and radio appearances and, possibly, two cabaret dates in Los Angeles.

The group's Australian tour has now been set to start on January 7 and will last three weeks. They may then go on to Japan.

Next Monday (September 1), the group will be making a five-minute promotional film in London's West End. The following day they start work on a new LP for early December release.

GOLDBERG DIES

TOP JAZZ guitarist and sessionman Dave Goldberg died suddenly in London last Thursday (21). He was visiting the home of drummer Ronnie Stephenson.

Goldberg, who was 47, was a long-time member of the Jack Parnell ATV orchestra. For a tribute to the guitarist turn to page 10.

KEITH MOON BREAKS FOOT IN FALL

WHO MISS ESSEX DATE

THE WHO were forced to cancel their performance at a marquee in Grays, Essex, last week after drummer Keith Moon broke his foot when he fell down a flight of stairs at his home.

The group went to the venue to apologise for not being able to play.

Moon's foot is in plaster, but as the group have no further bookings until their tour of America in early October there will be no more cancellations.

The group's agent, Brian Sommerville, told the MM that there may be a new Who single in September. Three or four titles are being considered, including a

WHO MISS ESSEX DATE

couple of tracks from their opera "Tommy," but no decisions have yet been made.

ROOSTER AT MOTHERS

ATOMIC ROOSTER, the group featuring Vincent Crane and Carl Palmer, formerly with the Crazy World of Arthur Brown, are to appear at Mothers, the Birmingham blues and progressive pop club. They will be there with Hard Meat on Sunday, September 28.

Also set for a date at Mothers are Iron Butter-

WHO MISS ESSEX DATE

fly, the American West Coast group, who will be making their only Midlands appearance at the Erdington club on Sunday, September 14.

Other September attractions at Mothers include Deviants (3), Fat Mattress (7), Taste (13), Aynsley Dunbar Retaliation (20), Bonzo Dog Band (21), and Election (26).

BOND AUDITIONING

GRAHAM BOND is currently holding auditions for his new

group, the Graham Bond Initiation. Already signed is Jamaican dancer Diane Stuart, who is Collaborating with Graham in writing songs for the group.

Graham who has been out of Britain for 20 months, is to star in a "Welcome Home" concert at the Royal Albert Hall on October 17. Set for the bill so far are Tuesdays Children.

GROOVE TO RETURN

RICHARD "GROOVE" Holmes, who recently completed a successful season at Ronnie Scott's Club, is likely to play a return engagement next March.



BRUCE concepts

No new group for Jack Bruce

CONTRARY to the many rumours which have been floating around, Jack Bruce will definitely not be forming a permanent group in the future.

He plans to get together the men who were on his "Songs For A Tailor" album to do the soundtrack for the film Bruce is making with Tony Palmer, and the same personnel will play a couple of concerts in America, possibly in late October or early November, and a British concert later.

The exact dates depend on the availability of the men involved, who include drummer Jon Hiseman, tenorists Dick Heckstall-Smith and Art Themen, and trumpeter Harold Beckett. George Harrison will definitely not be playing with the band, says Bruce's management. (SEE PAGE 5)

COUNTRY STARS TOUR

COUNTRY AND Western stars Chet Atkins, George Hamilton IV, Skeeter Davis, Briny Bary, Nat Stuckey, Connie Smith, the Hillsideers and Country Fever are to appear in Britain during a European tour starting at the end of October.

Meehan's 'lost' record released this week

A SINGLE by Keith Meehan, brother of ex-Shadow Tony Meehan, is released this week on the Marmalade label — after being "lost" for more than a year.

"The single should have been released last year," said a spokesman for Marmalade, "but the tape was left in someone's briefcase and it was forgotten."

However as soon as it was found, it was decided that it should be put out immediately.

Called "Darkness Of My Life," it was produced under the supervision of Tony Meehan.



TONY helped his brother

from his new "Love Man" album.

Next week sees the release of "Take Me To The Water" by Julie Driscoll and Brian Auger, from their "Streetnoise" LP on Marmalade; "Where Did My Baby Go" by Paul Butterfield on Elektra; and "Hey Daddy" by Gary Farr, on Marmalade.

ARE YOU SAMSON

INSP004

CHICKEN SHACK PLAY ALBERT HALL CONCERT

CHICKEN SHACK have booked the Albert Hall for a concert in March next year.

They plan to feature a 12-15 piece brass and reed section with the group, and if the experiment is successful they will add horns to the band on a permanent basis.

The group have delayed their U.S. tour, due to start today (Friday), by about 10 days in order to promote their new single, "Tears In The Wind," in Britain.

SAVOY BROWN RETURN

SAVOY BROWN return from the States on September 21 to take part in Jethro Tull's British tour.

Their current American hit album, "On Step Further," will be released in Britain on September 25 to coincide with the tour, and following this they go into the studios to cut their fifth LP.

The group return to America in December for their third Stateside trip this year.

RONNIE'S CHARITY

A SUM OF £1,510 — ten pounds over the target — was raised by the charity show at Ronnie Scott's on Sunday (17) to provide funds for the purchase of a lung machine for the Great Ormond Street children's hospital, London.

Among those who gave their services to the charity were Johnny Dankworth and Cleo Laine, guitarist John Williams, U.S. singer Marian Montgomery, the Affinity, Gordon Beck Trio and actors Barbara Jefford, Patrick Wymark and John Neville.

The sum raised has been handed over to one of the hospital's surgeons.

The Thad Jones-Mel Lewis Big Band arrived in London on Sunday night and began a one-week engagement at the Scott Club on Monday. Advance bookings for the opening night broke all records for the club. The Elvin Jones Trio follows the Big Band into the club on Monday, September 1.

CILLA OPENS ON BBC1

THE FIRST show of Cilla Black's third BBC-TV series will be screened during the initial week of BBC1 colour transmission in mid-November.

Cilla will be starring in six, 30-minute shows, all in colour. No guests have yet been announced.

KINKS' POP OPERA

THE KINKS' pop-opera album, "Arthur — Or The Rise And Fall Of The British Empire," will be released in America on September 28 to tie in with their eight-week U.S. tour which commences at New York's Fillmore East on October 17.

The release of "Arthur" will be delayed in Britain for a month to coincide with the screening of the opera by Granada TV.

However Pye are issuing "Shangri La," a single taken from the LP, as the Kinks' next British single on September 12.

ZAGER AND EVANS TO RETURN HERE

ZAGER AND EVANS, the American duo who's space-age hit "In The Year 2525" jumped to the number one spot in the MM chart this week, are expected to return to Britain before the end of the year for television and concert appearances.

No dates have yet been fixed for their return. With British sales of their hit now heading for the quarter million mark, RCA are now rushing releasing an album of the same title.

It is hoped that the album will be released early next month. "In The Year 2525" has now sold over one and a half million copies in America.

It was knocked from the number one spot in the American charts by Britain's Rolling Stones, with "Honky Tonk Woman."

PENTANGLE SONG

THE PENTANGLE will feature the song from their next single in their programme at the Isle of Wight Music Festival this weekend.

Titled "The Theme From Take Three Girls," it was commissioned by BBC1 for the first colour drama series to be seen on that channel in November.

The single will be released to coincide with the group's next major British tour, which



LYLOYD: three Listen members

Charles Lloyd forms combo in San Francisco

THREE MEMBERS of an avant garde jazz sextet, a 11-d Listen have joined a new combo formed by Charles Lloyd in San Francisco. They are Mike Cohen (pno), Kenny Jenkins (bass) and Jim Zilro (drs).

THE Mel Lewis

Thad Jones and Mark Murphy, current attractions at the Ronnie Scott Club, star at Birmingham's Opposite Lock Club on Bank Holiday Monday (September 1). Other jazz bookings at the Lock include the Roy Budd Trio (3 and 4), Humphrey Lyttelton (23), Ben Webster (October 30), Maynard Ferguson Big Band with Salena Jones and Mark Murphy (November 10).

JOHN SURMAN flies to Cologne to record with the Kenny Clarke-Francy Boland Band next week. Surman is currently fronting John Taylor (pno), Harry Miller (bass) and Tony Oxley (drs) at Ronnie Scott's, on the same bill as the Jones-Lewis band.

JAZZ poet Ted Joans shares the stand with the Chris McGregor Band next Monday (September 1) at London's 100 Club. . . . The Mike Westbrook group plays the Three Tuns, Beckenham, today (Thursday) and London's Kensington Hotel on Saturday (30).

VETERAN trumpeter Max Kaminsky is leading a new group at Jimmy Ryan's New York club. He is fronting Joe Muranyi (clt), Marshall Brown (tmb), Bobby Pratt (pno) and the 71-year-old Zutty Singleton (drs).

DRUMMER Jack "The Bear" Parker has died in New York. He recorded in the 1940s with, among others, Don Byas, Hot Lips Page, Eddie Heywood, Cliff Jackson, Mary Lou Williams and Pete Johnson and frequently jammed with Charlie Parker and Lester Young.

ACKER BILK's band play the Open Air Theatre in Bishop's Park, Fulham, tonight (Thursday) and then go west for dates at Bristol's Old Granary (tomorrow), a private dance at Longport (Saturday) and a concert in Weymouth (Sunday).

TENORIST - flautist Bob Downes goes to Germany next month for a concert in Bremen and TV and radio work. His Open Music will be resident at the new Art And Music Gallery which opens in London's Seymour Place on September 12.

RAY RUSSELL leads a quartet at London's Queen Mary's College on October 2 and a group, featuring tenorist Lyn Dobson, at Ronnie Scott's Upstairs Room from October 6 to 9.

JAZZ NEWS



BY BOB DAWBARN

CLARINETTIST Bill Parry has left Sonny Morris's Crane River Jazzband after three-and-a-half years and is replaced by Geoff Foster. The band is resident on Fridays at the White Bear, Hounslow.

TRUMPETER Cootie Williams has left the Duke Ellington Orchestra, originally with Duke from 1929 to 1940, he rejoined in 1962. . . . vibist Karl Berger out an album for Milestone Records last week with British bassist Dave Holland, Carlos Ward (alto) and Ed Blackwell (drs).

GODFREY "Sluff" Hazel (bjo) is leaving the New York City Jazzmen after four years. No replacement has yet been found. Steve Lane's Southern Stompers play a Workers' Festival in Katowice, Poland, on September 13 and 14.

THE Mike Daniels Big Band is playing Thursdays at the Hall Moon, Lower Richmond Road, Putney, from September 4. . . . Peter King (August 29) and Danny Moss (30) are the guest stars at Bermondsey's Royal Oak this weekend.

CLARINETTIST Tony Scott will tour Africa for three months from October. . . . tenor saxist Stanley Turrentine has switched from Blue Note to the new Canyon Records.

SAMMY Rimington, now living in Denmark, will front a band of Danish musicians at Baret Jazz Club on September 2. Chris Barber's Band returns to the club on September 9.

INDO Jazz Fusions play Southampton University on October 3 and have a two-week tour of South West England and Wales for the Arts Council, starting in Plymouth on November 21.

A NEW Orleans Music Festival, organised by Al Hirt and featuring his band along with Sweet Emma Barrett, and the Eureka Brass Band will take the road in America from September 15.

SEPTEMBER bookings at the Fox And Hounds: Haywards Heath, (featuring Sandy Brown and Danny Moss (7), Benny Simkins Sextet (14), Ronnie Ross (21) and Al Gay (28).

ALYN JOINS LULU AT LAS VEGAS

TOP BRITISH MD and arranger Alyn Ainsworth has been specially chosen by Lulu to accompany her during her fortnight's season at the famous Flamingo, Las Vegas, from September 18.

Alyn, formerly conductor of the Northern Dance Orchestra, has accompanied and recorded with scores of top stars, among them Des O'Connor, Vic Damone and Johnny Mathis.

Alyn will be taking a British rhythm section to Vegas to join a 14-piece American orchestra. Men going over with him are Bill Wayne (drums), Dougie Henning (bass guitar) and Johnny Coleman (piano and organ). Bill Wayne was formerly with Bob Miller's band, and Dougie Henning, currently with Bob Miller, has been specially released to visit the States.

Prior to the trip, Alyn will be MD for Lulu for a week at the Broadway Club, Salford, Manchester, from September 7.

Meanwhile, Lulu flew to Alabama in Monday with her manager, Marian Massey, to record material under her new contract with Atlantic Records.

Lulu has taken over some Bee Gees songs, and also special material written by some young Scots song-writers discovered by Mark London, who wrote Lulu's film hit, To Sir With Love.

THE BIG BAND'S IN TOWN

THAD JONES and MEL LEWIS are here with their JAZZ ORCHESTRA

HEAR THEIR SENSATIONAL ALBUMS ON UNITED ARTISTS



Monday Night UAS 29016

Live At The Village Vanguard UAS 7008

The Big Band Sound UAS 29003

Liberty/UA Records

GEORGIE TO RECORD

GEORGIE FAME goes into the studios next month to record the follow-up to his current hit "Peaceful." He has completed a new album but no release date has yet been fixed.

Fame appears as a guest in the "Million Dollar Legs" television programme this week and appears at Ritz Ballroom, Bournemouth, tonight (Thursday), and at Guildford on Saturday. He then starts a week in cabaret at the Golden Garter, Wythenshaw.

His BBC television series with Alan Price titled "Price Of Fame" starts in November with guest stars yet to be announced.

Gentle Jack settles for a life of ease on his Scottish isle

JACK BRUCE is much in demand. A huge number of top groups have secretly contacted him since Cream split. Yet, says Jack: "I always get the sack from groups. Perhaps I rub people up the wrong way."

Jack is a nimble bass player and has a quick temper. As a youthful confrere of Ginger Baker in the Graham Bond Organisation they made an explosive team. There were punch ups as well as rave ups.

Today Jack is a man of peace, and a man whose considerable talents are being properly utilised and recognised.

He has his first solo album "Songs For A Tailor" released soon — a work which fuses the rawness of pop with the sophistication born of advanced techniques. He is also working on a film of his work and life, produced and directed by Tony Palmer.

Jack commands respect. He has the gentleness, good manners and common sense frequently displayed by intelligent people raised in a tough environment. He wrote poetry as a schoolboy—in Glasgow.

He does not waste words. But he will chat freely about his two loves — music and flying.

At his North London home with his wife and baby, like Ginger Baker, he is learning to relax and become a family man after a decade of hitting the road.

He has decorated his house with imagination, and with taste and restraint. There is a baby grand piano in the ground floor lounge. In a homely basement room there is an all leather rocking chair, one of those semi-spherical revolving chairs and a large, plain wooden table.

Thus the vibrations were strong and comforting, rather like the large measures of Bell's Whiskey Mr Bruce produced at not infrequent intervals.

"I've been in Scotland for the last few days," said Jack seated at the wooden table as if he were not too used to being at home.

"I suddenly thought it would be a good idea to promote the album this way, although first and foremost, I want to make a good film."

"I asked Tony if he would do it and he agreed. Originally we were going to include something about my childhood, but I didn't really have a particularly interesting childhood. We will film some of the places in Scotland which mean something to me, some weird places like the world's largest tenement building in Glasgow. There will be shots of me walking along talking to kids, and meeting a Gipsy piper."

After experiencing the wonders of the North American continent, Jack still feels a strong affinity with Scotland.

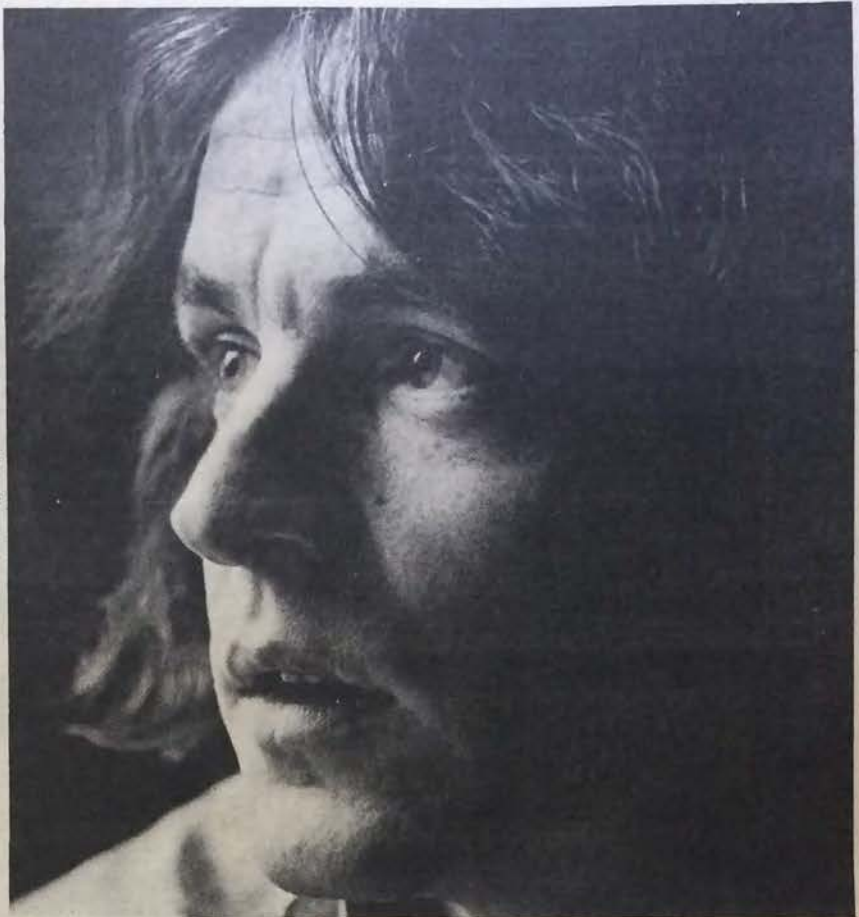
"I'm buying an island off the mainland — three islands in fact. I'll live along with seals and fish and a lighthouse keeper who will pay me rent! I suggested that buying



A CLOSE-UP OF BASSIST JACK BRUCE, A MAN MUCH IN DEMAND SINCE HIS SPLIT WITH CREAM EIGHT MONTHS AGO
BY CHRIS WELCH

islands had become all the rage among groups this season. "Well Donovan hasn't bought his island you know. He couldn't actually buy the whole of the Isle of Skye — several million pounds would be involved. "There have been 48 wrecks since the War near my islands which are near the Firth of Clyde. There is an American ship of 36,000 tons which has been lying there since 1948. Some people had a party on board recently! "When I move onto the island I think I'll have double yellow lines on the roads and my own parking meters. This is my big chance of power!" As well as "Songs For A Tailor" Jack has recorded a jazz album with Jon Hiseman and Dick Heckstall-Smith and Johnny McLaughlin. "It's called 'Things We Like' and I hope it will be released later in the year. I want to get a band together to do some playing and I spoke to Jon and Dick about it. Maybe we'll do six concerts — at the Festival Hall in London, then in New York and Los Angeles. "I was in New York recently and had a play with Larry Coryell at Slugs which is the home of avant garde jazz. He was playing brilliantly, and the club was packed.

It was a very nice atmosphere and I did about four sets a night for a couple of days. "Larry had phoned me a few months ago and said he would like me to have a play. We actually fixed a concert at the Fillmore when they started up a jazz night. But the first one only drew about two people, so our one was cancelled." Did Jack sense any ill-feeling among American jazz musicians at their scene contracting at the expense of rock? "I didn't really get too involved in personal scenes to find out. There is not a lot happening for them, but it is the same with any music scene. There are a few who make it and a lot who don't. Anyway, I wasn't playing jazz — I was playing my own thing on bass guitar." As well as being a fine singer, harmonica player, and bassist and a dabbler on organ and piano, Jack also plays cello. Did he want to concentrate on this latter instrument? "It's an instrument that to be really good on you have to spend all your time studying. That's my trouble — I play too many instruments. I'm a Jack of all trades and master of none. It's fun to play cello, piano and organ, but bass is still my instrument. It gives me most freedom. I still have a six-string bass but



JACK BRUCE: "Perhaps I rub people up the wrong way."

I haven't used it for some time. It has a huge range. I put guitar strings on the top when I was with Graham and used to play hybrid guitar solos.

"I'm not as busy as I used to be. I went through a period of being very busy on bass — it's a thing you go through when you are young and have technique and you don't have the good taste to know when not to use it. I did quite a lot of solos with Larry, but bass is really a functional instrument — or else you should start playing guitar. You can privately knock yourself out playing bass — and you can get away with murder!" Most bassists are usually reserved figures — looking detached and disinterested even during the most riotous performance.

"I was never very reserved," admitted Jack. "With singing as well, I always get involved in a performance. But I suppose it can be a bit boring for somebody who isn't a very good bassist. "I do miss being on the road — but it's strange, when I'm on the road, I hate every minute. I like being at home basically, but at the moment I miss America.

"But I've got more interests now than I used to have. Apart from music, I like flying."

Jack is taking lessons and told some disturbing stories about tail spins, "ballooning," stalling and a near collision with a Viscount.

Did Jack at any time during his career ever feel any bitterness about the music business?

"Occasionally you get bitter, but I know if I am alive at fifty I'll still be playing. Once you have started playing, music gets into your blood. No, I don't play my old records very much. I tend to get a bit disappointed with them. Not many of Cream's records were very good musically.

There are a lot of things I don't like about them. The album I have just done is the first one I can listen to without getting embarrassed. Some of those old records — cringe!

"But I wouldn't get embarrassed listening to the old Graham Bond LPs. That seems as long ago as the Stone Age. I can listen to them because it was a great band. If only the scene then had been like it is now! A lot of people wouldn't believe that band.

"It was a good experience with Graham, but I got the sack from that band. I seem to rub people up the wrong way. I've had the sack from every band I've been in except John Mayall and I must be the only musician he never sacked. But if I had stayed another week, I'd probably have got the sack."

For nostalgia's sake Jack played an ancient, battered 45 single by Duffy Power singing the Beatles' "I Saw Her Standing There," which wasn't a hit, but featured Messrs Bruce, Baker and Bond in the rhythm section.

Then we leapt forward in the time to "Songs For A Tailor" — a sound-rich, moody, tour de force involving some of Britain's finest young players with Jack's vital, heroic voice dominating, demanding, rocking, one of the best white soul voices, still strangely underrated, but destined for greater recognition soon.

● Jack Bruce composed and arranged all the compositions on "Songs For A Tailor" (Polydor), with lyrics by Pete Brown. It is due for release this Friday (29). Musicians featured include Harold Beckett and Henry Lowther (trumpets), Dick Heckstall-Smith and Art Theman (soprano and tenor), Chris Spedding (guitar), John Marshall and Jon Hiseman (drums).

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Another sound idea from Keith Prowse - The Entertainment People.

CAUGHT IN THE ACT

WITH memories of the Clarke-Boland Band still ringing in our ears, another of the handful of outstanding contemporary bands, the Chad Jones Mel Lewis Unit, opened at Ronnie Scott's on Monday.

This one combines enthusiasm and neat arrangements with a truly remarkable solo strength that includes Thad (sax), Richard Williams (sax), Jimmy Knopfer and Eddie Bert (trumpets), Joe Henderson and Eddie Daniels (tenors), Jerry Dodgion (alto), Jerry Richardson (soprano), Pepper Adams (bar), Roland Hanna (piano) and Richard Davis (bass). And everyone of them was on form on Monday.

Perhaps the pleasant surprise was the work of Richard Williams. I have always liked his playing on records, but I hadn't realised he was that good.

Eddie Daniels, a new name to me, was also impressive though a little overshadowed by the aggressive brilliance of Joe Henderson. Roland Hanna was another eye-opener, swinging like a two-fisted Basie. Jerome Richardson played some nice things and gave the sax section added bite and character when leading an soprano. Bennett all was the great Richard Davis with the sound that must be the envy of every other sax player.

And then there was Thad, playing beautiful, relaxed fugues and things like that with his good humoured personality.

The one weak spot was, rather surprisingly Mel Lewis whose drumming seemed to lack the authority to drive the band. Maybe he was having an off night.

Sharing the bill is the John Surman Quartet, filling the club with angry, agitated sounds. John Taylor (piano), Harry Miller (bass) and Tony Oxley (drums) give Surman all the support, though I feel he needs a second here to bring out the best in him. — BOB DAWBARN



Had on form at Ronnie's

FAT MATTRESS

AFTER their excellent first album, Fat Mattress made a rather disappointing London debut at the Lyceum's Midnight Court on Friday.

Some of their playing was pretty ordinary and a rather muddy sound at times obscured some of their particularly interesting songs. But enough good sounds came across to confirm that they do have something to offer.

Not surprisingly, the best were the ones that were their own, including "How Can I Live," "She Came in the Morning" and "Mr. Moonshine." These came over well and demonstrated Fat Mattress' basic formula of simple arrangements punched out crisply and clearly with some neat, incisive guitar work from Noel King.

The group, who comprise Reading (lead guitar), Neil Brown (vocals), James Leverton (bass) and Eric Dillon (drums), are not particularly innovative, but they do assault the eardrums with funky distortions. Anyone who was disappointed in their first album should listen to the album before putting them down.

The group at the Midnight Court — which remains one of the nicest scenes around — included the entire Slow Motion, an amazingly heavy and dynamic group who were pre-empted along by some nice lead guitar. A pity, though, that the vocals were nearly lost in the wall of sound. — ALAN LEWIS

GARY BURTON

SINCE his last visit to Britain, Gary Burton has brought two new members into his quartet — guitarist Dave Pritchard and drummer Bill Goodwin while Steve Swallow, tenor sax and electric bass, still remains and it is likely that this will be the quartet Burton will bring with him to Britain when he arrives in London in September.

Guitarist Pritchard works along neat, spare lines and makes an adequate partner for Burton's sensitive vibes playing. Swallow and Goodwin provide a consistent, often driving foundation although the Vanguard's acoustics left something to be desired as far as Swallow's acoustic playing was concerned.

Featured in the group's programme are several pieces by British composer Mike Gibbs, including "Ballad" and the passive "On The Third Day." Swallow was showcased on his own acoustic bass setting of Bob Dylan's "I Want You," which proved to be an inter-

GRACIOUS

YOU may not have heard of a group called Gracious, but after hearing a preview of their new choral symphony "Opus 31" last week, I'm sure it won't be long before you do.

They're by no means revolutionary, and they are a long way from the top-flight as yet. But they're honest, fairly unpretentious, and basically enjoyable.

"Opus 31" would have been unthinkable two years ago; indeed, it would probably never have existed had it not been for the Who's "Tommy." Although it is in a slightly different bag, it does take many of the structural ideas of "Tommy," particularly the reliance on repeated riffs. This was effective in the Who's hands, but Gracious tend to evade the form, with consequent arias patches when nothing much is happening.

The symphony (the description is, they rightly admit, a little high-flown) takes its cue from Virgil's "Four Seasons," and consists mainly of musical impressions of the seasons from Spring through Winter.

It's a long work, and among several memorable moments were some fine jazzy electric piano from Martin Kittal, alert drumming by Robert Lipson, and a scary passage near the end which greatly resembled Holst's "Mars" in concept. — RICHARD WILLIAMS

WOODSTOCK

I'D LIKE to be writing a report on the music at the Festival but like some 200,000 others I never got near enough to hear any.

The organisers apparently sold some 1.3 million dollars worth of tickets a month before the event which unnerved the citizens of Woodstock to the extent of refusing permission for the festival to be held there. I moved some twenty miles to White Lake and managed to see the trouble, began. It was expected that off-duty New York policemen would be available to undertake traffic duties but 24 hours before the event it was discovered that this would not be the case.

At noon on the first day of the programme due to commence at 4 pm all local radio reported eight hour traffic delays on all approaching roads and pleaded "stay away." My host for the event Jack Holzman of Elektra Records tried to charter a private airplane but no company would make the trip.

We were due to meet up with Judy Collins at a motel some 17 miles from the site. Arriving at the motel we were amazed to find that there was no chance at all of reaching the Festival and their equipment were being flown in by helicopter and they would run only until.

esting and unusual bit of listening. Throughout Burton played excellently, as on a rather disappointing London debut at the Lyceum's Midnight Court on Friday.

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COLLIER

IT was rather unfortunate for Graham Collier that his sextet's opening night, on Monday at Ronnie Scott's upstairs Room coincided with some decidedly volcanic eruptions from a certain American orchestra downstairs.

However, Graham took everything in his stride, and proceeded to blow music which was light, compact, and despite its occasional superficial coolness, considerably exciting.

Ignoring a lip infection which hampered his power, Harry Beckett played tremendous

still nobody could get in or out. One boy sleeping in a field was killed by being run over by a tractor and there were 54 narcotic arrests.

We decided to return to the relative peace, quiet and sanity of New York City and struggle back to town. En route we saw all highways littered with literally thousands of cars whose occupants had apparently abandoned them and set out to walk the last 20 miles. Staying in America one cannot fail to be impressed by the American efficiency and control. But on this occasion — Blackhill where were you? — CLIVE SELWOOD

SAMMY DAVIS

SAMMY DAVIS, who opened at London's Talk of the Town for a 10-day season last Monday, undoubtedly has talent. He showed it in flashes during his marathon stint on stage. But he chose to submerge it under a welter of Jewish jokes, pleas to some deity for a better world ("if not for us, then for our children"), announcements of his forthcoming charity appearances in Israel, descriptions of his "beautiful" and "talented" friends, declarations of his love for London and endless showbiz platitudes.

Introduced amusingly by Richard Burton, Sammy, whose performance was being recorded

WINDMILL

WINDMILL, the new Howard and Blaikley group, proved at London's Blues on Thursday to be a hardworking group with an excellent, well thought out act. Unfortunately, their music lacks the originality, and impact of their presentation.

Only on their current single, "Big Bertha," did they show any great individuality. — BOB DAWBARN

GROUNDHOGS

FOR several years now, and without receiving much reward for it, Tony McPhee has been one of the better British blues guitarists. But even he, and his group the Groundhogs, are getting sick of the current

HOLDSWORTH

THE Dave Holdsworth Quartet (lead guitar, Dave (trumpet), Alan Wakeman (tenor), Barry Guy (bass) and Paul Lytton (drums)) — warmed up to play some interesting things after a slow start at London's 300 Club on Monday. As yet, though each plays well individually, it doesn't seem to quite happen as a group. That, no doubt, will come with time. — BOB DAWBARN

DOORS

Doors' Jim Morrison cleanhaven again. John Mayall rebuilding his home in Laurel Canyon.

Graham Bond got the chance to play his old organ when jamming with Jody Grind at the 100 Club.

Harold McNair sitting in with Village on flute at the Marquee on Saturday.

Manchester's Alf Tomkins had his £200 Olds recording trumpet stolen last January. Last week trombonist Keith Rollings found it in a junkshop — marked at £7.10s. Now all we need to do is sink the Isle Of Wight!

West Ham supporters singing "Viva Bobby Moore" to current Equals hit tune. Now Bobby is to meet the Equals to be made an honorary member of the group. Only Jack Hutton dared to eat the apple pies sent to MM staffmen this week.

One of those days at Grays

three days later in Detroit when he saw a member of a local group wearing them.

Edgar Broughton lost a tooth at the Star Hotel, Croydon, last week when his drummer caught him in the choppers with a drum stick. Accidental, we hope. . . . Melads, the MM Ad department's football team drew 3-3 with Decca at Crystal Palace this week.

After the Skatallies received part of their fee in £50 worth of sixpences, their roadie was detained by law in Tenby while trying to cash them in a local



THE RAVERS weekly tonic.

coffee bar. The police thought he had been breaking into fruit machines.

Keith Skues, at New York, staying at the YMCA. . . . Tony Wilson says Fridays on First Avenue in New York is "a good pulling scene." What CAN he mean?

Adds Tony: "New York was like Charing Cross Road last week." Suppose he means they were cutting him dead there too.

Sorry Drum City manager Dave Golding who was referred to as Dave Manning in last week's Fairport feature. . . . Tony Wilson again: "David Frost is

as boring in New York as he is in London."

Bubs White, of Committee, claims to be the heaviest beat musicians in Britain. Anybody beat 17 stone? . . . Sam Apple Pie caught scrumping in Kent last week. . . . Jiving K-Boots touring the Continent with Chris Welch.

Gigi Campi, man behind the Clarke-Boland band, in London this week. . . . Nice BBC tribute to Billie Holiday last Thursday afternoon. Now can we hear it one evening please?

Harold Geller's Lynn Music office in Charing Cross Road broken into. Along with the petty cash, he lost seven tapes for Holly's new album plus the taps for her next single.

Roy Harper won £20 off Hard Meat at snooker. Watch out for first album by group called Flaming Youth in October. It's a knockout. . . . Eric Clapton and Ric Grech each bought a 20,000 dollar vintage Excalibur, custom built cars from the Faith's American tour.

Samantha Sang, 18-year-old Australian singer, has to leave the country as the Home Office won't give her a work permit. So she is off to the States. Desmond Dekker ill in bed all week with stomach trouble.

Ginger Baker's wife and children flown to Honolulu to join him for a holiday

JACK BRUCE WANTING HATTING

"I'm still pretty wild" says Bond

GRAHAM BOND — the semi-legendary figure whose bands were the nursery for such notable musical talent as Jack Bruce, Ginger Baker, Jon Nikeman and Dick Nicastall-Smith — is back in Britain.

After two years of comparative obscurity in America, rumors have been getting space about the doings of the "wild man" of pop.

In his absence he has been recognized as one of the most important figures in current rock music, and collectors have been seeking out his old albums, to find that they contain the source material for much of the later work of Cream, Colosseum, and many others.

Now he's come home to rest — and, as one might expect, he's not staying quiet for long. I met him in London last week, and we talked of his Stateside sojourn and his many plans for the future.

Jazz

A former jazz alto sax player, Graham formed his own band — the Organisation — in 1965, and quickly built up a large following in clubs and colleges around the country.

They were a hard R&B band incorporating many elements of jazz into a tight, largely improvised sound, and cut a couple of albums which are now collectors' items.

Then, two years ago and just as the band's fame was becoming stars in their own right, Graham left the scene and split to the States with dancer Diane Stewart, who had been working with him for a couple of months.

"I'd been working non-stop for five years," he told me, "and I needed a change. We went over there without any real intentions, and we thought we'd be able to get work permits when we got there."

However, he soon found that permits were not available once they were actually in the States, and this was the main problem which was to dog him for nearly two years.

"We weren't able to form a group and play, but I did quite a lot of work in the States. I certainly didn't sit back and veggie."

Jamming

After a couple of months in New York, Graham and Diane went to Los Angeles, where they settled in the famous Laurel Canyon for a year and a half, spending much of the time with the musical community in California, including Jefferson Airplane and the Grateful Dead.

"I spent a lot of time jamming with various cats, including the Dead, Hendrix, and many others. I've got a tape of myself playing with three of the Airplane which we made to give as birthday presents to our friends, but it was so good that we didn't want to let it go."

Graham also helped produce The Fool's album with Graham Nash, although his name didn't appear on the sleeve because of the permit problem, and he helped drummer Bobby Miles to get his band, the Express—together as well as producing their first album and working with them for a few weeks in Canada when the Express's organist quit at short notice.

Possibly the most fruitful concrete results of his stay, however, are the three albums he recorded in America for Mercury's subsidiary label Pulsar.

None of these have been released in this country, although the first has been available in import shops, and Graham says that one of his first tasks in this country will be to see that they are made available as soon as possible.

The first of the albums is called "Love Is the Law," and has Graham playing all the instruments, with the exception of drums, which are handled by the renowned Hollywood session-man Hal Blaine.

Moog

The second, "Mighty Graham Bond," had Max Bennett (bass), Eddie Hoh (drums), Harvey Mandel (guitar), and Texan Frank Mayes, who plays tenor and also saves, clarinet and flute. The third is not yet released in the States.

"As well as my alto and organ playing, I've also been using a Moog synthesizer in the States. I used to



BOND "super-looner"

lock myself away with it for hours and experiment, and I hope to get one over here soon."

Mention of the Mighty Moog turned us on to Graham's current plans which, if they come off, could be just as startling as anything he did before his departure.

"To start with, I'm getting a new band together. It will be called the Graham Bond Initiation, and I'm currently auditioning people for it."

"I know roughly who I want, but the only name I can give you now is Frank Mayes, who's flying over from the States soon."

Incredible

"He's not well known, but I can promise you that he's absolutely incredible. In fact, he's the first reedman since Dick who's really knocked me out. He's into so many bags, and he can play anything — especially jazz. He's a complete gas."

With the fans of the old Organisation find any similarities in the new band?

"Most certainly — what I'm doing now is a logical development of the old things. Practically all the material will be new, but it'll be the same driving sound that we used to have." The group makes its debut on September 12.

October 17 will also be a very special date, for Graham has organized a concert at the Albert Hall which should provide some amazing scenes.

The first half will be played by the Initiation, but after the interval Graham will be joined by several of his old mates.

Few details are yet set for this part of the concert, but among those joining Graham for what he describes as a "semi-rehearsed jam" will be Jack Bruce and Mitch Mitchell.

Graham says that, while he thinks free concerts are fine, he would rather have concerts where the seats are all one price, and where the proceeds go to charity. That way, he says, something is really accomplished.

He also hopes to organize open-air concerts at places like Stonehenge and Glastonbury Tor, and has been developing his interest in religion and mysticism during his stay in America.

Albums

His plans for albums include a live set by the Initiation; an LP based on the theories of the Tao cards, which he has been studying in depth; and "maybe some jazz things with people like Jack Bruce and Phil Seaman."

"All my studies have been very beneficial to my music," he says. "I believe that an artist should prepare himself scientifically for the task of creation."

"I also want to try and form communities of musicians where they handle their own bookings and recording. This is done in the States, and it cuts out the middlemen who take a fat share of the cake. It means that the musicians know exactly how much they're going to get."

Having nurtured so much expensive rock talent, does he feel that he has missed out by spending so much time in the States?

"Quite the contrary. I think I've come back at exactly the right time."

And the last word from the man who has a reputation as a "super-looner": "I'm still pretty wild, but that's tempered by the fact that I believe in what I'm doing. The music is all-important." — RICHARD WILLIAMS.

PETER FRAMPTON

on the latest sounds in BLIND DATE

IMPRESSIONS: "Choice Of Colours" (Buddah).

I'm nervous—you can make such a fool of yourself doing Blind Date. Who's this? My God, it's the Impressions! (By accident, Peter had already seen the record label). I really love the Impressions. I think Curtis Mayfield is still with them. I had a great record by them called "Fool For You." I don't think this is quite as good. The drum sound is very high, which is unusual. There was a fantastic drum sound on that old record I had.

The backing here isn't half as good. But their singing is always great.

WARWICK PETERSEN: "Let Me Love You" (President).

(Pulls a face). Not too fond of this one. This is full of cliché phrases. Let me listen on! I really don't know what to say about this.

No — I hate being rude but I really don't like this at all. He's got the shakiest vibrato of a Sinatra, but he's not quite in the Sinatra class.

Dylan

BOB DYLAN: "Lay Lady Lay" (CBS).

I have the album. Lots of people say they like the way he has changed his voice. Is this the one with Johnny Cash joining in? I can't remember, because I don't play the album.

I couldn't help laughing when I heard the Cash and Dylan track because, well, it was so out of tune. I'm not going overboard for his voice now. I wish he'd go back to 'Blowin' In The Wind' — but I don't suppose he'd want to do that.

I hear that he is doing an album with The Band again. There are some great songs on this album. But it's like with the Beatles and their last double-album. I preferred Sgt. Pepper, and with Dylan I preferred John Wesley Harding. I'd like to know if he was happy with this album. There is some lovely steel guitar on it.

Beck

JEFF BECK: "All Shook Up, Girl From Mill Valley and Jailhouse Rock" from the LP "Cosa Nostra Beck-Ola" (Columbia).

By the bass guitar and the voice — I don't know — I would say it was the Jeff Beck group. Great bass player. Is it Tony Newman on drums? I wouldn't have recognized the guitarist yet until he starts. I do now! Ah, the piano player is Nicky Hopkins' hand! He's such a lovely fellow as well.

I have only met him once and I didn't know it was him first of all. We did a session together for Steve Rowland. What a lovely piano sound. The LPs are good this week. Is this tune written by Nicky? I thought so. It's nice they have given him a whole track. I suss a bit of double tracking there — but I think we will let him off as he is such a good pianist. As you can see readers, we have listened to this one all the way through.

I haven't said much about Jeff Beck, have I. I'm not too keen on Jeff's guitar playing. Not on "Jailhouse Rock," anyway. He's played some stuff that has been amazing.

BILLY PRESTON: "Do What You Want and / Everything's All Right" from the LP "That's The

Great

JACK BRUCE: "Never Tell Your Mother She's Out of Tune" from the LP "Songs For A Tailor" (Polydor).

Oh yeah! I have heard this, but I haven't heard it with

■ A genuinely nervous Peter Frampton awaited his first Blind Date session. A lukewarm cup of tea supplied by the MM did not help much, but a fine selection of album tracks sparked off his ever lively enthusiasm for music — from jazz to hard rock. And Peter gave his comments with a keen desire to avoid being hyper-critical.

Way God Planned It" (Apple).

It's on the Apple label, that narrow it down. Oh, it's Billy Preston with a little help from Eric on guitar. They are all his own compositions aren't they?

Pity his organ is on the other track, and you can't hear it. This is a stereo album and it's a mono portable. The MM record playing equipment is diabolical! Ginger on drums? Can I find the track I really like? Ah, "Everything is All Right" — lovely organ. I've got one of his American albums called "The Most Amazing Organ in The World" — or something.

He is always at his best singing on record than live. When I sing — well, not that I'm a good singer, but I tend to sound worse on stage than on record because you get out of breath.

When he was doing the single on Top Of The Pops, he had to count the orchestra in and about across the studio. And it's a drag because the orchestra aren't as good as the record — not that I'm putting the studio musicians down, but well I suppose I am putting them down. But while Johnny Pearson is a great pianist, he is not going to get the same sound Billy Preston gets on his records, for example.

He's got all the best trumpet players — Henry Lowther is one of them. Ah, Heckstall-Smith comes in for a snippet. Every track of this album is completely different. And what a bass guitarist — oh!

A few impossibles there as John tells me he puts his bass through the amp so he gets slight distortion. He's always got it — it's his sound. This is nothing like the Cream or Blind Faith. This is Jack. I'll even buy that one!

Jazz

CHARLIE PARKER: "Parker's Mood" from the LP Charlie Parker Memorial Album — Volume Five (CBS Realm).

Is this a re-release? The drag is, I'm sure I should know who this is. But I don't. If you put a jazz guitarist on I could tell you straight off. Who is it? (Small voice) Oh — well, I've never been into him too much. About three months ago I went to a friend's house who has got all of his records, and I think I was just about getting into it at the end of the evening.

I really got into everybody but him in jazz. Mention any guitarist from Kenny Burrell to Wes Montgomery to George Benson and all the men who played with them on their albums and I'm away. I listen to Oscar Peterson who is coming to Ronnie Scott's soon and I shall be there! The saxophone is a foreign instrument to me. I can relate to a guitar because I can hear what the guitarist is doing and understand.

That is a big fault with me that I tend to listen to my own instrument — the guitar — all the time and the technicalities of playing rather than listen to a musical piece.

I'm sure I'll get terrible letters from all sorts of jazz inclined people. But when we did our reception at Ronnie Scott's recently, and talked to Pete King, he congratulated me and I was surprised he liked what we were doing. I've always thought jazz people looked down on us. I like a lot of jazz, but I always thought jazz people never liked any pop. It's nice that both types of people can like each other's music. That is really good.



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IN NEXT WEEK'S JAZZ SCENE THAD JONES - MEL LEWIS BIG BAND

JAZZSCENE

No time for the jazz/rock experiments

CHRIS SPEDDING

BY RICHARD WILLIAMS

A GREAT deal of noise—much of it meaningless—has been made in recent months about the fusion of jazz and rock. In most of the cases where they have amalgamated, however, the two forms have taken to each other like Adolph Hitler and Tariq Ali.

One young guitarist for whom there is virtually no distinction between the two is Chris Spedding, hero of the Battered Ornaments, the Frank Ricotti Quartet, and Mike Westbrook's larger ensembles.

Foisted

Chris hasn't much time for many of the jazz/rock "experiments" currently being foisted on the scene.

"Blood, Sweat and Tears, for instance, mean absolutely nothing to me," he says. "All they do is superimpose old cliches on one another, and if the original music was good then they should have left it alone."

Although only 25 years old, Chris has considerable breadth and depth of experience as a professional musician.

He made a faltering start with violin lessons at the age of nine, and it was not until the skiffle craze that he became fascinated by music.

"We used to buy the old Lonnie Donegan records, and we admired people like Denny Wright, the Donegan guitarist. Skiffle really woke me up, and I bought a guitar which I played in groups at school.

Natural

"I wasn't really much good at anything except music, so it was natural that I should make it my career. My parents didn't mind me being a musician — my father plays the organ and my mother sings in a Bach choir — but they didn't really care for the kind of stuff I was playing."

So at the age of 18 young Spedding set out from his Sheffield home to make his fortune in London, and started work selling guitars in a West End music store. Immediately and characteristically, he became in-

involved in several differing scenes. He gigged round American Air Force bases with a Country and Western band, and met vibist Frank Ricotti — at that time only about 14 years old — with whom he started a weekly jazz club at a pub in Islington.

"We used to book in guest artists like Dick Heckstall-Smith and Ian Carr, and I expect they thought we were pretty bad. However it was fantastic experience for us to be able to play with these really good people, and the club lasted about six months. The attendances weren't really very good.

"I also wrote a tutor for C&W guitarists while I was working in the music shop, and it was published when I was 18.

"I like all music, as long as it's played well. At school I started listening to Barney Kessel and Jim Hall, and later I heard Rollins, Coltrane, and Miles Davis.

Society

"Sometimes I used to go into a record shop and buy a Davis album and a Beatles album, both at the same time. It never occurred to me that there was really any difference, and that's how I still feel about it."

"Then I did three years with society bands like Nat Temple, Sid Phillips, and Tommy Kinsman, wearing a dinner jacket and playing at deb dances and Jewish weddings.

"That was very good experience because it taught me a lot of things about music. The guys in those bands can play any song in any key, and they're really good musicians. I certainly never regret going through that scene, even though some people would dismiss it as corny.

Sitting

"I started reading music when I learnt the violin, but I couldn't read guitar parts very well until a couple of years ago. Now I've got it down fairly well, and I've done sessions with Georgie Fame, Alan Price, and Dusty Springfield."

He also began sitting in with people like tenorist Lyn Dobson and trumpeter Henry Lowther in various clubs, and was friendly with bassist Butch Potter and tenorist George Khan.

Through Butch he became involved with Pete Brown's Battered Ornaments, who at that time included Dobson and Heckstall-Smith in their line-up.

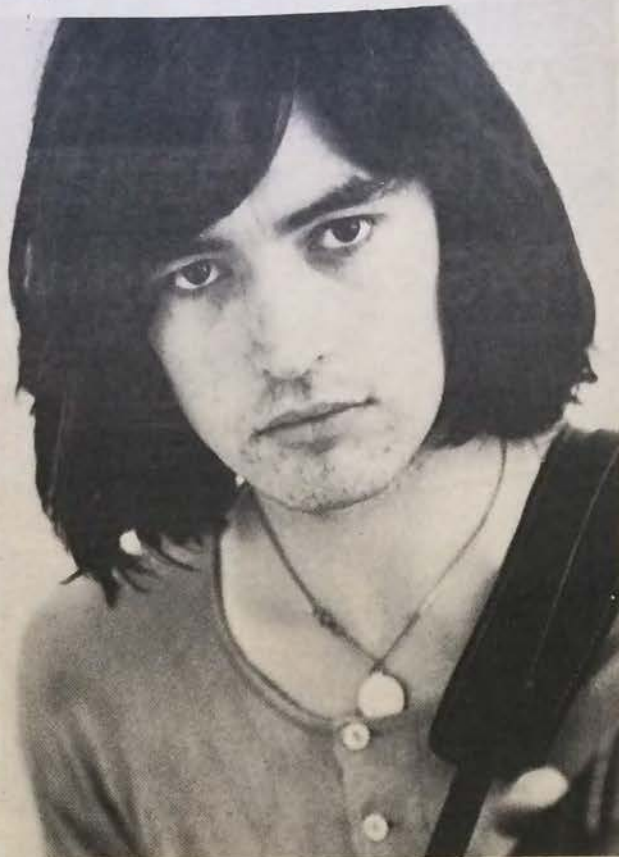
These two later left, to be replaced by Khan.

"The Ornaments have a funny history — and most people misunderstand us completely. We're the only group I know consisting of people who have absolutely no experience with rock groups. So we're experimenting all the time, and we don't really know what we're going to do when we go on the stand."

"This can backfire a bit, like it did in Germany a few weeks ago when we became the only group ever to be sacked from the Star Club in Hamburg.

"They're trying to be more progressive over there now, so we started by playing a half-hour set of pure noise. That stunned them a bit so in the second set we played all the most commercial things we could think of."

"After I'd finished sing-



SPEDDING: 'I try and keep my playing simple when I'm backing someone else'

ing 'Sweet Little Sixteen' the manager came up and told me I'd got the words wrong, and we were sacked at the end of the week.

"We have a lot of

trouble with recording, though, because we're not big enough to be able to take a studio for a solid week. We have to be fitted in between the big names.

"This makes it difficult for us because we progress musically so fast that we change in the gaps between sessions, and we always want to start everything all

over again once we get into the studio."

Spedding and his guitar are also notable for their appearance in Mike Westbrook's long piece "Metropolis." Why did Westbrook choose Spedding?

"Westy was looking around for someone who could play rock guitar, and George and Henry Lowther suggested me. I really enjoy it very much, although sometimes I'm not confident enough, and my solos reflect this.

Trouble

"Part of the trouble is that Westy still organises his group along the string-of-solos lines, and I'm not used to that. With Frank's group I solo when I've got something to say, and then I shut up until I feel I want to solo again."

Speaking of guitarists, Spedding says he admires Jim Hall, Pete Townshend, and Jimi Hendrix, and feels that Eric Clapton gave the guitar a new lease of life — "although I wouldn't want to play that way myself."

"I try and keep my playing simple when I'm backing someone else. I've been through the Johnny Smith thing with complex chords and so on, but now I just stick to simple things which are most effective. I've spent so much time developing my own approach that I don't feel inclined to alter it for different gigs. I just play my own stuff and it seems to fit."

Written

Among his plans are albums under his own name, for which songs have already been written although no details have yet been fixed.

"I see myself as an experimental musician I could never tie myself down to just one thing — my interests are a bit too varied for that."

A helping hand from Clark



WILKINS: more than his share of luck

ERNIE WILKINS

BY STEVE HOLROYD

early sixties and I seldom had a chance to touch the horn — except for a 1956 State Department tour with Dizzy Gillespie. I was unhappy about that. Some arrangers can make it without playing. But I get ideas when I blow and I like to listen to and play with other guys.

"It wasn't until October last year, when I joined Clark's band, that I was able to start playing regularly again. The style of playing had changed so much in 13 years — but, of course, I'd been keeping my ears open and I had still played my horn around the house from time to time.

"I really want to play much more, but I've had to fight the label that's hung on me — Ernie Wilkins, Arranger. I've been playing ten

months now and gradually getting it together — though there are times when I just seem to run out of gas.

"The embouchure goes and the co-ordination and ideas run ahead of my fingers. I haven't arrived yet — but it's steadily improving and a lot of the guys around New York are encouraging me. 'Stay with it,' they say. 'It sounds good.' So I'm staying with it. I won't be another Coltrane — but I am happiest when I can balance my writing with playing — playing with other guys and exchanging ideas."

At present, in addition to playing with the Terry band, Wilkins is doing small group dates around New York with such musicians as Don Friedman (piano), Larry Ridley (bass) and Charlie Persip (drums). And, of course, he is

turning out those characteristic arrangements — more — arrangements of the kind which reinvented the Basie band and helped Joe Williams score with "Everyday" and "Smack Dab in the Middle."

Wilkins got into arranging after hearing Sy Oliver's charts for the Lunceford band and although his reputation rests largely on the work he has done — and is still doing — for Basie, he also wrote some excellent charts for the Harry James band and for a number of small groups.

He scored some intriguing pieces for two Jimmy Cleveland albums on Mercury — "Cleveland Style" and "A Map of Cleveland" — using a front line of trumpet, tenor, trombone and tuba — and was also responsible for a little-known but immensely stimu-

lating album of small group jazz on Vik called "The Midgets" with Joe Newman and Frank Wess.

Ask Wilkins for his favourite arrangers and he'll produce an almost endless list — Gil Evans, Duke, Billy Strayhorn, George Russell, Benny Golson, Wayne Shorter, Sy Oliver, Gary McFarland, Frank Wess, Thad Jones.

"Frank Wess is doing a lot of writing for Clark's band and really bringing in some gems. He's playing lead also with the band and he's fantastic, very underrated. And Thad Jones, I really love. He did a lot of great things for Basie's band, but Basie would never play them.

Album

"I also have a great respect for Gary McFarland's last album — 'America the Beautiful' — which is a sort of protest against the destruction of the countryside and has tracks like '80 mph Through Beer Can Country' and 'Two Poodles and a Plastic Jesus.' Gary's imagination and ideas are really out of sight."

As to his own approach to arranging, Wilkins says: "I spend a little time each day fooling around with manuscript paper and writing down ideas so that I don't forget them. Maybe I'll put just four bars down as an idea and then work on it and see what I can come up with."

He hates working to the clock. "If someone says I need an arrangement a month from now, that's OK. But if I have to produce four things in three days, it really kills them. They may sound competent, but you don't give yourself a chance and you fall back on your own personal clichés."

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Down among the candyfloss, Engelbert forgets the past

BY ROYSTON ELDRIDGE

THREE YEARS ago Engelbert Humperdinck used to sleep during the day as that was the easiest way to forget how hungry he was. There wasn't much else to do anyway, he only worked three times that year.

But times, as they say, have changed. Now there aren't enough hours in the day for all the things that Engelbert has and wants to do. And the dark, penniless days of 1966 are almost forgotten.

"It's been very hectic," said Engelbert after a quick steak between performances at Great Yarmouth where he has been entertaining rain-swept holidaymakers at the candy-floss resort. "As well as the two performances here I've been flying down to record through the night and make television appearances, I've hired a small plane to fly down."

Yarmouth, apart from the weather, has gone fine for Engelbert but wouldn't he rather be in the American Las Vegas night-spots where stablemate Tom Jones enjoys such fantastic success?

"I don't think I can answer that question just like that. You've really got to play everywhere and I don't mind where I appear. I'm going back to the States shortly for just over two weeks when I'll be appearing at the Greek Theatre in Los Angeles and to do some TV."

As his current single "I'm A Better Man (For Having Loved You)" climbs the chart, one wonders what there is left for Engelbert to achieve. He's topped the bill at the Palladium, had a highly successful TV series, topped the chart, packed them in at the summer resorts and the Talk Of The Town and started to conquer America.

"There's lots to be done. Las Vegas is fabulous and America's got a lot of very good entertainers and then there's films to be done too."

"I'd like to play a straight role because if I'm going to act then I really want to ACT. It's hard to avoid the musical. Comedy? Well I don't mind what it is as long as the script is good. You've got to have a little comedy in any film part although it should be a smear of comedy rather than full-blooded comedy."

Engelbert's small plane trips to London were undertaken so that he could complete a new album which will be released in two weeks' time. "It's a mixture of things — from 'Aquatarius' and 'Let The Sun Shine In' to Jim Webb's 'Didn't We!'"

Finding the right material for the right song has always been a problem so we record writing any songs himself?

"No there just isn't the time for me to write. Finding the right song has always been a problem so we record a lot and choose the best from what we've done. It can be American or British, it all depends on who's writing the best songs."

"At the moment Burt Bacharach and Jim Webb seem to have it all between them. Randy Newman seems to have disappeared for a little while but I expect he'll be back shortly."

"I'm A Better Man" is a Bacharach song and is a little away from the type of thing I've done before. I think it takes a few plays before it registers but it seems to be doing well now. I'm hoping that it's going to be a big one."

THE HIDDEN DANGERS OF IDIOT DANCING

ONCE in a while a new dance "craze" is inflicted on the public via the forces of media — and falls miserably.

The usual scene is for Pathe Pictorial or Look At Life to film Lionel Blair and a team culled from the Young Generation, leaping in a choreographic extravaganza featuring The Golly, and young teens across the nation are expected to down bowling balls, don "I drink milk, don't smoke and place my litter in the proper receptacle" tee shirts and commence Golly hopping with odour-free abandon.

But this type of hype always fails because if young teens are going to embark on a new dance it is invariably of their own invention.

STARTED

One remembers the Shake which started with the Rolling Stones down Richmond way in the mid-sixties. It instantly replaced jiving and the twist. There has been a period of inactivity on the dance front. Discotheque dancing has been much the same for years — a kind of Top Of The Pops shuffle favoured by Kensington Pepsis.

There was the Kwango, a rather beautiful dance of my own invention which I attempted to foist on the public during 1967-8 with the aid of friends from the East End of London and Soho.

This proved mildly popular among fribblers, a small clique who bridge the gap between skinheads and hippies. It involved wearing a fatuous smile whilst jiggling gently from one foot to the other and pointing a finger vaguely in the direction of the Planet Pluto, the dancer, all the while, calling out: "Hey Kwango like me around the town at half-past three."

MM's Tony Wilson became a main exponent of the Kwango under my artistic direction, but became prone to give performances in public bars at the drop of a Guinness mug to the distress of fellow patrons and had to be dissuaded from further outbreaks.

LIMBO

Thus the Kwango never really caught on and went the way of all fads — into the limbo.

But NOW — a startling new dance has developed in recent months among the hippies that may sweep the nation "ere winter comes upon us. Known as IDIOT DANCING (to me at any rate), the phenomenon has been observed in



PLUMPTON: Idiot dancers observed in action

INVESTIGATOR: CHRIS WELCH

action from Bath to London and Plumpton.

I hasten to add that IDIOT DANCING is not necessarily performed by fully-paid up grade A idiots. Their mental state is in no way doubted. It is merely that the violent and fearsome gestures adopted by exponents in many ways resembles the twitchings of a man in the grips of a brain storm.

IDIOT

The most famous idiot dancer is a young gentleman whom I first noted in action at the Blind Faith free concert in Hyde Park.

He has been sighted niving superbly displays at Bath Festival, the Rolling Stones Free concert and at the recent Plumpton festival.

Originally he was a lone performer, standing among seated crowds oblivious of the rest of humanity, twitching furiously and employing every limb in spasmodic gestures that give the impression he is plugged into an electric generator with faulty connections.

Now he is being joined by first and more idiot dancers. At Plumpton I saw a youth leap gleefully into the small arena

the Chief Twitch had cleared for himself, and join in with careless abandon. Within minutes the Chief was surrounded by a dedicated team of students, some nervous and shy at first, but quickly achieving a degree of mastery of the art, which would have drawn applause from the Chief himself, if his eyes had been focused.

My theory as to the origins of the dance is it has been inspired by Roger Chapman of the Family.

His current stage movements are so intense and exciting it seems likely they had a lot to do with the great success Family scored at Plumpton, when the crowd cheered for a good five minutes, which is a long time when you stare at a watch.

Roger has improved on the old Arthur Brown technique to the point where doctors in houses have to be restrained from leaping involuntarily on stage and producing stethoscopes.

His head flashes from side to side as if his neck bones and muscles have been loosened by cunning new surgery techniques.

His eyes — if they are not closed — roll. His arms jerk skywards while the fingers of his right hand twiddle and suddenly point at seemingly invisible objects as if Roger were surrounded by beastly flies who have committed some crime and thus stand accused. Microphone stands fall to pieces in his hands. Strong men scream and shout at his antics. Women folk tremble and callow youths utter hoarse cries of encouragement.

NATURAL

Said Roger of his Plumpton performance, "Yeah, it was quite nice. It's a natural thing with me — I really didn't know what I was doing. I made myself dizzy and when I came off I was falling about. I really didn't see the audience at all. You just become oblivious."

The whole point of the new dance is total involvement in the music with improvised actions that correspond to the personal excitement of the performer. It is a physical display of the turmoil in the mind.

It's all clean fun folks and the lads concerned aren't really idiots. However five American doctors have warned that excessive idiot dancing can cause tooth decay, worn eye-ball sockets and sloping handwriting.

On the rare occasions when I feel the need to dance, I shall stay true to the Kwango, but "bon twitching" to all you happy idlers!

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JAZZSCENE

Sliding through history—in the space of four years

HAVE YOU noticed that jazz trombone players have started using the instruments as trombones again?

Not so long ago everybody sounded as though they were playing valve instruments — glissandos were about as welcome as an atheist in an Irish riot.

In the case of Nick Evans, regular trombone man with the Graham Collier and Keith Tippett Band, his trad beginnings may have something to do with his belief that the slide is there to be used — and his big, brassy tone.

In fact, Nick has played his way through the history of jazz in about four years.

Born in Newport, Mon., 22 years ago, his first instrument was a recorder. Then, at the age of 11, his father asked him what instrument he would like. As "a sort of joke," he said he would have "one of those things you push in and out." He got one and has been pushing it in and out ever since.

"My arms were too short to reach the fifth position — in fact they can still only just make seventh," he told me over a Chinese nosh in the MM's local.

Like so many jazzmen, he started in brass bands and was first interested in classical music.

"I got interested in jazz after about a year, when I

NICK EVANS

BY BOB DAWBARN

discovered there wasn't much for a trombonist to do in classical music," he recalled. "You get fed up just sitting there counting the bars. Eventually I was co-leader of a trad band, called the Phoenix Jazz Band, in Newport.

"When the trad boom was coming to an end a lot of the musicians I knew were turning to more modern sounds. I tried to play pop in a local Cardiff club and met John Williams, the baritone player, who got me into the New Welsh Jazz Orchestra. That would be about three years ago and at the same time we had a sextet doing bop arrangements.

"I wrote a piece for the sextet called 'Free Space' and that started John and I arranging modal things."

During this time, Nick became a regular as a student at the annual Barry Summer School, and in the second year met Graham Collier, who was sufficiently impressed to offer him work with first his 12-piece group and then his sextet.

"The following year I met Keith Tippett at Barry and his group was formed

Since then I've been a regular in both Keith's and Graham's groups," he said. At the same time Nick was studying for his BSc degree, which he finally got in July, and was travelling from Cardiff to London for his gigs.

"I really earned my BSc on the 1.15 from Cardiff," he said. "It was hard going travelling to London, playing, travelling back to Cardiff and starting work at the college at 9 am the next morning."

He names Curtis Fuller as his first real influence on trombone and says he has listened a good deal to Roswell Rudd.

"But my main influences are tenor players like Coltrane and Pharoah Saunders," he told me. "And I listen a lot to Miles Davis of course. Then, I don't think I will ever completely lose the influence trad had on me when I started. I'm glad, though, that I didn't spend too long on bop. I would have probably learned more about chords if I had, but in that style you can get hung up on so many things."

He would, he says, very

much like to go to America, qualifying the statement with: "But there are a lot of great European musicians that people forget about or even don't hear about. I've heard a lot of fine players on my travels with Graham. Then there are so many good players in Britain — the Westbrook Band, Malcolm Griffiths, Tony Oxley, Alan Skidmore, so many of them. And I think Paul Rutherford is a great trombone player."

Nick is completely wrapped up in music.

"When I get on the stand I get so involved I don't really know where I am," he admits. "Audiences don't bother me too much one way or the other — I can get just as big a kick from a good rehearsal as playing before a crowd. I certainly wouldn't adapt my playing to an audience. At Plumpton with Keith we did an extended work and there was some difficult things in it that got us a few whistles. But I didn't play to them, I played for the music's sake."

The Tippett band has recently been playing Wednesdays at London's pop Mecca, the Marquee.

"We go well there and we played a pop club in Bristol and went fantastically well," says Nick. "This is an audience we should think about. I think



EVANS: believes that the slide is there to be used

the pop underground audience is one that we should try to reach."

Nick is, in fact, starting to become slightly involved in the beat scene.

"I did a record session with Time Box and there is one with Amen Corner coming up," he told me. "Then there is talk of something with East Of Eden, I find it all very interesting."

"But my plans for the future are entirely set on staying with both Keith and Graham. When I left college in July I took time to make up my mind whether I would come to London and be a professional musician. "Now, I'm glad I did."

A fresh new art is born, and the message is impact

ROSCOE MITCHELL,

ROSCOE MITCHELL

BY GEORGE W. CONLEY

Joseph Jarman, Lester Bowie, Malachi Favors, the Chicago Art Ensemble now in residence at the Theatre du Lucernaire, Paris, creating art astonishingly fresh and new. Committing their souls to utter truths and realities.

Some have described it as total theatre others as mere noise and nonsense. However one tries to formulate descriptions of these musicians one word certainly prevails: Impact.

The beginning: Chicago, Illinois, 1964. A place called "The Old East End" on the city's south side. Perhaps this should be called formally its birthplace — the music that is. For it was here that those musicians began to utter sounds and think thoughts contrary to what was at the time "conventional" in terms of group playing as such — the organ-drum duo or the quintet, standardised from the bop era.

Suddenly what mattered was that each musician, his own self, have the necessary opportunity to express his musical view of his world. Yet this wasn't new. This is what jazz with its spontaneity is basically about. What was new was those sounds. The air surrounding each concert was filled with question marks. Those few listeners "listened" yet musicians sometimes played to audiences of one or two people.

The music, musicians and listeners all progressed and grew together. One began to see the same eager faces at concerts. The gatherings on Chicago (sponsored by the University's Contemporary Music Society) began to take on a sort of "hip" feeling and those who viewed seemed aware that they were witnessing a beginning.

Enter the Experimental Band. Everyone has a chance to play. Together Richard Abrams, co-founder of the band, was guiding it to heights never before realized in music. Excitement was in store at every concert. The

musicians decided to get together seriously and hence the founding of the Association for the Advancement of Creative Musicians (AACM), chartered by the State of Illinois. A non-profit making organisation whose purposes are:

To cultivate young musicians and to create music of a high artistic level through the general public through the presentation of programmes designed to magnify the importance of creative music. To create an atmosphere conducive to artistic endeavors by maintaining a workshop for the express purpose of bringing talented musicians together. To conduct a free training programme for young, aspiring musicians. To provide a source of employment for worthy creative musicians. To increase mutual respect between creative artists and musical tradesmen (booking agents, managers, promoters and instrument manufacturers, etc.).

The collaboration of saxist Joseph Jarman and Roscoe Mitchell proposes very significant artistic suggestions.

Joseph Jarman, the vital poetic being, the prophet and personality. Very soft spoken, warm, his poetry suggesting an acute awareness of how an asserted instrument that has surrounded his being as well as infused it. He creates out of understanding and need.

Roscoe Mitchell. The power. The force. The direct. Somehow only sounds come into my head when I think of him. For it is in this area that Roscoe continues to explore. His first LP "Sound" (Delmark-A&H) paved the way for this new found area of expression. The bell, gongs, whistles, the bass, assorted instruments all important in his creative as well as his alto, clarinet, flute, bass saxophone, recorder. (Roscoe plays "nice" wood instruments).

Paradox of the guitarist who made it look so easy

DAVE GOLDBERG, who died in London last Thursday, was a vastly underrated jazz guitarist — despite the number of times he topped the British guitarists' section of the annual MM Jazz Poll.

Paradoxically the reason may lie in the brilliance of his technique. Jazz fans like to see their heroes sweat and give visual confirmation of excitement.

Dave made it all look, and sound, so easy. Head hung over his guitar, he would toss off finger-breaking runs with a cool nonchalance that belied their difficulty. His music, too, had great form and melodic content — two currently unfashionable virtues.

Nevertheless, he did top the Poll in 1962, 1963, 1964, 1966 and 1967.

Dave was born in Liverpool on July 22, 1922, but didn't take up guitar until the age of 14, when he was living in Glasgow. His first professional job was with Jack Chapman's band at the Albert Ballroom, Glasgow, and he later spent a year with Ronnie Munro before joining the RAY.

While in the RAY he spent some time in the States, where

DAVE GOLDBERG

BY BOB DAWBARN

he was trained as a pilot instructor and also soaked up the wartime jazz scene there.

Before leaving the RAF he joined the newly-formed Ted Heath band, the first British Swing band to achieve a world-wide reputation and which reigned supreme in British big band music during the immediate post-war years.

Also in the Heath band at that time was Jack Parnell, with whom Dave was later to enjoy a long association. He did, in fact, write a number of arrangements for the Parnell small group which operated within the Heath band.

In 1948, Dave cut out and returned to the States, but the trip wasn't entirely a happy one. He was back in Britain with the Heath band within six months, complaining to the MM that there were even less opportunities for a jazzman in New York at that time than in Britain.

"Musically conditions are so bad that only commercialism pays off," he said at the

time. "Even in the clubs a good musician has to indulge in song-and-comedy routines to hold down a berth at about £20 a week — not a fortune when the cost of living is double what it is in Britain."

He was back to America, however, during the early 1950s, where he was well received by the critics and worked with, among others, Freddie Slack.

He returned to Britain in 1954 and joined the Gerald Orchestra the following year, remaining for some 14 months. During this period he also wrote the music for a film, Mambo, starring Silvana Mangano.

When Jack Parnell formed the resident orchestra for ATV, he was an obvious choice for the guitar chair which he held until his death. He still, however, continued to play occasional jazz club dates and was in demand for every type of recording session.

Jack Parnell this week paid tribute to Goldberg: "I have



GOLDBERG: vastly underrated.

known Dave for very, very many years and admired his talents enormously.

"I considered Dave to be one of the most underrated guitarists in the country. After being with me from the time ATV first started way back at the beginning of the 1950s, I was deeply upset when Dave went to America."

"Those who really appreciate guitar playing will understand his talents as only a musician can. He will be sadly missed in the world of jazz and light orchestras."

In fact, he will be irreplaceable, because in his own quiet way he was an original. Whoever takes his place at ATV, or on his jazz club gigs, it will never sound quite the same again.

ROCK AND ROLL IS BACK WITH A BANG

LYNNE
bit of a rut
Why no success for Idle Race?

THE FAILURE of the Idle Race to meet with the chart success their refreshing music deserves is one of the biggest mysteries of 1969.

John Peel admires and enthuses over the talents of Jeff Lynne, Roger Spencer, Dave Pritchard and Greg Masters. Kenny Everett talks about them as "second only to the Beatles, they produce original and commercial songs yet success still escapes them. Why?"

"The scene is a bit of a rut, you've got to be on Top Of The Pops to get a hit. I'm sick of it really. It's a racket," said Jeff, the Birmingham group's vocalist and songwriter.

"Everybody in the world seems to say that's a good record, it should be in the charts but that's it. We can't get that final thing that will get us in the chart and that's what we want."

"We've got a London agent and London management so I don't think it's because we come from Birmingham. 'Come With Me' sounds commercial to me and to other people, we get the radio plays but we just can't get any TV exposure. It's becoming a bit of a drag."

Colleges

"It's a rut that seems like a dead end. We always get a good reception in the colleges and clubs because we're 'underground,' I suppose, but we don't always want to do that."

"You get much more money if you get a hit and the colleges will still like us because John Peel plays us. Fairness Convention are in the charts yet they're still liked by the colleges."

"The colleges are so important, it's a bigger scene than all the ballrooms now and yet we're a pop group. I write pop songs. We include about half of our material on stage, the other half is our versions of American stuff which we emphasize and build up a bit. It gives you a bit of freedom."

"No, I'm not really that depressed, I'm just a bit mawkish with it all you know. It'll probably be better when the album is out."

The group's second album is to be released this week and is titled simply "Idle Race." Included on the album are eight new songs from Jeff, plus "Come With Me" and two songs from Dave Pritchard.

"It's very varied, there's a bit of the old style, and the whole thing is more of a better production."

When Idle Race recorded "The Birthday Party," their first album, Jeff didn't like the studio sound. "It became hard, nasty and — well, you know, all professional." He preferred the sound he recorded from the studio in the front room of his Birmingham home.

"But this has come out well. I've had the time and I've got the sound cut at home without the hiss."

Better

The songs are better and it should sound better. We're happy with it. The last album did well, perhaps this one will help us more."

With the emphasis swinging away from the singles to the album charts perhaps this second album will prove to be the missing ingredient in the success formula that Idle Race have been looking for.

ROCK AND ROLL is back.

But this is no manufactured revival, it's the music of the young musicians, the heavy bands and the supergroups.

This return to rock isn't the result of middle aged rockers still managing to clamber into lame suits and comb a few remaining curls into place to earn a little more money before they retire to their pipe and slippers. It's happening both on stage and recorded now. And the people who are producing it are the pop giants of today.

It started, as most trends do, from the top. In April the Beatles emerged from the studios with "Get Back" and that's just what they'd done. A piece of pure rock, a Chuck Berry-type riff from bass and drums with Paul taking the vocal lead. Nothing freaky, yet it entered the charts at number two and stayed at the top for four weeks.

Fastest

One of the fastest selling singles in the MM chart this week comes from Steve Marriott, Peter Frampton, Greg Ridley and Jerry Shirley, who hid away in the Essex countryside before emerging as Humble Pie. "Natural Born Bugie" is their first single and they too have revamped the rock sound. It's real rock and roll, complete with boogie-woogie piano, and it looks like being a monster hit.

Another group with the "Super" tag who are using material from the



ROYSTON ELDRIDGE

looks at the return of rock and roll as today's pop giants go back ten years to rediscover the music of Eddie Cochran, Buddy Holly and other rock and roll greats.

rock archives are Blind Faith — the combined talents of Steve Winwood, Eric Clapton, Ginger Baker and Ric Grech. On their debut album they include Buddy Holly's "Well All Right," a hit for Holly in 1958.

Tapes

Among the tapes that Humble Pie have made is another Holly hit, "Heart-beat." Steve Marriott explained: "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."

There's an impressive list of names who are using those old rock numbers. At Plumpton the other week the Who included Eddie Cochran's 11 year-old hit "Summertime Blues" which is also one of the show-stoppers from Terry Reid's act as enthusiastic Stateside audiences are now experiencing.

And on Jeff Beck's latest album there's "All Shook Up" and "Jailhouse Rock." This year's Pop Proms featured some of

the big names. Led Zepplin, with ex-Yardbird Jimmy Page on guitar, heroes of the heavy brigade, and Fleetwood Mac led by another ex-Mayall man Peter Green.

Zepplin brought the opening night to a sensational finish not with one of their own superb numbers like "Dazed And Confused" or "Communications Breakdown" but with "Long Tall Sally," an old rock hit.

Ovation

And it was a rock and roll medley from Fleetwood Mac's Jeremy Spencer that brought a standing ovation from the packed Albert Hall. Carl Perkins "Blue Suede Shoes," "Ooh My Sole" and "Teenage Daughter" ended the second night of the Proms.

A London agency who tried a rock and roll band as a fill in for a cancelled soul act report that the band is being booked six nights a week. Elvis is back in cabaret doing "Blue Suede Shoes" and "Hound Dog"... Rock is back with a bang!



HUMBLE PIE: they too have revamped the rock sound

East of Eden— something else in the pop world



EAST OF EDEN: jazz influences

IN THESE permissive times, one probably shouldn't raise one's eyebrows when a rock drummer says that the main influences on his group are John Coltrane, Charles Mingus, and other predominantly jazz figures. My straggling brows, in fact, remained static when I was told just that by Geoff Britton, drummer with East of Eden, who are rapidly making a name as one of the more accomplished groups on the club and university circuit.

Their instrumentation is typically unusual. Ronnie Cains plays soprano and alto saxes. Dave Arbus plays flute, violin and tenor sax, while the rhythm section consists of singer-guitarist Geoff Nicholson, bass-guitarist Andy Sneedon, and drummer Geoff. "We're into a pretty heavy soloing thing," says Geoff, "with the two front-line men

improvising and the rhythm section playing what I guess is basically hard rock."

"Much of our stuff, which consists almost entirely of originals written by Ronnie, is in odd time signatures like 5/4 and 7/4. This might cause trouble if we played for dancing audiences, but the people at the university gigs and at places like the Lyceum seem to dig what we're doing, and they respond very well."

"Dave Arbus's father is a classical violinist, and Dave used to play in string quartets and things, so his bits of borrowed Mozart and Bartok add something new to the music. What he's doing on the instrument may not be new by classical standards, but it's something else in a pop context."

"When people see our line-up they think we're going to sound like Family or King Crimson. But when we play

alongside these groups you see that, although we're all more-or-less progressive groups, there's a world of difference between us."

East of Eden were first formed in Brighton by Nicholson, Cains, and Arbus, and two years ago they came to London, gigging around and reaching for success the hard way.

Early this year they were joined by Sneedon and Britton, who had been playing "for bread and experience" with a Country and Western band called the King Pins.

Their first album, "Mercator Projected," and a single taken from it were both released by Deram a few months ago, but in Geoff's words they both "died the death."

"We didn't get enough promotion on either the album or the single, and even though they weren't as good as they should have been, I feel that they could have sold more than

they did. Now we're just finishing another album, and have ideas for another single, and I'm sure that when they're released in October we'll get a better publicity drive behind them."

"The record company seems to have woken up to the fact that progressive bands are making money and selling records, so the next thing we release should do a lot better. We certainly hope so."

One of the group's most exciting projects is a work by Keith Tippett, which the young jazz pianist has promised to write. Tippett knew the group from the early days in Brighton, and plans to write music to be played by East Of Eden and his own small band. "That should be really exciting," said Geoff. "It's a good example of the way musicians from different fields are getting together to create."

New from CBS

- New Singles**
- 4434 Bob Dylan Lay Lady Lay
- 4462 Andy Williams Live and Learn
- 4469 Andweltas Dream Mrs. Man
- 4470 Billy Joe Royal Cherry Hill Park
- 4472 Magnet Let Me Stay
- 58-4471 Sly And The Family Stone Hot Fun In The Summertime
- 56-4473 Zayne Adams Can't You See Me

- New Albums**
- (S)63722 It's A Beautiful Day It's A Beautiful Day
- (S)63692 Velvet Opera Ride A Hustler's Dream
- (S)63672 Bill Black's Combo Black With Sugar

NEXT WEEK

SPECIAL ALBUM SUPPLEMENT

THE BLUES

PAGE

News from around the world of blues

Come to Berlin with the MM

COME fly with us — the MM that is — to the 1969 Berlin Jazz Festival from November 7 to 9.

Listen to the big names in jazz — Duke Ellington, Stan Kenton, Lionel Hampton, Miles Davis and Sarah Vaughan included — spend two nights in good-class hotels, go sightseeing in both West and East Berlin. All for only 27 guineas.

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VICTORIA SPIVEY, indelibly associated with the songs "T.B. Blues" and "Black Snake Blues," which she composed in the Twenties, is a Texas singer, pianist and uke player who refuses to stay out of the news for long.

Earlier this year she recorded an album with Otis Spann, Johnny Young and others for release by Blue Horizon early in 1970. And she is back in action with her own Spivey label, which has been dormant just lately.

It is appropriate that I should be writing about "Queen" Victoria this week. Leadbelly, reviewed alongside, sings his variant of the "T.B. Blues" on one of the LPs, and Lonnie Johnson is an oldtime partner of Spivey's who came to Europe with her in the autumn of '63.

Victoria sends me several photographs of herself in the company of Otis Spann, Taj Mahal, Danny Barker and other musicians, one of which graces this page. Singer-saxophonist Vi Redd, seen with her, is herself no mean blues belter.

And she sends information about her latest reissue LP, her "Recorded Legacy Of The Blues" (LP200), which holds "14 historic collector-item performances including unissued material and new discographical information."

The record itself hasn't arrived yet, but it contains such things from her vintage years as a 1935 "Detroit Man" and "T.B.'s Got Me," a '28 "New Black Snake Blues" with Lonnie Johnson, and a '29 "Telephoning The Blues" with Louis Russell's merry men. Among the accompanists she lists are Louis Armstrong, Red Allen, Lee Collins, King Oliver, Clarence Williams, Jimmy Strong, Zutty, Eddie Lang and Nancy Cara. It sounds a real right legacy.

SEPTEMBER is, among other things, National Blues Convention month. The weekend of Sat-Sun (20 and 21) should see large numbers of blues buffs, musicians and assorted authori-



VICTORIA (right) with saxophonist Vi Redd

BY MAX JONES

ties converging on Red Lion Square in London for the second Conway Hall blues sit-in.

It begins on Saturday at 10 am—a strictly unbluzy affair—with a speech of welcome before the first record recital and guitar workshop, and continues more or less non-stop until 10.30 at night.

Sunday's bash is planned to roar from 10 am until 5 pm, and each day will feature recitals, auctions, workshops and concerts as well as debates, both official and informal.

The idea, says the London Blues Society, is to have the guitar workshop in one hall running simultaneously with recitals in the other. Always something going on, and this year a concert on Saturday night and Sunday afternoon. They even boast of a film show, probably the Big Bill

and Bo Diddley shorts.

Performers will include Mike Cooper, Jo-Ann and Dave Kelly, Gordon Smith, Bob Hall, Andy Farnbach, Alexis Korner, Ian Anderson, Tony McPhee, Shakey Vick, Errol Dixon, Jellybread, the Nighthawks and Thunderbolts. If a visiting guest or two turn up nobody will faint with surprise.

Twenty hours of blues is the advertised claim, and the management says that half the available tickets (they are not sold for separate days) have already gone. Fifty or more people are, so to speak, on their way from Sweden, Holland and Germany. And Yazoo's Nick Pearis is coming from the USA to take part.

THE NATIONAL Blues Fed's Chris Trimming assures me this week that the promised tour by Weldon Jakes Boy Bonner will de-

initely take place in November.

The harmonica-and-guitar-playing Bonner travels as part of the American Folk Blues Festival until October 23, stopping by in London for one concert on October 3.

After all that, he's scheduled to start off round the clubs for the NBF on November 1. All told, Jake Roy will be doing six weeks on this tour, including some time on the Continent, and cutting a disc or two.

ANYONE who's had a try at blues guitar picking will know about Stefan Grossman's Country Blues guitar book for Oak. In it is mentioned the fact that all the songs cited could be got on tape, but apparently it ain't been all that easy.

Now Stefan writes from the Sunny South to say all is well. "It is quite important," he says, "as the teaching method depends on the student hearing the original. Now, anyone interested in a tape of all the songs for this volume can write to Black Patty Tape Service, c/o Grossman, 4 via Del Corso, Rome, Italy."

Message received and passed on to pickers everywhere.

FINALLY, a slice of record news from B&C Records of London's Soho Square. Their press officer, Max Needham, sends an advance copy of an album on Action label which they will issue in mid-October.

—Titled "These Kind Of Blues, Vol 1," it features the following artists: Fenton Robinson, Bobby Bland, Gate-mouth Brown, Larry Davis, Big Mama Thornton, Johnny Ace, Roscoe Gordon, Junior Parker and Jimmy McCracklin.

BLUES ON RECORD



LEADBELLY

LEADBELLY, the giant American folk musician who was christened Leadbelter, had a vast repertoire of songs and enough power, personality and creative artistry to make the best of them live for people all over the world. The number of Leadbelly albums put out since the advent of long-play is so great that parts of his recorded repertoire have now been reissued several times. The music should still give the attention of the young generation of folksong and even protest lovers (Woodie made up his "European Blues" in Washington, DC 1937, and his "Red Cross Store" Depression blues well before that), but old hands should check their collections before buying either of the new releases by the self-styled "king of the listening post-players of the world."

—STEVIE'S GOODNIGHT IRENE (BL2004) is a very fine 18-song set which contains the whole of the jolly 1950s "Negro Sinfur Songs" album (13 songs) recorded for Mercury in '50; parts of Ace's 1963 "Songs By Leadbelly" album (with Sonny Terry added for "John Henry" and "Ain't You Glad?"), and sundry extras such as the jucily sung spiritual, "Not Going Round Taking Names," and the tremendous "T.B. Blues" — both of these with spoken introductions. The sinfural songs I have already praised richly in previous editions. They show Leadbelly's skill as a ballad and workshop interpreter; they show the joyous swing (the rock and square dance like "Poor Howard" and "Crazy Corn," also the punchy "Be his guitar on the blues" and "Kah," "Bourgeois," "Big Weevil" and "I suppose," "Fannie Street"), they hint at his acting ability and quality as a social commentator. Lead has a real way with words. Listen, for instance, to all the narrative bits on "Franklin Albert" or the traditional "Callis Pole," or the paucity of his explanatory "This one was made up by Leadbelly" or the whole marvelous "Fannie Street" which introduced his second statement: "I broke my mama's heart, and the woman live on back side of jail; making a honest living, by the workin' of honest fall. The straining of honest in juxtaposition with the 'jail,' tells much of Leadbelly's attitude to race and morality. And there's his attitude to the white man in the end: 'You tell me to the white man, you don't tell him 'nuffin'. If you don't want him to tell your blues, you don't tell him. Don't tell him with some blues dancing on." Howard — what a champion! — MAX JONES

THE MEN WHO MAKE THE BLUES BY MAX JONES

LONNIE JOHNSON is a living blues legend if anybody is, though he tends not to seem like one.

He doesn't belong to the Mississippi Delta tradition and never, so far as I am aware, had the look or sound of a Southern folk musician.

Throughout his career, which now spans about half a century, he has crossed and re-crossed the barriers people like to erect between blues and jazz or blues and popular songs. And this foot-in-each-camp attitude has probably affected his reputation with European fans. Johnson was a pioneer jazz soloist on guitar, and like many a jazz original he was born in New Orleans around the turn of the century.

Books have a habit of giving his birthday as February 8, 1894, but when Lonnie was here with the American Blues Festival in 1963 he asked if I would straighten everybody out about his age.

"I was born in 1900, so I'm as old as the century," he insisted. "These stories really have hurt me everywhere." He was one of a large and musical family. His father played violin, his mother the piano, and most of his brothers and sisters played instruments of some kind. At 13 or 14, Lonnie bought a second-hand fiddle and taught himself to play. Later he took up the guitar and did local gigs until 1922. In that year his family was decimated by an influenza epidemic and Lonnie left his native city.



LONNIE: pioneer guitar soloist

There is a story that he came to Europe, including Britain, during the first world war to entertain troops, so he may have started rambling long before this. He was in St Louis in '25, playing on the boats with Charlie Creath's orchestra. And that year he won a blues contest at the Booker T. Washington Theatre in St Louis. His prize was a recording contract with Okeh.

From then on, Johnson recorded extensively — with his brother James, with Creath's Jazz-O-Maniacs and later, with Louis Armstrong, Clarence Williams, Duke Ellington, Victoria Spivey, Eddie Lang, Texas Alexander and others. Sometimes he sang, sometimes he played guitar, and he was even heard on violin and kazoo.

He became a respected name to jazz collectors because of the skill and blues bite of his solos on records such as

Armstrong's "I'm Not Rough," "Mahogany Hot" and "Savoy Blues" and Ellington's "Hot And Bothered" — and the remarkable swing and command of his playing on the duets with Eddie Lang and the Johnson solos.

These fluent performances — alone and with Lang, plus one track with Louis — can be sampled on Parlophone's "Blue Guitars" LP. But for the most part Johnson was recording blues titles. He made dozens for Okeh under his own name until '32, gave up music for employment in the mines and on the railway. Victoria Spivey, a recording activities in '37.

From 39 until '44 he cut sides for Bluebird, and he demonstrates his polished vocal and instrumental ability on two songs (accompanied by piano and piano and bass) included on Bluebird Blues (RCA Victor). Ex-

amples of his work — solo and with blues group — dating from 1937/8 — are found on "Out Came The Blues, Vol 2" on Ace of Hearts. During the Forties, Lonnie worked in Chicago clubs.

In '52 he came to Britain for the first time, touring the provinces with singer Marie Bryant and playing a Gibson electric instrument. He said he'd changed to electric around '41, having previously used a 12-stringer made for him in the Twenties for a cost of 325 dollars. "I played it every day since then, and wore it right out," he told me. "I used it on all those records with Eddie Lang and Duke and Louis, and on those solos like 'Playing With The Strings'."

After that tour, we heard little of Lonnie for some years, although titles from his King contract, which ended in '52, came out here from time to time. Then the blues boom helped him back to prominence and he reappeared on the club and record scene and visited Britain with the Folk Blues Festival of '63. He had been working as a janitor in Philadelphia when he was rediscovered in 1960.

Later Lonnie has been living in Canada. Unhappily he was injured by a runaway car last March and hospitalized in Toronto General. A benefit concert was held for him in that town the following month. The last I heard, he was making fair progress. Not much of his self-produced slightly sentimental singing is currently available under his name, only Lonnie Johnson (Xtra 1037).

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EVERYBODY WILL SEE, EVERYBODY WILL HEAR BOB DYLAN AT THE ISLE OF WIGHT

BOB DYLAN AT THE

BOB DYLAN, a poet among songwriters and performers — it is too mundane to call him a folk singer — is that rare breed of artist who has become a legend in his own lifetime.

There isn't an artist of stature—from pop and folk to jazz—who doesn't fail to bow to the towering genius of Dylan. And who, in many instances, has not failed to be influenced by his songs and highly personal delivery.

Dylan, more than any one man, has probably been responsible for more revolutionary changes in the contemporary music scene.

Like Jack Kerouac in his books during the 'fifties, Bob Dylan became the voice of American Youth in the 'sixties. It was he who mirrored the changes, the attitudes, the fears, the morals, the dangers and the excitement of the young.

Like Kerouac, Dylan came from a small town. And like Kerouac, Dylan questioned the small town existence, upped and travelled the States, and sat up nights talking to every person, listening to every kind of argument.

And, like Kerouac, Dylan has allowed his songs and poems to tell all he wants people to know about him. When Kerouac's book, "The Subterraneans," was made into a Hollywood film, Kerouac backed away, refusing to involve himself in the Machine. And when the

'I think of myself as a song and dance man'

same machine tried to suck Dylan into it, process him, synthesise him and make him acceptable to all the family, he, too, backed away . . .

Bob Dylan was born Robert Zimmerman, in Duluth, Minnesota, on May 24, 1941. He lived until 17 in the small mining village of Hibbing, Minn., and fought a continual battle against small town life.

REGULAR

He ran away from home on a number of occasions, graduated from high school and attended the University of Minnesota for six months before dropping out. He moved to New York after travelling around America and became a regular in Greenwich Village.

His first major appearance was in 1963, when, under the patronage of Joan Baez, he appeared at the Monterey and Newport Folk Festivals. Baez introduced him as "the most impor-

tant songwriter today." Dylan first visited Britain in 1963, when BBC-TV producer Philip Saville brought him over to act in a play about a blues singer. Saville had seen him working in Greenwich Village, and decided he was the only singer he wanted for the play Madhouse On Castle Street.

Dylan didn't like London at first, but stayed around after filming, played a few folk clubs and made a few friends.

On returning to America, Dylan graduated quickly to the front rank of folk singers, mainly through his protest songs and involvement in the Civil Rights movement. His albums hit the charts, his concerts sold out.

In May, 1964, he made his first official visit to Britain and played one sell-out concert at London's Festival Hall.

In May, 1965, Dylan returned to Britain for his first full concert tour, which was an unqualified success. The tour was filmed and

the end result was the much-discussed Don't Look Back film.

It was at this time that Dylan forged a link between folk and pop. The latter mainly due to his open-mindedness and his friendship with people like John Lennon.

Soon after he left Britain, reports started to filter back that Dylan was using amplified guitars on record. There was an immediate outcry from press and public alike.

QUIET

People rushed into print to criticise this apparent abandoning by Dylan of the ethnic scene he had never even pretended to be involved in, and which he had in fact criticised as being too narrow a field to plough. Characteristically, he kept quiet.

In May, 1966, two weeks after he had been booed in New York when he played in public for the first time with the very



rock and roll team he called The Band, Bob Dylan returned to Britain for another series of concerts.

First stop was the capital of traditional folk music, Dublin. The first half of the show Dylan did as before — by himself with acoustic guitar and harmonica. The audience loved it.

Then, in the second half, Dylan appeared with The Band. Someone shouted "traitor." Someone else: "Leave it to the Rolling Stones." Others walked out. Melody Maker critic Vincent Doyle was obviously not impressed. He said it was "the night of the big let-down."

Dylan was visibly shaken and upset, and was quoted as saying he could never return to Britain again.

Before he left, he gave one of his famous non-interviews to the Melody Maker, including the reversal quote in which he said he was a "purist folk singer." As an indication of his mood, he also said Peter Lorre was his favourite folk singer. Late in 1966, following a crash, Bob Dylan vanished from an active life in music. A broken neck, made moving a difficulty and concerts an impossibility. He settled down to home life in Woodstock and let the writers, journalists and critics get on with the various rumours about the accident.

He did nothing publicly for 18 months, until January 1968, when he appeared with beard to play at a Memorial Concert for his idol and friend Woody Guthrie at New York's Carnegie Hall. He was given an ovation.

Soon after, CBS released his first LP for two years, John Wesley Harding. In a way, like the Guthrie concert, this LP was a return to Dylan's roots. The sounds were obviously country, the lyrics were less obscure, more simple, more direct. Those who revelled in deiving into Dylan's words for sociological meanings were stilled to a great degree, and a lot of people who turned off Dylan when The Band appeared, came back smiling.

Dylan, with friend Johnny Cash, also cut a number of tapes of new songs sent to Britain for people to hear. Among them were "Quinn The Eskimo," which became "Mighty Quinn" when Manfred Mann recorded it and made No. 1 here and in America. Dozens of people recorded "Tears of Rage" from the same collection, and there were two versions of "I Shall Be Released" in England alone. Dylan was back.

But, though he has mellowed, he still has a tongue-in-cheek attitude to interviews. Asked whether he considered himself a poet or singer, he said: "Oh, I think of myself as a song and dance man, y'know."

THE FESTIVAL

FRIDAY

Nice: Bonzo Dog Band; Election: plus a surprise attraction.

SATURDAY

Who: Fat Mattress; Joe Cocker; Family; Marsha Hunt and White Trash; Aynsley Dunbar Retaliation; Pretty Things; Blodwyn Pig.

RICHIE'S TV TR

RICHIE HAVENS, who appears on the Sunday, has emerged in two years as one of the most compelling concert performers in the States. He has been compared to the already-greats like Sinatra and Bennett, Basie and Ellington as an act that is consistently good at shows.

Richie was born on January 21, 1941, in Bedford-Stuyvesant, Brooklyn, in one of the most volatile "black ghettos."

By the time he was 14, Richie had organised a neighbourhood group called the McCrea Gospel Singers.

Richie left home at 17

and had an assortment of jobs: a Western Union messenger, a counterman for a chain of restaurants, a yarn winder and a doll factory worker. The he moved to New York's Greenwich Village and supported himself by doing portraits of tourists by day. All night he would talk with friends in the Village coffee houses. At clubs like the Gaslight and Cafe Wha, he heard people like Paul Stookey, the founder of Peter, Paul and Mary, as well as Len

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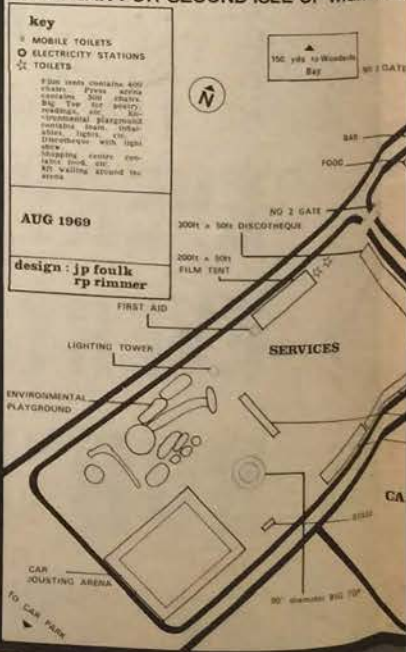
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SITE PLAN FOR SECOND ISLE OF WIGHT FES



THE ISLE OF WIGHT

L LINE-UP

Gypsy: Free: Blonde On Blonde:
King Crimson: Edgar Broughton
Band.

SUNDAY

Bob Dylan: The Band: Richie
Havens: Tom Paxton: Pentangle:
Julie Felix: Liverpool Scene: Gary
Farr: Indo-Jazz Fusions: and giant
all-star jam session.

TWO-YEAR RIP TO TOP

Chandler and Dino Valenti. They inspired him to try singing and learn guitar.

For the next few years Richie sang around the Village. He gradually gained a fervent underground following, but was paid mostly by contributions placed in a passed basket.

Then, in 1963, the word spread and Richie took part in a Ford Motor Co. sponsored tour including Nina Simone and Herbie Mann. But it was a year-

and-a-half before he came to the attention of Verve-Folkways, and started working on his first album. Autumn 1966 saw the release of the "Mixed Bag" album, and since then Richie's career has leapt forward. Managed by Al Grossman, mentor of Bob Dylan and Janis Joplin, he has now arrived at the top of the tree. His next two albums, "Something Else Again" and "Richard P. Havens, 1983" have established him as a major recording artist.



THE BAND: 'tremendous impact'

THE BAND, BY BOB'S REQUEST

THE Band, playing on their own and backing Bob Dylan, made a tremendous impact last year with their album "Music From Big Pink".

It was Dylan who insisted they accompany him to Britain.

They started as The Hawks in Canada, where they originally backed rock and roll shouter Ronnie Hawkins. After three years, tired of playing the same type of music day in and night out, the group started touring on their own, calling themselves Levon and the Hawks.

Recalls lead guitarist Robbie Robertson: "We picked up some really strange material. Those days were different. Today you can play what you want."

Says drummer Levon Helm: "We just played joints, just swinging and grooving the best we could. But after a while it got to be a drag. It was just reproduction. We'd do R&B like someone else because

that's what the audiences wanted to hear. But when you do that you end up just being a house band. You either do that or go home."

"Home" came with the beginning of The Band's association with Bob Dylan. Fantastically enough, the group didn't know too much about Dylan at all of music, and didn't know he was that famous. But he'd heard about them and asked them along for a jam.

JAM

A lot of things happened from that jam. The Band immediately became Dylan's band.

Apart from Robbie and Levon, the line-up comprises Richard Manuel (piano), Garth Hudson (organ), and Rick Danko (bass). Levon Helm, the only non-Canadian in the Band, was born in Marvell, Arkansas, near the home of Sonny Boy Williamson.

SIDESHOWS

THE effect of Bob Dylan's appearance on the Isle of Wight means that the Festival has to cope with over twice the normal population of the island. To do so they have created an electric, inflatable city.

For, in addition to the main concert attractions, there will be innumerable fringe activities.

They include pneumatic plastic environments and Crazy Foam happenings by John Masara, Swizprix by Anthony Scott, Car Jousts by Roger Dixon happenings, film shows, light shows by Black Sun, local folk singers, a non-stop discotheque and poetry readings by, among others Christopher Logue, Lucie-Smith and Anthony Haden-Guest.

John Masara from Mushroom Multimedia who participated in an International pornographic exhibition in Lund, Sweden, is staging a series of happenings involving 100,000 cubic feet of Crazy Foam, with 20 balloons of 20 feet diameter and 500 feet of polythene tubing of 2 feet diameter.

Roger Dixon's Car Jousts involve 5 old autos be-

decked with neon tubing, polyurethane foam, inflatable tubing, sheet metal, bells and cardboard appendages with the drivers dressed as Roman Gladiators.

The idea is, that over the Festival weekend the five cars are involved in a slow, ritualistic fight to the death.

Anthony Scott's "Swizprix" are huge, plastic balloons that slowly inflate over the Festival period until, on the Saturday night, coinciding with the performance of the Who, they reach 100 feet high into the air and then ejaculate foam and tinsels into the spot-lit night air.

The climax is reached when they explode gently into flame and the low hydrogen content burns in an orgy of self destruction.

Early on the Saturday and Sunday mornings local folk and blues singers and guitarists will be playing in the big-top marquee.

The Festival Cinema, in a large marquee housing up to 400 people, will be showing features and shorts from the Wednesday evening before the Festival, until the final Sunday night.

FOOD and REST

- The service arena on the site will be able to supply everybody on the site with both hot and cold prepared meals, snacks and drinks throughout the night and day for the whole Festival period.
- As well as this there will be a shopping arena where groceries, fruit and other provisions can be purchased for those who wish to prepare


- their own meals.
- There will be two large camping sites available adjoining the performance and service's arenas.
- For visitors to the Festival who have made no other accommodation arrangements, a huge, 90 feet diameter big-top marquee will be available in the services arena, which will be fitted with ground sheets.




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CONTEMPORARY CLASSICS

a new monthly column by **RUSSELL UNWIN**

A couple of years ago, classical, or rather serious music would have been considered far removed from anything normally found in MM, but tastes have changed so rapidly and music has developed to such an extent as to make its inclusion necessary.

With the emergence of an avant-garde in pop, people have generally become more conscious that the music they listen to can give them rich and varied experiences simply as music, without all the superficial gimmickery and phoney publicity which is often associated with ordinary pop.

With this new awareness of sounds it is logical that people become both selective and adventurous in their listening habits, and some may even turn to serious music in the course of their adventures. This is good be-

cause digging music means listening to as many different sounds as you can — because music is all sounds.

The MM has decided to help you turn on to other worlds of sound by presenting reviews of recent issues of what are loosely termed "classical" records. Don't be put off by the word "classical," it is a wrong term which should only be applied to the music of Haydn, Mozart and Beethoven — and that is not quite our scene.

The records will largely be of music by more or less contemporary composers, whose music is relevant to the present day avant-garde pop and jazz scene. It might also include some foreign material, such as Indian music and other Asiatic sounds that may be of interest. In fact it will cover anything that is not already covered by MM. Here's hoping you find it useful.



ZUBIN MEHTA: conducts Los Angeles Philharmonic.

AVANT-GARDE — MAURICIO KAGEL (b. 1931), composer and supervisor of recordings. **MATCH FOR THREE PLAYERS** (1964); **SEGFRIED PALM** and **KLAUS STORCK** (cellos), **CHRISTOPH CASKEL** (percussion). **MUSIC FOR RENAISSANCE INSTRUMENTS** (1965/66) — COLLEGIUM INSTRUMENTALIS. (Deutsche Grammophon 137006 stereo).

This is one of a fantastic series of albums issued recently by Deutsche Grammophon. The series specialises in recent recordings of extreme avant-garde music in Europe. Composers include Stockhausen, Penderecki, Lutoslawski and Mayuzumi.

Other records in the series will be reviewed at a later date. The music is beautifully recorded in stereo and the sleeve provides an enlightening if somewhat intellectual background account to the music, in this case written by the composer himself.

If you are not aware of what avant-garde music is all about, you may find this record difficult to comprehend at first hearing. What you should do first of all is forget all your preconceived ideas about music. Ideas which have been instilled into your mind by the musical establishment, the musical traditionalists. Misleading ideas.

All music should be considered first and foremost as an organisation of different qualities and pitches of sound. What this particular music tries to do is emphasise this point.

Conventional music, with key centres, etc., in the opinion of certain composers, is out of date, obsolete. The avant-gardists have dispensed with every vestige of conventional music and produced music stripped of everything but the underlying factor that an organisation of different qualities and pitches of sound is all that is needed for an experience. The sounds need not be consciously organised, that is to say that may come together completely at random.

In Mauricio Kagel's

Avant-garde? First of all, clear your mind!



JEAN RODOLPHE KARS

"Match for Three Players" an extraordinary analogy comes into play. Two cellists are placed opposite each other with a referee in between, rather like a boxing match. The two players proceed to hurl musical, or non-musical noises at each other; the player in the middle is the percussionist who occasionally blows a whistle as referees do, and comments on the efforts of the other two with batteries of cymbal and drum noises.

The result is fairly amusing and it is obvious that the music is not being taken seriously (i.e. seriously in the way that a conventional listener would understand seriously).

The whole piece has a sound world all its own; it consists of interpenetrations of 'cello sounds, definitely organic, with the metallic man-made sounds of the percussion. The question whether the music should be taken seriously or not is irrelevant, as is every other criticism you may care to make. "Music For Renaissance Instruments" is even more interesting because here Kagel has used a sound source, instruments which although they are modern replicas, belong to another age and thus to an unfamiliar sound world. He has put their tonal potential into completely new context, and produced as a result a new exploration of sound relationships and dynamic variation.

Of course any attempt to express in terms of written words the experience which can be gained from this music is a fruitless task. In the last analysis the experience is entirely subjective and up to the mind which receives it. All I can do is recommend this music as worthwhile to experience.

EXPERIMENTS

AVANT-GARDE — WITOLD LUTOSLAWSKI (composer b. 1913) **STRING QUARTET** (1964); **KRZYSZTOF PENDERECKI** (composer b. 1933) — **QUARTETTO PER ARCHI** (1968); **TOSHIRO MAYUZUMI** (composer b. 1929) — **PRELUDE FOR STRING QUARTET** (1964); **LASALLE QUARTET** (performers) **WALTER LEVIN, HENRY MEYER** (violins), **PETER KAMNITZER** (viola), **JACK KIRSTEIN** (cello). (Deutsche Grammophon 137001 stereo).

Another of this remarkable avant-garde series, which this time is devoted to revealing recent experiments with that very traditional combination — the String Quartet.

The String Quartet has been in existence for many years, ever since Joseph Haydn (1732-1809) in fact, and that really is some tradition. But to hear the sounds which come from this record, you would not think it possible that the same combination of instruments used to churn our Haydn and Mozart String Quartets ad nauseam.

The sounds which emanate here are more related to the world of electronic sound. In fact you could say that the works are directly influenced by electronic music. They consist, as does electronic music, of pure sound relationships rather than the traditional relationships of harmony and melody. Again the music has been stripped of irrelevant key centres and chord progressions, to reveal

a freer more emancipated music.

The Lutoslawski quartet is my own favourite. It builds up a complex structure seething with intricate detail, but still with important reference points which can help the listener in his appreciation. Again the sleeve note is intellectual but very helpful as a background to the music.

Penderecki like Lutoslawski is Polish and popular in this country. The reason why is obscure. Perhaps he manages to capture our imagination in a unique way with his large scale choral works, which always go down well in this country anyway. Nevertheless this quartet is full of frenzy and nervous tension which always manages to keep us alert and with the music.

Mayuzumi is Japanese and his cultural heritage shows itself in his "Prelude." The music seems to explore widely spread sustained sounds, each sound dissolving into the other in a dream-like motion. Again the sleeve note is helpful.

This album is full of rare delicacies of sound and is always fascinating to listen to.

EMOTIONAL

ALSO SPRACH ZARATHUSTRA; **RICHARD STRAUSS** (composer); **ZUBIN MEHTA** (conductor); **LOS ANGELES PHILHARMONIC ORCHESTRA**. (Decca SXL 6378 stereo).

Richard Strauss was born at Munich in 1864 and died in 1949. As a musician he has been pigeon-holed by the historians as a Late-Romantic, which means roughly that his music, being Romantic, appeals directly to the emotions and often finds its form, i.e. its motivation for composition, from extramusical subjects; it may be based on a German folk-tale or very often upon some philosophical dogma.

Also Sprach Zarathustra, composed in 1896, is a symphonic poem based on a novel of the same name by German philosopher Friedrich Nietzsche. Students of philosophy will no doubt know that Nietzsche's philosophy had an important influence in the doctrines of the Nazi Party during the last war, fostering the idea of modern man being super-human and capable of conquering the world.

It is no coincidence, therefore, that the opening of this work has been used by both the BBC, on the recent Apollo flight, and by the makers of the film "2001: A Space Odyssey." Both events signify the intrinsic ability of man to be master over Nature, to conquer Space.

The music backs up this idea of heroism and, another element in Nietzsche's work, self-worship and egotism. Without this inward looking philosophy the music would not be as tender and passionate as it is. Richard Strauss always sees the hero as himself and the whole work is dedicated to examining and giving vent to his own thoughts about himself in relation to the outside world.

Strauss's importance is also secured by the fact that he is a master of orchestration; being able to obtain any mood or idea through the orchestra. Listen to the opening and you will hear what I mean; nobody can possibly ignore or be bored by that opening and what follows. To listen to Also Sprach Zarathustra is to be transported into a euphoric dreamworld.

STARK

CONCERTOS FOR PIANO nos. 2 and 5; ALEXANDER TCHEREPIN (composer and pianist); **RAFAEL KUBELIK** (conductor). (Deutsche Grammophon 139379 stereo).

I ADMIT when I first saw this record I had never heard of Tcheropin, I have since discovered he is Russian (born 1899) and is alive and well and living in Paris.

He is apparently credited with the invention of a new kind of tonality called bluntly "interpunct" which uses as its basis the nine-note scale (C — D flat — E flat — E — F — G — A flat — A — B — C).

The music itself doesn't strike me as being outstanding, but no 5 does show an awareness of modern piano writing and describes vividly the starkness of the plains and countryside of Russia during winter.

No 2 contains some gentle music which does not impose itself unnecessarily upon the listener, but quietly reveals the Russian origins with the occasional Cossack dance rhythm and melody which recalls Stravinsky and Shostakovich, two of Tcheropin's more noteworthy fellow countrymen.

MYSTIC

JEAN-RODOLPHE KARS PLAYS MESSIAEN AND LIZST. Composers and titles: **MESSIAEN**, Le Merle Bleu; **Regard du Tapestre de Jole**; **Regard du Silence**; **LIZST**: St. Francois de Paule marchant sur les Flots; **Piano piece No. 2 in A flat**; **Nuage gris**; **La Lugubre Gondola No. 1**; **Wide Jagd**. **JEAN-RODOLPHE KARS** (piano). (Decca SXL 6378 stereo).

At the remarkable age of 21, Kars must be one of the finest recital and concert pianists around. He has been awarded with numerous coveted prizes during his brief career and is currently recognised as having a wide repertoire ranging from the moderns to Bach and Scarlatti. This record demonstrates clearly Kars' ability to interpret music of different eras.

Composer Olivier Messiaen is Frenchman born at Avignon in 1908. He has always been regarded as one of the most influential figures in modern music, this is partly due to the fact that he has been the teacher of so many of this generation's best composers. He is also a religious mystic of the most extreme kind, many of his works being devoted to the expression of spiritual love.

To create his unique sound language he uses as a basis concepts of colour and rhythm; for the former he draws upon the songs of various exotic birds, for the latter he uses elements of the music of the Far East, especially of Bali, Thailand and Japan.

In his use of the orchestra he exploits to the full the range of colour and sound therein; and contrasts the various groups of instruments; the soft and sweet tone of the strings, the warm and muzzy sound of brass, the colourful characteristics of woodwind, and the sparkling crystal clear percussion (including the piano).

It is from his large output of piano music that the pieces on this record have been selected. They are large and heavy in style, drawing from the piano a remarkable range of vividly coloured sounds. As I have mentioned Messiaen uses the piano like a melodic instrument, unlike the earlier composers who use it purely to express lyricism and harmonious accompaniment.

Franz Lizst (1811-1886) was an exception to this rule. He was a virtuoso pianist of the Romantic school who used to specialise in off-the-cuff improvisation, similar in many ways to the jazz pianists of today.

These improvisations were loud and percussive and always demanded a super-human technique. In a way the pieces on this record are unusually restrained and lyrical; the only piece which gives a hint of Lizst's percussive style is "Wide Jagd" (Wild Chase).

The other pieces on the other hand are light in weight and almost out of this world, for example "Nuage Gris" (Grey Clouds). Lizst was a great experimenter and in many ways he heralded the approach of twentieth century music with his daring harmonic experiments.

Sound sense

WHAT ARE the peculiarities of the Flamenco guitar? — B. A. HAYWOOD, Bow.

It is made of a light wood and has wooden pegs. A wooden capo (cejilla) is used. It is held at an angle of 45 degrees, the waist on the right thigh and the shoulder just under the chin. The left hand is difficult and the right hand diabolical. The timing is always unexpected. For instance, Soleares are marked 3/4, but played 1-2-3, 1-2-3, 1-2-3, and the haunting Seguir ya is marked alternate bars of 3/4 and 6/8, but played 1, and 2 and 1-2-3, 1-2-3, 1-2-3, 1—. The music is roughly divided into Rasquedos, chords flourished with all fingers (including the little one) played most of the time when accompanying the dancing, and Faleetas, which are melodic and used during the quiet bits of dancing and for solos. Most common keys are A minor, E, A, B and C, mostly played in the first position. — teacher DAVID THOMAS.

CAN YOU state where I can obtain a second-hand piano to be sent out to me in Ghana? — KING BRUCE, leader of the Black Beats, Accra.

We can certainly export a piano to Ghana, but it would have to be a specially rugged model to stand up to the climate. An ordinary piano would rapidly deteriorate and fall to pieces. — HARRODS LTD, Knightsbridge, London, S.W.1.

WHICH GUITAR was played by John Renbourn on his LP, "Another Monday," and which strings did he use? — JOHN HUGHES, Cheshire.

I played a Gibson J50 fitted with John Alvey Turner strings. The 6th and 5th were medium gauge, the 4th was heavy gauge and the 1st, 2nd and 3rd were light gauge. — JOHN RENBOURN.

WHAT WAS the instrument mentioned in the Johnny Gray and his Saxophones on Fontana's Living Presence LP, "Movietone," and is this their first album? — JACK MUNDRELL, Weybridge.

Johnny is featured on alto, soprano, tenor, baritone and clarinet, playing lead throughout to create a personal sound. He was supported by three guitars, including one electric bass, organ doubling piano, drums and two percussionists, plus string bass at some times. On some tracks were four extra saxes doubling flutes. A string section led by Reg Leopold was added for "Freaky Girl" and "Romeo and Juliet" and a hip for "Mayerling" and "Irina." Johnnie spent a week working out the score with orchestra. Pete Smith due to the entirely different method of arranging required for stereo. It is second LP. His first was "Full House Saxes."

WHEN did the Perry Como Show start and on BBC-TV? (R. HOWARD, Liverpool). Where were the live tracks on the Cream's LP, "Goodbye," recorded? (ELAINE BLAKE, Cambridge). Who originally sang the song "I'm In A Dancing Mood"? (E. JONES, Thornton Heath).

The Perry Como Show began on January 1, 1954 and ended on June 13, 1961, although it did not, of course, run continuously. Most of the live tracks on "Goodbye" resulted from the Cream's farewell concert at the Albert Hall, but one or two were recorded in the States. "I'm In A Dancing Mood" was specially written for singer-dancer-comedian Jack Buchanan for the film, "This'll Make You Whistle."

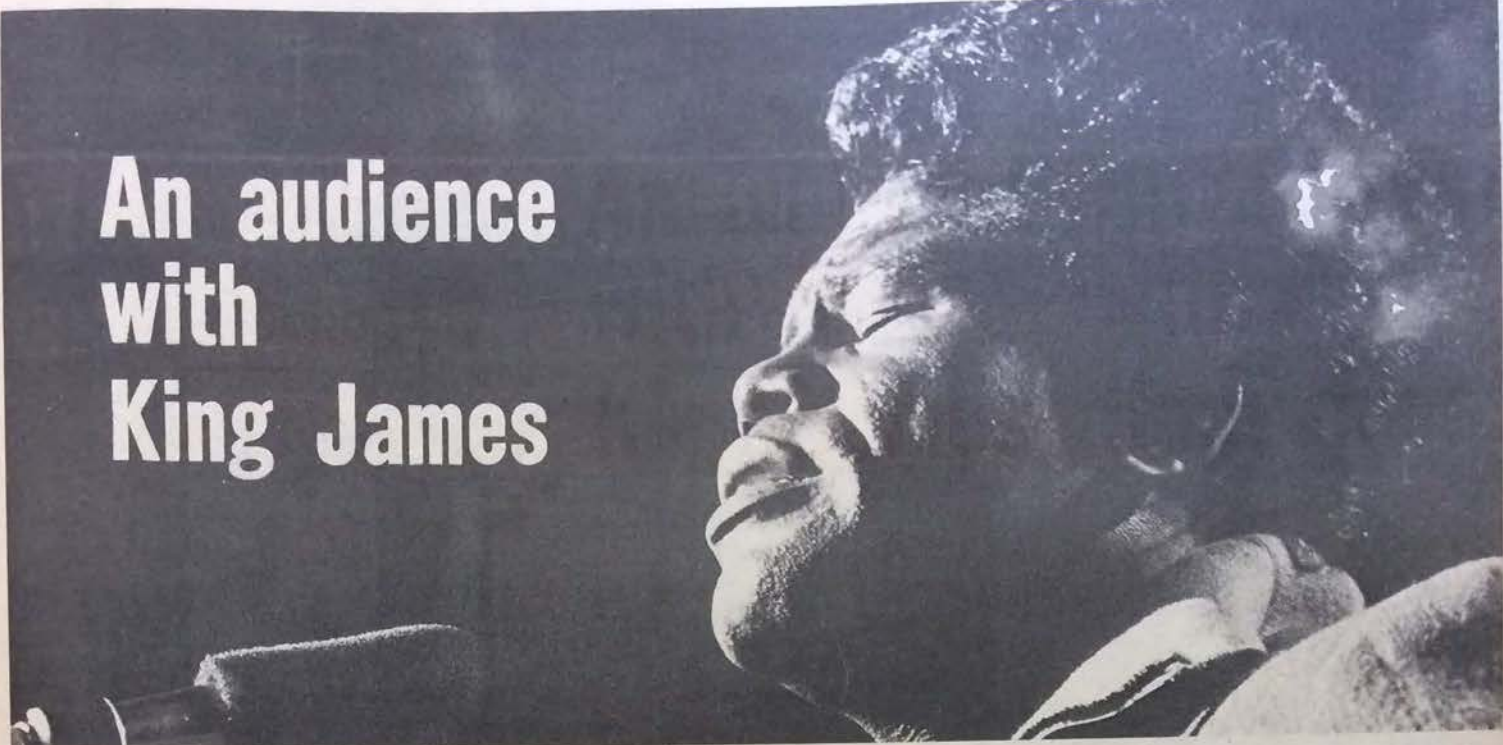
WHICH ARTIST has now sold the most records? — JACK MOORE, Edgware. For the purpose of the Daily Mail Book of Golden Discs, compiled by Joe Marlett, which is currently being issued in the States and is being brought up to date for a second edition in Britain, the life-time sales of Bing Crosby have been subjected to considerable research and are being raised to 300,000,000, keeping him ahead of the Beatles.

NEW ALBUMS BY JUDY COLLINS

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An audience with King James



JAMES BROWN has a reputation for being a hard man to interview.

As America's No. 1 soul singer, he's surrounded day and night by an intimidating cordon of managers and bodyguards who, the legend goes, effectively prevent all but the most favoured from gaining admittance to the presence of the man known throughout the USA as "The King."

Friendly

It was with some trepidation, then, that I sat in Polydor's London offices last week waiting for my call to be connected with Brown's hotel in Atlanta, Georgia.

Eventually the call got through, and Brown himself came straight onto the line. He proved to be the exact opposite of the man I'd been led to expect. Throughout our half-hour talk he was courteous, friendly, thoughtful, and a really fascinating man to listen to.

I told him that his latest single, "Mother Popcorn," was doing well in this country with the very minimum of radio assistance, and asked him why he thought he was so popular when he hadn't been to Britain for several years.

"I heard the record was doing well," he said. "I guess it's because it's a very original sound in the soul field. It's so authentic that it just can't be duplicated."

Would we have a chance of seeing him in Europe in the near future?

Sincere

"I sure hope so. I understand that my agents are negotiating right now for a tour, and I'd really love to come over and play for you."

"I remember the time I came over before to do that 'Ready Steady Go' TV show. The kids were really tremendous, and we had a great time. I'd like to get back and see them again."

BY RICHARD WILLIAMS

With so much success in the States — he's a millionaire and holds the unique distinction of having had a record in the American charts for the entire 52 weeks of one year — did he really consider British audiences important to his career?

"Yes I do. European people seem more sincere and dedicated to music. I enjoy playing to them because of their enthusiasm, and you can tell them that I hope to be back soon."

Some months ago he released a single called "Say It Loud — I'm Black And I'm Proud," which made his position of the civil rights issue fairly clear. Does he see himself as a spokesman for black people?

"I'm a successful man, and people respect me. There-

fore I think I'm in a position to give them a lead. I want people to become more aware — brown people, yellow people, white people, every colour.

Pride

"And of course I want to give black people some sense of racial pride — pride in being black. They've got to stay in school, work hard, and really make something of themselves. That's what I try and tell them. I think I've been very successful at this, and I intend to keep on doing it as long as I think I can do some good for the world, and get people to have better relationships with one another."

"People discriminate against their fellow men

— that's wrong. But the young people see it differently. They mix together, and they don't have any of this prejudice, and I think the music's partly responsible for that."

"The young white people respond to our music just as well as the young black people, they dance to it together and that brings them close, so the white kids respect their black friends more than their parents ever did."

"I don't believe in just walking away from problems. A man in my position, who can communicate with people, is able to do something beneficial through influencing his audience, and I feel that's my job."

Getting back to the music itself, I asked Brown if he still carries a big band around with him on his

one-nighter tours.

"I have an 18-piece band at the moment. I tried a string section for about a year and a half, but I've got rid of them now — I wanted to get to the hard core soul music. I still do some ballads on stage, though, like 'Night And Day' and 'All The Way.'"

Primitive

"I don't even have a musical director with me now. I had Nat Jones for a long time, and he was very good, but the music has gotten so primitive that I found I just didn't need him. I do 95 per cent of the arranging myself, and it works itself out. I got to a point where I found that I could do it all myself, and there was no need to have someone around to do it for me."

Brown's theatrical stage act is undoubtedly one of the most exciting in the world of entertainment, and his incredible dan-

cing, full of twists, leaps, and simulated fainting fits has to be seen to be believed. Has he slowed down at all in the past few years?

"Not a bit. In fact I guess I'm dancing faster than ever. I was always in good physical shape from the days when I was a fighter, and I keep myself fit."

"I do hold back a little on television, sometimes. I do a lot of TV, and I guess I'm very popular and good for audience ratings! Soul music has been held back on television because it's sung by black people, but it's so strong and authentic that it just had to come through. The people really feel that music."

What about the Popcorn, the dance featured on his new single?

"I guess it's a little slower than most of my usual dances. It's more kinda groovy, and it's somewhat like the Jerk. I do it in my show, and it's catching on very fast." James is one of soul

music's most original performers. Did he, nevertheless, have any particular influences?

"No, not really — I've always tried to go my own way. I think that I'm me, and I become more 'me' every day. But I do admire many other singers, B. B. King and Bobby Bland most of all. I also enjoy listening to Gien Campbell."

Soul

"I like Country and Western music very much — it's honest music, and that's what I like to hear. But soul music is my thing — and it's gonna last a long, long time."

Finally, as the phone bill passed the £50 mark, I asked him if he had any message for his British fans.

"Yes I do. Tell them that I'm very grateful for their support, and I hope they keep on listening to me. Tell them I'll see them soon."

THE YARDBIRDS split, which finally came last year, really began when Eric Clapton left to join John Mayall's Bluesbreakers.

Now Keith Relf and drummer Jim McCarty are starting all over again with a new band, Renaissance. They have come up with a sound that is very different from the old group, and that is very far away from the sort of things that the other ex-Yardbirds are doing.

"For me," said Keith from his Surrey home, "the direction of the group went when Eric left. We floundered a bit and tried to go on in the same way, but we had three very different personalities through the band — Eric, Jeff Beck, and Jimmy Page — and it just didn't work. We just became a money-making machine."

"Lead guitarists are a race apart man, they really are."

Why, if it was like that, did they stay together for so long? "We were just so bewildered and everything was fixed up by the managers and people."

So now, as the other people who went through the Yardbirds get fame and fortune all over the world, Renaissance are starting again, with a completely new sound, and some very advanced ideas.

With Keith and Jim are former Nashville Teens pianist John Hawken, bass player Louis Cennama, and Keith's sister Jane, who sings. Keith plays guitar, harmonica, and sings.

"We've been together now since Christmas, and we've spent most of that time writing, getting ideas and just hatching out the band."

"We played our first gig at the Fishmonger's Arms, Wood Green, a couple of months ago, and at the moment we are playing more or less for the experience. We didn't really know how the music would go down, but it seems to be going all right."



RENAISSANCE: everything from classical to Congolese music

The renaissance of Keith Relf

Since then, they have been playing small clubs like the Fishmongers, and places like the Marquee and Mothers in Birmingham. They are playing two or three nights a week.

"We don't play set numbers as such," he said. "We have worked out an act lasting about an hour and a half, which is divided into movements. We really want to play colleges and places like that, but this isn't the best time."

"The act creates prob-

lems with promoters who want us to split it into two sets, and it doesn't always register with the audience first time."

"Usually, they can identify, either because a band is well known and they know their numbers, or because they are playing numbers that are well known. This doesn't happen with us."

The music, which seems influenced by almost everything, but more especially by baroque composers like Bach, was written by the

group. On stage, they seem to build around the bass lines.

"Yes we do," said Keith, "but the numbers were there first. It's just that Louis is such a good bass guitarist."

"The music is a result of having had an open mind for a few years — especially the last year, from listening to everything, from classical to Congolese music."

"Ideally, we'd like to play concerts, but there is not

much scope in this country. We're working towards a tour of the States, probably in October, but it is all very much in the air at the moment."

"Why the States? Well, Jim and I are more well known over there, and also it is good money."

Renaissance have no manager as such, and they are hoping to keep it that way, relying on their own contacts to keep them in work.

"We have all burnt our

fingers enough with devils we didn't know in the past," said Keith. "We are going to try to do it without signing management contracts this time."

After his experiences with the Yardbirds, how long does he think Renaissance will keep together?

"It is very difficult to keep together for a long time, especially when you are touring," he said. "I'll be happy if the band keeps going for two years or so."

— STEVE PEACOCK

NEW POP SINGLES



BY CHRIS WELCH

A masterly performance from Otis



OTIS: best on slow tempos

OTIS REDDING: "Free Me" (Atco). Otis was at his best on slow tempos, when he didn't rely too much on simple grunting and grinding. This is a masterly performance and sums up a rapidly receding era of pop.

BOB DYLAN: "Lay Lady Lay" (CBS). Although the first flush of youth has gone, the humour is still there, the feeling of truth still alive. His voice has not developed into the greatest Tom Jones, as some detractors will mutter in mystification. The meaning of Dylan was, and still is, poetry.

DON FARDON: "I'm Alive" (Young Blood). An exciting, yelling sound, with unusual vocal tones from Mr Fardon, who had a hit with "Indian Reservations."

JANUARY: "It Sings For Me" (CBS). Pretty flutes, but a bit chilly for this time of the year. Beautiful voice on a tasteful ballad that doesn't sound too much like a hit.

Remake

HARD MEAT: "Rain" (Island). Not a particularly inspiring remake of the Beatles tune, and if Hard Meat have something new to offer, let's hear it lads.

WILLIAM BELL: "Happy" (Stax). Familiar chord sequences and rhythmic structure, competently produced and performed.

BARRON KNIGHTS: "Love And The World Loves With You" (Columbia). After years of high comedy, the Knights are turning their attention to the serious job of getting a "straight" hit. It's a nice ballad, sung with meaning, but nice ballads sung with meaning, crop up more frequently than Sid James in British inovies of the 1950s.

ANDY WILLIAMS: "Live And Learn" (CBS). The string backing gives a

musical impression of the tide rushing in and out on some lonely shore — Brighton or somewhere. Andy's voice soars from the highest cliffs, and generally they make such a racket, I suspect South coast air/sea rescue operations will be put on standby.

Pardon the imagery, but if Reader Edward Drone of Plymouth imagines I'm going to call upon the phrase "toe-tapping rockaballad" for every toe-tapping rockaballad that comes this way, he is vastly mistaken.

KENNY RANKIN: "Peaceful" (Mercury). In case you were wondering why this unknown should have the cheek to copy Georgie Fame's hit, Mr Rankin actually wrote the tune. But I expect you know that anyway, most readers being clever know-alls. This is beautiful.

Hello, the phone's ringing. "This is Reader Edward Drone here. First I should like you to confirm if a Mr Bob Dylan is coming to the Isle of Man for a concert this week? And secondly I wish to complain about you insulting remarks. Of course this is the original — any fool would know that. And for your information the number of the record is MF 1128."

WILD SILK: "Help Me" (Columbia). Not much that is wild about this group, but they have a silky vocal sound, quite attractive, but not a hit.

JIMMY POWELL: "I Can Go Down" (Young Blood). Jimmy has a powerful rock voice and it is ideally suited to this slow-paced but earthy doom and despair type production.

SAMMY DAVIS JR.: "I've Gotta Be Me" (Reprise). With Sammy at London's Talk of The Town, this recent American hit should take off here for him. He sings at his best, a song from the Broadway Musical "Golden Rainbow."

JOHN BROMLEY: "Kick A Tin Can" (Atlantic). Incredibly uninspired drum intro, followed by some boogie piano and Mr Bromley singing in dull tones, a duller tune.

Painless

DENNIS LOTIS: "One Woman Man" (Polydor). Surprisingly modern backing for Dennis's always professional and welcome style and approach. Extremely painless, and even a chart possibility.

BRIAN POOLE AND THE SEYCHELLES: "What Do Women Most Desire?" (President). What most women desire is a free meal in the Speakeasy, a supply of drinks and cigarettes and a rent-free pad.

Brian Poole has other ideas, and you can find out by buying this long drawn out, rather messy production.

NEW POP ALBUMS

FLEETWOOD MAC: "The Pious Bird Of Good Omen" (Blue Horizon). It's difficult to slot Fleetwood Mac into any one particular bag, and this album, which might well be called "Best of the Fleetwood Mac", veers from the Hawaiian charm of their first hit, "Albatross", to the gutty, driving blues of "I Believe My Time Ain't Long", which was one of the first of the umpteen versions of "Dust My Broom."



Spencer: bottleneck

"Believe" is one of the best tracks, featuring airy bottleneck work, probably by Jeremy Spencer. Their version of "Rollin' And Tumblin'" which goes under the title of "Ramblin' Pony," is another very satisfying track, and they also do a nice strong "The Sun Is Shining," one of Elmore James's best songs. Eddie Boyd pops up to sing and play rolling piano on a couple of tracks, and for good measure there's also their new single, "Need Your Love So Bad," which is an appealing blues-ballad. A good album for those who haven't got most of the tracks on singles or LPs.

CHUCK JACKSON: "Goin' Back To Chuck Jackson" (Tama Motown). Chuck Jackson is a superb soul singer who has yet to register this side of the Atlantic. He has a distinctive voice which has lost a little of its bite since he joined Motown who tend to swamp him in standard Tamla arrangements. Although not up to the standard

of his earlier Wand recordings, this album is still very interesting and includes some nice material. Standout tracks are "Can I Change My Mind," and "No More Water In The Well."

SOLOMON BURKE: "Proud Mary" (Bell). Solomon's version of the title track, Clearwater's "Proud Mary," gave him yet another hit in the States although his mellow voice is better suited to the more tender soul ballads. This album is probably his best since the "King Of Rock and Soul." Not much original material but he has the ability to interpret other people's songs in an individual way especially Marvin Gaye's "I'll Be Doggone" and "That Lucky Old Sun."

FOUR TOPS NOW! (Tama Motown). Yes, they're still one of the most exciting sounds among singing groups, thanks in part to the fiery

Motown accompaniments. But the sound is getting just that little bit dated and the time is a-coming when a facelift of some kind will be needed. Includes "The Key," "Eleanor Rigby," "Little Green Apples," "The Fool On The Hill."

JGGINBOTTOM (Deram). As you would expect from a group signed up by Ronnie Scott there is a lot of interest here. All the tracks, except for "California Dreamin'" are originals and improve with repetition, the vocals are never less than adequate. But the main interest lies in the work of the two guitarists Stephen Robinson and Allan Holdsworth who have both fine technique and originality. The music is jazz-influenced but can't be placed in any particular bag. A most promising debut album with tracks that include "The Castle," "Golden Lakes," "No So Sweet Dreams," and "The Donkey."

NRBQ (CBS). The basic function of this American group is hard rock. To achieve it they utilise a remarkably wide range of material. For example, on this album is Eddies Cochran's "C'Mon Everybody," Sun Ra's "Rocket Number 9," Sonny Terry and Brownie McGhee's "C'Mon If You're Comin'" as well as several originals. Between them the quintet can play Latin-American sounds, raise trombone, recorder, harmonica and assorted keyboard instruments as well as the usual guitars and drums. A good album.

CHICO ARNEZ AND HIS CUBANA BRASS: "Chico" (Columbia). Fantastically well played Latin-American sounds with some of the best musicians in the country taking wild solos. They include trumpeter Derek Watkins, David Snell on harp and saxist Ken Dryden. Sounds beautiful in stereo. Includes "Granada," "Mexi-

can Whistler," "Peanut Vendor" and "One Mint Julip."

TIM ROSE: "Through Rose Coloured Glasses" (CBS). Powerful folk-rock singer Tim Rose moves nearer the rock and further from the folk with this new album of self-composed numbers. Tim's tough, soulful vocal style punches out the lyrics of songs such as "Roanoke," "Hello Sunshine," "Angela," the dramatic "Marian," which has an anti-war theme worked out against a lone military drum beat which gives the song a great atmosphere, and the sinister "Apple Truck Swamper." Rose is a unique artist and presents interesting, varied material as this very good album shows.

JOHNNY CASH AT SAN QUENTIN (CBS). Cash is a remarkable man. Here, in front of an audience of

prisoners, he exhibits a degree of humility that rings absolutely true. His is never patronising yet always sympathetic and this understanding shines in a mile-wide streak through his work. His anti-prison, "San Quentin" is a powerful and so simple message yet the terrible truth of its words are underscored by Cash's unpretentious singing. Also on this album — "Folsom Prison Blues," "I Walk The Line," "A Boy Named Sue."

GLEN CAMPBELL: "Galveston Where's The Playground Susic" (Ember). Well sung and well produced album from hitmaker Campbell married only by a sick-making dialogue called "Friends." Includes "Take My Hand For A While," "If This Is Love," "Twelfth Of Never."

KENNY BAKER: "The Spectacular Trumpet Of Kenny Baker" (Decca). The sound on this Phase 4 stereo album is breathtakingly effective. And the playing of Kenny is certainly spectacular. At the sort of commercial game he must be one of the world's top players. His rags and runs are effortless and happy existing to a brass man Roland Shaw's orchestra makes a fine accompanying job on numbers like "I Will Wait For You," "Same." By The Time I Get To Phoenix.

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GR.C.D.

Albert Ayler plays rock and roll...

THIS must be a very strong candidate for the Oddest Record of the Year Award. Pretty well throughout its length Albert Ayler, champion and hero of the avant garde, plays pure rock and roll — and the results are, to say the least, slightly amazing.

It would be easy to put this album down as the product of some A&R man's gimmick-laden brain, but one senses that it's something that Ayler himself really wanted to do — partly because he had a hand in composing all the songs, and partly because it's a direction in which he's always been heading.

Ayler stands with Archie Shepp in that he's firmly based in the pre-bop roots of jazz. His flirtation with the New Orleans march form showed that, and with "New Grass" he simply moves on to a slightly different tack.

The album opens with a brilliant duet between Ayler and Folwell, very much in the idiom of "Spirits" and "Holy Holy." Albert then recites a short message, telling us that he's been changed by meditation and that we should all seek love and peace.

Raucous

What follows, on "New Generation," is some of the best R&B tenor playing I've ever heard, with Albert sounding just as raucous and raunchy as those guys who played in Fats Domino's band of the Fifties. Anybody who thinks he can't swing should listen to this track.

Albert himself sings — on four of the tracks, supported by the Soul Singers. He's no James Brown, but he gets the message over despite the essential coarseness of much of the lyrics. "Heart Love" is probably the best of the vocal tracks, and would appear to have all the ingredients of a commercial hit. "New Ghosts" is a four-square calypso thing with rocking tenor, while "Sun Watcher" has an ethereal organ-and-tenor intro followed by some solid riffing from Purdie and Folwell.

Despite all this, I feel that Albert is wasting himself on such material. He seems constantly to be trying to break loose from the rhythmic shackles imposed by Purdie, and I for one hope that he soon reverts to the magnificent music he was playing before "New Grass."

This album is worth investigating, but it's far from being the best of Ayler. — R.W.

GRAHAM COLLIER

GRAHAM COLLIER SEXTET: "Down Another Road," "Down Another Road," Danish Blue, "The Darby Mow," Aberdeen, "And Lonely For A Lonely Child," Molewrench (Fontana SF1822), Collier (bass), Harold Beckert (drums), Nick Evans (smb), Karl Stan Sultzman (alto, trpt), Karl Jenkins (oboe, pno), John March (sax) London March, 1968

GRAHAM COLLIER, along with Mike Westbrook, did a good deal of pioneering work that opened the way for public acceptance of many of the younger and more experimental British Musicians.

In many ways, Collier's music is the perfect link between the older, established forms of modern jazz of the 1950's and early '60's, and the more free things of today.

There are many traces of Mingus in his writing, particularly in the way he builds the excitement in the faster things, and some of his more lyrical pieces remind me just a little of Ellington in the way he goes for great thick slabs of sound.

But in to such influences he has granted a definite personality and style of his own and his arrangements give plenty of scope for his musicians to express their own selves.

For me, the stand-out soloists on this set are Beckett and Jenkins. Beckett is the most elegant of flugelhorn players, always tasteful and with that sign of class that gives the impression of having all the time in the world even when playing at full speed. Jenkins does remarkable things on oboe as well as playing highly intelligent piano.

Nick Evans is already a first class jazz trombonist and has the potential to become a great one. In tone and attack he reminds me a little of Jimmy Knepper but, again, the resemblance is only a surface one.

Sultzman is the least publicised of the group, probably because he lacks the instant identification of the others, as yet. But his playing, on both alto and tenor, has form, ideas and originality and his sound has much to do with the building excitement of the riffs and ensembles.

John Marshall is one of the comparatively recent crop of British drummers who have finally laid to rest the old complaint about local rhythm sections.

I find this a most worthwhile album and easily the best recorded example of the Collier group to date. — B.D.

RAINEY, WATERS, YANCEY

MA RAINEY: "Vol 2. Oh My Baba Blues," "Jealous Blues," "Shave Em Dry," "Farewell Daddy Blues," "Oh My Baba Blues," "Don't Leave Me This Way," "This Morning Countin' The Blues," "Take 3," "Sassy Blues," "Low Camp Blues," "Hustlin' Blues," "Ma and Pa Pourhouse Blues," "Big Feelin' Blues" (Biograph BLP201)

ETHEL WATERS: "Miss Ethel Waters," "Am I Blues," "I Ain't Got no," "No More," "Dinah," "Throw Dirt In Your Face," "Porgy," "Medley," "Supper Time," "Medley," "Hail O! Mr. Medley," "His Eye Is On The Sparrow" (World Stereo ST949)

JIMMY AND MAMA YANCEY: "Lowdown Dirty Blues," "Mournful Blues," "Yancey Special," "How Long Blues," "Yancey's Bugle Call," "36th And Dearborn," "Shave Em Dry," "Salute to Pinetop," "Make Me A Pallet On The Floor," "Four O'Clock Blues," "Monkey Woman Blues," "Santa Fe Blues," "How Long Blues" (Atlantic Special 59018)

THESE RECORDS give a pretty broad picture of Negro singing styles associated with blues and early jazz.

Ma Rainey, formidable-looking "Mother Of The Blues," was the first great singer in the classic manner. Mama Yancey sang blues in an archaic style too, but was less staid and professional. Ethel Waters was a more sophisticated vaudeville artist who could sing blues and jazz songs but was no blues specialist.

The Rainey set makes current a dozen rare items ranging from an exuberant "Shave 'Em Dry" of 1924 vintage — which has little to do with Yancy's number of — to the same name — "Blues" — outspoken "Sissy Blues" made with her Georgia Jazz Band in the summer of '26 and two late '28 duets with banjoist-vocalist Papa Charlie Jackson.

At first listening the sound and approach may seem samey, and it is true that Ma tended to roar out all the slower songs in a simple, sad deep-voiced fashion which made little attempt to point-up the lyrics.

Thus we have "Sissy Man" with its explicit "A matter-of-fact vered in" as Chris Albertson says in his note. But she did vary her approach (try "Soon This Morning" and the splendidly "Oh My Grave," "Countin' or "Oh My Babe" to test her quality) and her material to a fair degree. And her accompaniments were reasonably varied.

ALBERT AYLER: "New Grass." Message From Albert/New Grass New Generation; Sun Watcher; New Ghosts; Heart Love; Everybody's Movin'; Free At Last. (Impulse S1PL 519).

Ayler (ten/vcl), Burt Collins, Joe Newman (tpts), Garnett Brown (tbn), Seldon Powell (ten/ft), Buddy Lucas (bari), Cal Cobbs (keyboards), Bill Folwell (elec. bs), Pretty Purdie (drs), Soul Singers (vcls).



AYLER: sings on four tracks.

Bear in mind that she worked in primitive recording conditions — for Paramount, and was used to pouring out lamentations and novelties to audiences on the Negro tent show and vaudeville circuit.

Hers was basically a stage act in which the visuals were half the battle, though she never, so far as I know, produced an unmusical performance.

Aside from being a blues pioneer, she was an important jazz figure who worked (in person and on records) with her own band. Her singing was plain, in that she used few vocal decorations, but full of jazz warmth and beat.

The most impressive instrumental music here is Louis Armstrong's vocal-toned cornet on "Countin'" (this is a rare take), but others heard on the album include Dave Nelson, Jimmy Blythe, Louis Austin, Al Wynn, Georgia Tom and sundry Henderson men. Also there are players of slide whistle, jug and kazzo — rough on the ears, but after all Ma Rainey represented folk as well as theatre.

Ethel Waters, who made her stage debut in 1917, was past her vocal prime when this set was recorded — in the late Forties or early Fifties, I guess, (no date is given) — but her peculiarly vibrant, sweetish voice, well-remembered dramatic effects and sure diction are instantly recognisable.

Control of pitch and vibrato are impaired, but she has enough expressive technique to make something memorable of old Waters favourites like "Cabin In The Sky," "Am I Blues" even parts of "Lady Be Good," in spite of a cross-talk routine with pianist Reginald Beane.

Moving

As for Estella Mama Yancey who recorded very late in life, she really tells it in roughly tender tones, the voice a bit throttled but intensely moving — especially on "How Long" and "Pallet," both of which she had recorded earlier for the Session label in even more touching versions.

Mama sings five traditional-type songs on this set, working in perfect accord with her husband, and the album would be worthwhile for the piano alone. These were Yancy's last recordings and they have more errors than usual. Most of the tunes have been out before by him, and most — especially "Bugle Call" — were superior in the earlier recordings.

Nevertheless, not much of his work is available, and since he was the daddy of

boogie piano and a blues player of the greatest sensitivity and individuality, the album can be regarded as a must for blues lovers. For the lovely "Mournful" and the best of Mama's superhuman vocalising, I give this a high rating. — M.J.

in brief

The rich-voiced Spoon is very, very close to peak singing form on **WITHERSPOON, MULLIGAN, WEBSTER AT THE**

RENAISSANCE (Ember CJS820), a well-planned club recording dating from around 1959. The album, already highly regarded by most of Spoon's admirers here, appeared originally on the Vogue label. The repertoire is a familiar one — including his own "Time's Getting Tougher," and such Spoon favourites as "Roll 'Em Pete," "Kansas City," "Trouble In Mind," "St Louis Blues" and "C.C. Rider" — but he has seldom if ever done them with greater authority. His vocal power and flexibility, and his relaxed swing, are almost ideally complemented by the horns of Ben Webster and Gerry Mulligan and the rhythmic trio of Mel Lewis,

Leroy Vinnegar and Jimmy Rowles. Ben's gutsy tenor boosts the music along marvellously and Mulligan, though he boots less, sounds compatible and, as always, original. The baritone has nice solos on "How Long" and "Rider." But everything here is in the right groove — and nothing out of place. It is simply one of Witherspoon's superior sets, and highly recommended at Ember's bargain price. — M.J.

Poor Herbie Mann! He just can't seem to do anything right — and it's not for the lack of trying. His new album, "Glory Of Love" (A&M AML5 948) is another

which will come in for a critical passing, and on the evidence of his flute-playing alone, scorn is deserved. His playing is weak, gutless, and meandering, and he never manages to sound as if he's actually leading his own groups. This album has him in a soul bag, and is saved from utter oblivion by two tracks, "Glory Of Love" and "Unchain My Heart." These are tightly arranged, and feature good blues guitar by Eric Gale, who is a name to watch. But the rest of the album veers unsteadily between watery R&B and flashy ballads, and only Mann fanatics need bother. — R.W.

DWYAN

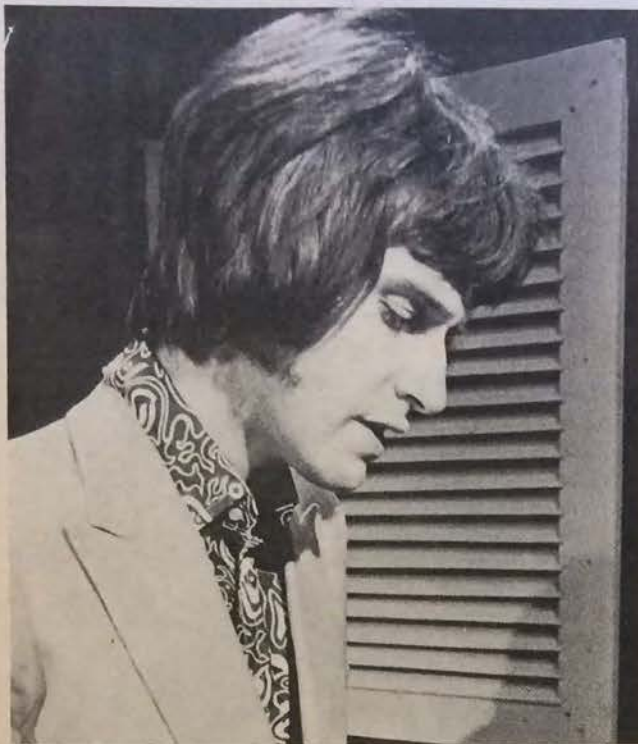
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RAY DAVIES: "Whatever else, he's been original"

In mourning for the pop heroes of the Golden Era

Almost the first serious attempt to document, in book form, the growth of the music since "modern pop began with rock and roll in the middle 50s," is **Pop From The Beginning**, by **Nik Cohn**, published by **Weidenfeld and Nicolson** at 36s.

Mr Cohn is now 22 and has been immersed in pop, like most of his generation, since the age of ten. He writes as though already mourning his lost youth, yearning for the heroes of his early teens who loom like giants compared with so much of today's music which bores him. It's rather like those sports writers for whom the Golden Era was always a couple of generations back.

He also has a rather irritatingly repetitive style

REVIEWED BY

BOB DAWBARN

and tends to overwork his favourite, and often inappropriate, adjectives — "greasy" is one that is used pretty indiscriminately.

His generalisations tend to be half truths and yet when examining his subjects in close-ups he is often brilliantly on target.

How about this on the Kinks' Ray Davies: "Whatever else, he's been original: he has his own areas, his own private progression, and nothing intrudes, nothing deflects him. At all times, he is entirely separate from the rest of pop, he does his walkabouts by himself and, as pop in general gets more complex, so he's got simpler, always more childlike until his songs have become as pared as nursery rhymes.

"His lyrics are all understatements, small simplistic slogans, with bass lines like trombones, trundling along like so many elephants, and his own voice is flat and awkward, quavering along like some pop 'George Formby.'"

Dylan? He writes: "How do I rate him? Quite simply, I don't — he bores me stiff. Under pressure I can see that he's an original, that he writes good melodies and makes some funny jokes, that he has a pretty face, that his influence on pop has been immense but still I can't enjoy him. He turns me off. Just the noise he makes, his whine and his sneer, he loses me."

Despite his antipathy for Dylan the performer, he does admit that "his effect on pop remains enormous: almost everyone has been pushed by him — the Beatles and the Stones, Jimi Hendrix and Cream and the Doors, Donovan and the Byrds — almost everything new that happens now goes back to his source. Simply, he has grown pop up, he has given it brains."

He is less than enthusiastic about the Beatles but was an early admirer of the Stones and their manager Andrew Oldham.

Stones

"As manager, what Oldham did was to take everything implicit in the Stones and blow it up one hundred times. Long-haired and ugly and anarchic as they were, Oldham made them more so and he turned them into everything that parents would most hate, be most frightened by. All the time, he goaded them to be wilder, nastier, fouler in every way and they were — they swore, they sneered, snarled and, deliberately, they came on cretinously.

"It was good basic psychology: kids might see them the first time and not be sure about them, but then they'd hear their parents whining about those animals, those filthy, long-haired morons, and suddenly they'd be converted, they'd identify like mad."

Throughout the book, Nik Cohn is infuriating, perceptive, often right, often wrong. But I suppose the important thing is that I found it all quite fascinating.

There will undoubtedly be more scholarly tomes on pop, but I doubt if there will be many as entertaining.

books

More than you need to know about Benny

BENNY GOODMAN first saw the inside of a recording studio at the age of 17 with the Ben Pollack band on September 14, 1926. None of the three titles recorded were issued.

But they are listed in **BG — On The Record**, a remarkable discography by **D. Russell Connor** and **Warren W. Hicks**, along with everything he recorded for the next 42 years — right up to a session with the Chicago Symphony Orchestra on May 13, 1968.

The book, price ten dollars, is available from **Arlington House, 81 Congress Avenue, New Rochelle, New York**, and must be the ultimate in painstaking jazz research.

The authors have not been content with merely listing every recording Goodman ever made. They give exhaustive notes on each session, taking us step by step through his career and even list those records which, from time to time, it has been suggested the clarinetist might be on but which Messrs Connor and Hicks are certain he is not.

There are also many historic pictures. The rarest Goodman recordings? Probably his second session in Chicago sometime in 1926 when he recorded seven cylinders with trumpeter **Earl Baker** and trombonist **Glenn Miller**. According to the authors there is just one of each cylinder in existence.

For discographers and Goodman fans this book tells you almost more than you need to know. — **BOB DAWBARN**



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Vox 50 watt P.A. complete, £85. Marshall 50 watt Amplifier top £55. Marshall 100 watt P.A. amplifier, £75. Shaftesbury bass, bargain, £45. Harmony tenor guitar case £20.

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Elvis

Or this on Elvis and the beginnings of the modern pop era: "His big contribution was that he brought it home just how economically powerful teenagers really could be. Before Elvis, rock had been a gesture of vague rebellion. Once he'd happened, it immediately become solid, self-contained, and then it spawned its own style in clothes and language and sex, a total independence in almost everything — all the things that are now taken for granted.

"This was the major teen breakthrough — and Elvis triggered it. In this way, without even trying, he became one of the people who have radically affected the way that people think and live."

How many people will agree with Cohn on Bob

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FULL ISLE OF WIGHT REPORT

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NEWS EXTRA



CROSBY, STILLS AND NASH: free September appearance

Crosby, Stills and Nash for Hyde Park concert

CROSBY STILLS and NASH and the Quick-silver Messenger Service are among the names added to the bill of the free concert in Hyde Park on September 6.

Also coming will be an all girl band the Ace of Cups, joining the Jefferson Airplane and the Grateful Dead, who were already set for the show.

The concert will feature West Coast groups exclusively, and the only British artist on the bill will be ex-Holly Graham Nash.

One or two groups may be added to the show later on, although no names are available, as the performers will fly to London from San Francisco on September 3.

Rumours that the organisers, Blackhill Enterprises, were still negotiating to bring Johnny Cash and Joni Mitchell over for the concert could not be confirmed.

Bluesmen

AMERICAN bluesmen Jimmy Reed and Howlin' Wolf return to Britain in October to tour. Jimmy Reed opens on October 10 and works with Steve Miller's Delivery Howlin' Wolf Burnett tours with the Junco Partners from October 24.

Peter Straker, Jamaican-born singer from Hair, opened in cabaret at the George Hotel, Edinburgh, on Monday, Peter, whose new single is "Breakfast In Bed," returns to Hair on September 1.

Zeppelin

Fleetwood Mac, Elie Apparent, Election and Hard Meat take part in the Dunstable Music Festival at Dunstable Civic Hall on September 6.

Led Zeppelin, on holiday throughout September, tour Holland and Scandinavia from October 3 to 9. They return to America for a major tour from October 16 and also perform at New York's Carnegie Hall.

A new C&W label, Lucky, has been formed by Country

CASH AND JONI MITCHELL NOT CONFIRMED

Music Enterprises and Clifford Cooper, managing director of the Orange group of companies, label will be launched on September 1 with releases by Brian Chalker, David H. Lee, Cody Nash Outfit, Country Express, Phil Brady and Country Fever. American country singer Willie Nelson will also have a single released by Lucky.

Scott Walker opens at the Golden Garter, Wythenshawe, Manchester for a fortnight from September 8.

Tamla

EMI have signed a new long-term licensing agreement with Tamla Motown which will continue EMI's right to manufacture and distribute Motown records in the UK and Ireland.

Phil Spector's group, the Checkmates Ltd., follow Elvis Presley into the International

Hotel, Las Vegas, for a month from September 25.

The Californians are the opening attraction when Monday pop sessions are resumed at Sutton Coldfield's La Reserve Restaurant on September 1.

Dusty Springfield's new single is to be "Am I The Same Girl?" released on September 5. Flip is "Earthbound Gypsy." Both were arranged by Keith Mansfield.

Salena Jones opened a three-week cabaret season on Sunday at the Harlequin Room of Edinburgh's Mount Royal Hotel.

Chris Farlowe, who now spends most of his time in America, is expected to return to Britain this week for a three-week visit.

An organ demonstration titled Pro Meets Pro will be staged by Baldwin at their showroom at Centre Point, St. Giles High Street, London, between 2.30 and 5 p.m. on Sunday (31).

RADIO JAZZ

British Standard Time
FRIDAY (29)
 4.10 a.m. J: Jazz Unlimited (Fri. Mon-Thurs). 7.10 p.m. M2: Jazz Rendezvous. 8.0 M2: Jazz Concert. 8.45 Jazz On One (Peter Clayton, Woody Herman, Derek Jewell). 9.15 U: (Otis Redding, Rufus Thomas, Falcons). 11.30 T: Barbara Streisand. 12.0 T: Bud Shank.

SATURDAY (30)
 4.5 a.m. J: Finch Bandwagon. 10.30 B: Jazz Record Requests (Steve Race). 2.0 p.m. E: Swing in Denmark. 1940-46. 2.35 M2: Radio Jazz Magazine. 4.32 B1: Jazz Club. 10.30 Q: (3) Brenda Lee. 11.5 J: Jazz. 11.5 A1: French Jazz Groups. 11.30 T: Buddy Rich Ork. 12.0 T: Kenny Cox and Contemporary Jazz Quintet. 12.10 a.m. E: Jazz. 12.35 E: Count Basie Ork.

SUNDAY (31)
 12.5 p.m. J: Finch Bandwagon. 4.30 M1: Jazz. 9.0 E: Beat and Soul. 9.0 U: Nippy, Happy Hair.

9.15 A2: Get To Know Jazz. 10.0 B1: Mike Raven's R and B Show. 11.0 B1 and 2: Best of Jazz on Records (Humph). 12.0 T: New York, New York (Pop, Folk and Jazz Guests).

MONDAY (1)
 2.45 p.m. M2: Blood, Sweat and Tears. 7.45 B1: Jazz. 12.0 A1: R and B. 11.15 A3: Free Jazz. 11.30 T: Anita Kerr Singers. 12.0 T: Dinah Washington. 12.5 a.m. J: Bobby Troup Show.

TUESDAY (2)
 5.25 p.m. M2: Big Band Beat. 8.45 M2: Jazz. 5.45 B1: Jazz Today in Stereo (Charles Fox). 7.30 E: (1) Don Byas (2) Svend Amundsen (3) Bob Franko Quartet. 10.30 Q: Jazz Journal. 10.30 V: Louis Stewart. 11.0 U: Berlin JF 1968 (Hirace Silver Quintet). 11.30 T: Eddie Condon and his Star Soloists. 1945-51. 12.0 T: Duke Ellington (My People).

NEXT WEEK
EDDIE GRANT
 OF THE
EQUALS
 IN
BLIND DATE
DON'T MISS IT

WEDNESDAY (3)
 7.30 p.m. E: Jazz Workshop (The Young of All Ages). 8.15 B1: Jazz Workshop. 10.30 Q: Jazz Club. 10.45 A1: Jazz Panorama (Hague, Panama). 11.30 T: Herchel Burdard. 12.0 T: Dizzy Gillespie. 12.15 p.m. E: Jazz and Near Jazz.

THURSDAY (4)
 10.45 p.m. Q: Horst Muhlbradt Combo. 11.30 T: Michel Legrand. 12.0 T: Dizzy Gillespie.

Programmes subject to change
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 B: BBC 1-567. 2-1590 VHF.
 1-444 188 184 / VHF. E: NDR
 Hamburg 309/124. H: Hillevrum
 1-602. 2-240. J: AFM 567/348/27.1.
 O: BR Munich 375/127. Q:
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- And of course, news. We want everyone connected with the industry, from retail dealers to deejays, from A and R men to agents, to think of this as their newspaper. Our first issue goes into production on September 10 and from that day we want NEWS — of all kinds. You can write to us or phone us — but if you're doing something interesting, announcing something new or simply changing your job.
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Saturday, 8-11 p.m. **MIKE WESTBROOK**
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Saturday, August 30th

HUMPHREY LYTELTON AND HIS BAND

BILL NILE'S GOODTIME BAND

Sunday, August 31st

From Australia
THE YARRA YARRA JAZZ BAND

Monday, September 1st

THE CHRIS MCGREGOR GROUP

plus Jazz Poet—Ted Joans

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Blues Night
THE DEVIANTS

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SAM MITCHELL

THAMES HOTEL
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Friday, August 29th

YARRA YARRA JAZZ BAND

Saturday, August 30th

CHARLIE GALBRAITH ALL STARS

Sunday, August 31st

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WOOD GREEN (Fishmonger's Arms)

Tuesday

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MIGHTY BABY

PLUS
EAST OF EDEN

PLUS
STR x P SHOW ?

Next Thursday
GLASS MENAGERIE

Sunday, August 31st

CLOSED

Monday, September 1st

Special Bank Holiday Session

QUINTESSANCE

PLUS
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NEXT WEEK: ALAN SKIDMORE

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ALEX WELSH

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BLUES LOFT
NAG'S HEAD, HIGH WYCOMBE

KING CRIMSON
ERIC SILK, 100 Club, Oxford Street

FERRYBOAT Jazz Ball Colyer, Eldon, Welsh and the Jazz Caversham, Hastings Pier, Friday, August 29th, 1969, 8 p.m. - 4 a.m.

GOTHIC JAZZ BAND, Karl of Sandwich

OSTERLEY JAZZ CLUB, CHEZ CHESTERMAN JAZZ BAND, Ladies free before 8.15

ROYAL OAK, M.J.S. Club, Tonley Street, SE1, PHIL SEAMEN, PETER KING, TERRY SHANNON, REG PETTIT

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SATURDAY

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JAZZ AT THE DOLPHIN, MAIDENHEAD, E.A.D. Opening night tonight, THE STAN TRACEY QUARTET

NEW ERA JAZZ BAND, The Green Man, Blackheath

ROYAL OAK, M.J.S. Club, Tonley Street, SE1, PHIL SEAMEN, DANNY MOSS, TERRY SHANNON, REG PETTIT

THE ORIGINAL EAST SIDE STOMPERS, Wares

TOFTS, FOLKESTONE, Gravesham

DAVE AMBOY'S BIG SOUND

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Friday August 29th

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Quantity, not quality, from the Beatles?

SINCE the formation of the Apple Organisation the Beatles musical output has reverted from quality to quantity.

It's very depressing to think that a group that once recorded such masterpieces as "Sergeant Pepper" and "Revolver" should have to resort to such trivial gimmickry in the shape of "Give Peace A Chance," a disappointing double album and embarrassing nonsense from John and Yoko.

One can't help but feel that the new policy to increase not only the group's recording output but individual releases also must contribute to a loss of musical standing and an early demise of their existence as a group. — T. JACKSON, London, N11.

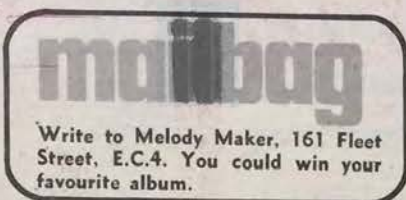
THE BBC has recently banned the latest records by Max Romeo, Jane Birkin and The Bachelors, with the prospect of many more to follow.

Doesn't the BBC realise that this antiquated attitude will encourage songwriters to write more suggestive lyrics as a banned record is almost guaranteed to make the charts nowadays?

If on the other hand the BBC played these records occasionally they would probably flop miserably. — COLIN FENN, Cuffley, Herts.

BY MOVING Top Gear to the Saturday afternoon mortuary period as the BBC plan to do next month, they would seem to be trying to make the programme one with a minority audience.

If they succeed in this dubious quest perhaps the BBC would be kind enough to remove the show, alienated as it is anyway, from Radio One altogether to



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

Radio Three where VHF with all its obvious advantages of reception. But then I suppose that's not such a good idea after all. We can't have lots and lots of people listening to Radio Three can we? — PETER KNIFE, Plymouth, Devon.

YOUR MAGNIFICENT praise of Keith Relf's Renaissance proved to be quite well deserved. Their debut at the Marquee was worth waiting for after all these months of hiding. They were very cohesive



RELF: deserves praise

musically and worked as a complete unit.

Bravo Keith and the Renaissance and I hope they keep up the good work which they have started. All admirers of progressive music who have seen them will I'm sure agree with me. — HAROLD DAVIES, London W11.

WHY DOES Charles Fox's "Jazz Today" programme have to be cancelled during

every Test match? Even when the cricket finishes early, as often happens, light orchestral music is broadcast instead.

Surely it is not beyond the wits of the BBC to put on some kind of jazz programme in the event of an early Test finish? — DAVE TAYLOR, Purbrook, Hants.

THE BRIAN AUGER and Bob Dawbarn analysis of pop is hopelessly clumsy.

Most pop music grows to fulfill a particular demand at a particular time and this seems as true of groups such as Blind Faith, Pink Floyd and Third Ear Band as it does of Val Doonican or Amen Corner as they are in no way more valuable or literate than one another.

An artist, Dylan, the obvious example, fits in none of these categories precisely because he has worked to lift himself out of this situation of merely answering the demand of a time.

Where do men such as Buddy Holly, Johnny Cash, John Sebastian and Gram Parsons fit in those categories? — ROBIN FITZJOHN, Rossendale, Lancs.

BOB DAWBARN's article on the state of music in this country should be nailed up in every room at Broadcasting House then the BBC might realise that a true reflection of what's happening involves more than playing teeny-bop-dancebands to swinging grannies.

At a time when audiences are becoming increasingly aware and appreciative that music can be refreshingly original, need not be commercially motivated, and in album form, the BBC should seriously consider whether it is fulfilling its original promise to reach its audience. — GRAHAM ASHTON, Walsall, Staffs.

HUMBLE PIE'S Peter Frampton has risen out of the teenybopper rut into a fine musician, writer and vocalist.

Listen to Steve Marriott singing his guts out again and hear the great rhythm section of Greg Ridley and Jerry Shirley.

Humble Pie are a great group and not the new Small Faces or the new Herd. — A. BRAILICH, Hereford, Herts.



JOHN AND YOKO: embarrassing nonsense, says a reader.

JAZZ CONSTANTLY, and I suspect always will, suffer knocks but if a criticism is unbiased and the critic is in touch, then it may have some validity.

But for Ginger Baker to say that jazz has stagnated since Parker and Gillespie proves his ignorance of the jazz scene.

Has he never listened to Coltrane and Dolphy etc? As for his statement on communication, jazz although universal reaches a minority and would not be good jazz if it were watered down.

No art form reaches everybody but it's true to say the greater the audience, the more superficial the message. — G. WILLIAMS, Hove, Sussex.

THIS YEAR'S Jazz and Blues Festival was a fiasco.

The atmosphere was certainly "peaceful" as half the time was taken up in shifting equipment on or off stage and correcting electrical faults.

There were only two outstanding groups, Blossom Toes and Chicken Shack. Power failures and musical disasters made the production a fiasco.

Ginger's out of touch!

Previous festivals were certainly much better and at least we used to get a reasonable amount of music. — CHRIS RIVERS, Maidenhead, Berks.

ELASTIC BAND are a gas. They write good music, their sound is tight and as individuals they can be regarded as musicians.

How much longer will it be before they achieve the success they really deserve. — GILLY HOLDCRAFT, Newcastle - Under - Lyme, Staffs.

DON'T Humble Pie's single "Natural Born Bugie" sound like the Beatles' "Get Back"? — LAURENCE SUTHERLAND, Aberdeen, Scotland.

DYLAN is a hypnotist, a magician and a magnet. I shall go to the Isle of Wight because I love the man. Mr Castle will criticise because he doesn't understand. — COLIN SMITH, Seaford, Sussex.

LET'S ALL admit that this supergroup nonsense is no more than one huge publicity stunt.

Blind Faith have yet to prove themselves great, let alone super, Crosby, Stills

and Nash have offered no more than good tuneful harmonies and the classification of Humble Pie as a super-group is no more than a daydream.

John, Paul, George and Ringo were, and still are, the one and only super-

group. — DAVE CLIFTON, Droitwich, Worcs.

I'D BUY the new Blind Faith LP even if Andy Fairweather Low was on the cover. — R. N. COX-ALL, Buntingford, Herts.

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BANNED STAND..

WHAT will Top Of The Pops do when and if a "banned" record gets to number one. Have the singer mime to a wordless backing track? Or turn the sound off altogether? It will be amusing to watch. — HAZEL MORGAN, London SW12.

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