

Melody Maker

JUNE 28, 1969

1s weekly

Hyde Park: July 5: 1p.m.

STONES' FREE

SHOW



THE Rolling Stones will appear free in London's Hyde Park on July 5.

Following the incredible success of the Blind Faith debut in the park two weeks ago, when 120,000 listened to the music, the Stones will make their British debut with new guitarist Mick Taylor in the London park.

The concert starts at 1 pm. At press-time, supporting acts had not been fixed but a spokesman for the Rolling Stones office said: "We don't know who'll be on the bill, but there will be five hours of non-stop music free of charge for people who attend."

The concert was arranged by Blackhill Enterprises after permission was given by the Ministry of Public Building and Works. It will take place in the Cockpit area of the park.

The Stones' projected trip to Rome this week to film on the site of the famous Coliseum was cancelled. They were due to fly to Rome to make the appearances on Tuesday and Wednesday, but a spokesman said the trip was cancelled because of insufficient time.

"The group had to be back in London this weekend for recording and the Italian film crews did not have time to complete their schedule." The MM understands this project has been abandoned for the time being.

On Monday, Mick Jagger and Marianne Faithfull were again remanded on bail of £50 until September 29 on a charge of possessing cannabis.

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CONCERTS
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**FAMILY
DOGG
SPECIAL**

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**ROBIN
GIBB'S
BRAIN**

PAGE 5

Tom the 'prisoner'

● **TOM JONES** has taken Las Vegas by storm on his second season at the gambling city's Flamingo Hotel. And for the past week his constant companion has been Elvis Presley.

● Presley, who met Tom a year ago during his first Vegas season, moved into the next suite to Tom at the hotel and the two singers — perhaps the two greatest male singers in the world — have spent much of their time together.

● Tom has become the greatest attraction the Flamingo has ever known.

● A spokesman said: "The hotel is turning away hundreds of people every night."

● Tom who does two shows a night at the hotel is virtually a prisoner. He has an armed guard with him all the time he is out of his suite. The photograph

above shows the guard escorting Tom from his suite to his dressing room.

● He is unable to go out during daylight hours because of fans and because of fears of "desert throat" affecting his voice. He manages to get out to see other shows after his own two performances are over and rarely gets to bed before 9 am.

● Tom — who will be in America until October — has recorded an album of his act on stage at the Flamingo. Titled "Live In Las Vegas," it will be released in September.

● While in the States, he is reading film scripts and one script has impressed him and manager Gordon Mills as a possible for his screen debut.

● Tom has been awarded Gold Discs for his albums "Fever Zone" and "Help Yourself."

FIFTH COLUMN PLUS TWO

Here's a few more of our lovely albums that are doing very well for themselves. First we have the lovely NOEL MURPHY and his FONTANA record "NYA-A-AH" (FONTANA STL 5456). This has been a really steady seller since its release and lately it's gone raving mad as far as sales are concerned—perhaps it's because of NOEL'S appearances with his new act, one which features a new boy to the scene, DAVID JOHNSTONE, or, as NOEL has christened him, SHAGGIS. If you want to hear this tremendous act, they have a concert at HAMMERSMITH TOWN HALL on the 27th June—don't miss it. By the way, there is a new LP with a couple of tracks featuring SHAGGIS coming out in July.

LOWELL FULSON "SAN FRANCISCO BLUES" (FONTANA SFJL 926) has been around since March and will be around a lot longer by the way it's been received. The tracks are collector's items and well worth having, especially when it only costs 28/7d—ask any blues enthusiast who's got the album.

Another fabulous 28/7d's worth is "I REMEMBER CLIFFORD" by CLIFFORD BROWN (MERCURY SMWL 21021) featuring people like MAX ROACH, HAROLD LAND, SONNY ROLLINS and CLIFFORD BROWN of course. There are some beautiful tracks which include a string section on titles like YESTERDAYS, STARDUST, and WILLOW WEEP FOR ME.

"PLAIN OLD BLUES" (MERCURY SMWL 21029) by ART HODES and TRUCK PARKHAM surprised everybody (that me) by being very good sales-wise—some people thought it might have been too specialist, but class will out as sales have proved.

BUDDY RICH has a big selling album on MERCURY titled "RICHCRAFT" (SMWL 21035) with a real monster line-up which I gave the other week and nearly took the whole column, so here are just a few of the chaps—AL COHN, BENNY GOLSON, PHIL WOODS, EMMETT BERRY and HARRY EDISON—and if that's not enough, ERNIE WILKINS has been busy with the arrangements—so you can imagine this is a pretty exciting LP.

Another MERCURY album the "MM" like—and they're not bad judges—is "THE HERDSMEN" (SMWL 21038)—and judging by the customers who have been buying it, they too are very good judges—and that's enough judges it features quite a few of the guys who were with WOODY HERMAN around 1944/45, not forgetting '46 and '47.

VANGUARD have a very varied catalogue which includes some good blues LPs like JUNIOR WELLS "COMING AT YOU" (VANGUARD SVRL 19011) and "STONE BLUES" by the CHARLEY MUSSELWHITE BLUES BAND (VANGUARD SVRL 19012) in name but a few—both these albums have been selling like mad.

A totally different style of music comes from the SOUTHERN RAMBLERS and their first LP for PHILIPS called "BLUE GRASS SPECIAL". This group has one of the finest authentic C & W sounds heard on this side of the Atlantic, so go join the already big crowd and get a copy of "BLUE GRASS SPECIAL" (PHILIPS SBL 7875).

So there you go—that was just a few more of our lovely goodies—the next column for the July releases will be something of a marathon, so keep the old eyes scanning page two in a couple of weeks' time.



PAUL REVERE

MYSTERY OVER M.U. TELEVISION BAN

EQUALS RELY ON EDDIE



PRESTON

THE EQUALS release the follow-up to the hit "Michael And The Slipper Tree" on July 4 — another Eddie Grant composition titled "The B Joe," on the President label. The B side is "I Can't Let You Go," written by lead singer Dervin Gordon. President Records are releasing an album of Billy Preston next month titled "The Apple Of Their Eye."

(Thursday) as no American groups had been booked this week.

CRAWFORD RETURNS

JIMMY Crawford has his first single for six years released on July 25. The A-side is a John Carter-Goff composition "I over, Wonderful Love."

On July 7 he opens for a week at the King's Theatre, Southsea, with Frank. Eddie and then on July 13, starts a week at the Talk Of The North, Manchester.

EDEN-SECOND LP

EAST OF Eden have just completed their second LP for

THE MUSICIANS' Union has not at present officially "followed through" its recent ban on TV shows by foreign musicians.

Last week, the MM reported that the ban — imposed following action initiated by the American AF of M, the U.S. union — had stopped TV shows on Top Of The Pops by Ohio Express and Paul Revere and the Raiders.

But Johnnie Stewart, taking over Top Of The Pops while producer Colin Charman is on leave, told the MM this week: "We are being very careful about booking American groups. But we have had no clarification at this stage."

"Until I get something in writing I can't be sure of the position."

Pat Wilson, head of the BBC bookings department commented: "We haven't got anything in writing. But in each instance we approach the Ministry of Labour to find out whether or not we can book the group. The Ministry consults the Union."

Any TV ban will not affect Top Of The Pops today

Decca for release in the early autumn.

Tomorrow (Friday) they play Isleworth College followed by Sheffield University (28), the Pheasantry, King's Road, Chelsea (29 and 30), Maidstone College (July 4), the Factory, Birmingham (5), and Wellington College, Crowthorne, Berkshire (6).

BLUEBEAT HOT 10

- (1) DREAM Max Romeo UNITY-503
- (2) THROW ME CORN Weather, Shane BULLET-399
- (8) FREEDOM TRAIN Ernest Wilson CRAB-17
- (2) WHO YOU GONNA RUN TO The Techniques CAMEL-10
- (6) DON'T PLAY THAT SONG Derrick Morgan CRAB-18
- (4) SINCE YOU'VE BEEN GONE Eric Sater CAMEL-20
- (5) HAILES/BLUES DANCE Laurel Aitken VIKI BEAT-072
- (9) HOW LONG WILL IT TAKE Pat Kelly GAS-115
- (-) HEART DON'T LEAP Dennis Walk BULLET-402
- (-) WHAT AM I TO DO Tony Scott ESCORT-805

NEW RELEASES

OH HAPPY DAY Gerry Farron Mission PAMA-769
HOLD ON TIGHT The Scorchers CAMEL-17
SPASH DOWN The Cryslols NH BEAT-036
MIXED-UP GIRL The Creations PUNCH-2

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FOOPRESOM MEANS MOUSEPROOF

Pete Townshend fined



TOWNSHEND

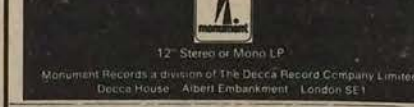
NEW YORK, TUESDAY. — Pete Townshend, of the Who, was fined the equivalent of £30 following the hearing of accusations that he had obstructed a plain-clothes policeman on the stage at Fillmore East on May 16. Charges against Roger Daltrey were dismissed. The charges arose after the policeman jumped on stage to warn the audience of a fire in an adjoining building. Members of the group did not realise he was a policeman and, it was alleged, Townshend struck him.

Tony Joe White has made an album to be proud of

Black and White

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Black and White is beautiful!



IMPORTANT Please note that the number for SALENA JONES "THE MOMENT OF TRUTH" is CBS 63613 stereo only

WANTED

Due to further expansion we are interested in new acts for major promotion. The Stable label is our progressive outlet and we would like to hear from progressive blues-influenced groups and artists. We are also interviewing songwriters — and seek unreleased products from independent producers. Please call, write or phone: B & C RECORDS, 37 SOHO SQUARE, LONDON, W.1. PHONE: 01-734 3932 Att: Mr. Douglas Maw

Melody Maker POP 30

- (1) BALLAD OF JOHN AND YOKO Beatles, Apple
- (3) OH HAPPY DAY Edwin Hawkins Singers, Buddah
- (2) DIZZY Tommy Roe, Stateside
- (4) TIME IS TIGHT Booker T and the MGs, Stax
- (9) LIVING IN THE PAST Jethro Tull, Island
- (21) IN THE GHETTO Elvis Presley, RCA
- (26) SOMETHING IN THE AIR Thunderclap Newman, Track
- (13) BIG SHIP Cliff Richard, Columbia
- (12) I'D RATHER GO BLIND Chickie Shack, Blue Horizon
- (28) WAY OF LIFE Family Dogg, Bell
- (16) PROUD MARY Creedence Clearwater Revival, Liberty
- (5) GET BACK Beatles, Apple
- (10) HIGHER AND HIGHER Jackie Wilson, MCA
- (4) MY WAY Frank Sinatra, Reprise
- (25) BREAKAWAY Beach Boys, Capitol
- (7) BOXER Simon and Garfunkel, CBS
- (11) TRACKS OF MY TEARS Smokey Robinson and the Miracles, Tamla Motown
- (6) MAN OF THE WORLD Fleetwood Mac, Immediate
- (17) GIMME GIMME GOOD LOVIN' Crazy Elephant, Major Minor
- (19) FROZEN ORANGE JUICE Peter Sarstedt, United Artists
- (27) LIGHTS IN CINCINNATI Scott Walker, Philips
- (15) LOVE ME TONIGHT Tom Jones, Decca
- (14) RACAMUFFIN MAN Manfred Mann, Fontana
- (20) CALVESTON Glen Campbell, Ember
- (-) BABY MAKE IT SOON Marmalade, CBS
- (18) DICK-A-DUM-DUM Des O'Connor, Columbia
- (-) WET DREAM Max Romeo, Unity
- (-) TOMORROW TOMORROW Bee Gees, Polydor
- (28) BEHIND A PAINTED SMILE Isley Brothers, Tamla Motown
- (-) HELLO SUSIE Amen Corner, Immediate

POP 30 PUBLISHERS

1 Northern Songs; 2 Kama Sutra; 3 BMI; 4 Chappell; 5 Chrysalis; 6 Corin; 7 Fabulous; 8 E. H. Morris; 9 Feldman; 10 Cookaway; 11 Burlington; 12 Northern Songs; 13 United Artists; 14 Shapiro Bernstein; 15 Immediate; 16 Pattern; 17 Jobete/Corlin; 18 Immediate; Fleetwood; 19 Dick James; 20 United Artists; 21 Schroeder; 22 Valley; 23 Intune Ltd; 24 Corlin; 25 Welbeck-Schroeder; 26 E. H. Morris; 27 Beverley; 28 Abigail; 29 Jobete/Corlin; 30 Essex

u.s. top ten

- As listed by "Billboard"
- (2) LOVE THEME FROM ROMEO AND JULIET Henry Mancini, RCA
 - (1) BAD MOON RISING Fantasy, Fantasy
 - (11) GET BACK Clearwater: Revival, Fantasy
 - (5) TOO BUSY THINKING ABOUT MY BABY Marvin Gaye, Tomia
 - (6) ONE Three Dog Night, Dunhill
 - (10) SPINNING WHEEL Blood, Sweat and Tears, Columbia
 - (7) IN THE GHETTO Elvis Presley, RCA
 - (9) GOOD MORNING STARSHINE Oliver, Jubilee
 - (-) ISRAELITES Desmond Dekker, Uni
 - (8) GRAZIN' IN THE GRASS Friends of Distinction, RCA

top twenty albums

- (1) NASHVILLE SKYLINE Bob Dylan, CBS
 - (2) MY WAY Frank Sinatra, Reprise
 - (5) HAIR London Cast, Polydor
 - (3) ON THE THRESHOLD OF A DREAM Moody Blues, Deram
 - (6) 2001 Soundtrack, MGM
 - (14) THIS IS TOM JONES Tom Jones, Decca
 - (8) BEST OF THE SEEKERS Seekers, Columbia
 - (7) HOLLIES SING DYLAN Hollies, Parlophone
 - (4) TOMMY Who, Track
 - (10) OLIVER Soundtrack, RCA
 - (9) ELVIS PRESLEY (NBC TV Special) Elvis Presley, RCA
 - (11) GENTLE ON MY MIND Dean Martin, Reprise
 - (16) THE SOUND OF MUSIC Soundtrack, RCA
 - (-) HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND Roy Cornif, CBS
 - (12) GOODBYE Cream, Polydor
 - (13) OVER AND OVER Nana Mouskouri, Fontana
 - (15) SONGS FROM A ROOM Leonard Cohen, CBS
 - (18) WORLD OF VAL DOONICAN Val Doonican, Decca
 - (20) LED ZEPPELIN Led Zeppelein, Atlantic
 - (19) WORLD OF MANTOVANI Mantovani, Decca
- Two LPs tied for 15th and 19th positions.

Clodagh Rodgers is back to shake you (and the charts) with her new Kenny Young Production "Goodnight Midnight" c/w "Together" RCA 1852

Another hit. Available 27th June

RCA

B & C RECORDS, 37 SOHO SQUARE, LONDON, W.1. PHONE: 01-734 3932 Att: Mr. Douglas Maw

TEN YEARS AFTER GO IT ALONE—NEW LP AND SINGLE SOON



ALVIN LEE

TEN YEARS AFTER have ended their association with Mike Vernon who produced their three albums.

During the past fortnight the group have produced a new album themselves.

The album titled "Sassh..." is to be released in America in four weeks time and will be released in Britain later this summer.

All the tracks on the album, with the exception of "Muddy Waters" and "Good Morning Little Schoolgirl," have been written by guitarist Alvin Lee.

Ten Years After appear at the Bath Festival on Saturday before returning to the States on Tuesday for the Newport Jazz Festival and an American tour which ends at the Fillmore East on September 14.

The group then tour Scandinavia and Germany and appear at the Berlin Jazz Festival on November 11. They will be recording a new single in California.

OHIO TOUR ENDS

OHIO Express end their British tour tomorrow (Friday) at Tottenham Royal and the next day fly to Germany for TV and club dates. They will play Holland, Austria and Scandinavia before returning to America around July 21.

SAM IN CRASH

SAM THE Sham and his British backing group, the

Klan, were travelling from Uppingham to the American base at Alconbury on Sunday when their wagon overturned and ended upside down in a ditch.

Saxist Andy Torley was taken to hospital but released later in the day. Apart from cuts and bruises, no one else was injured although their clothes were ruined by leaking petrol. The afternoon show at the base was cancelled but they went on stage in the evening.

RHINO DATES

RHINOCEROS, progressive American group formed by former members of Buffalo Springfield, Electric Flag, Mothers of Invention and Iron Butterfly, open a European tour in London on August 29. Their first date will be at the Midnight Court at the Lyceum, Strand, and they will also be playing the Marquee on September 9. Other concert dates are being arranged in Birmingham, Manchester and Newcastle before the group leaves for Scandinavia and Germany.

NEW DEKKER LP

DESMOND Dekker will have a new LP, "Israelites," released on the Pyramid label on August 22 to coincide with his return to Britain from America.

All the tracks with the exception of one, "For Once In My Life," will be Dekker originals. He leaves London for America next Monday (30).

BEATLE ON BRUCE 'SUPERGROUP' ALBUM

JACK BRUCE has completed his first solo album since the break-up of the Cream. The album is titled "Songs For A Tailor," and is dedicated to Genie, the Los Angeles clothes maker who died in a motorway crash with the Fairport Convention two months ago.

Genie became a friend of Jack's after several Cream tours of the States during which she made clothes for the former Cream bass player and other top rock stars. Scheduled for release during the first week of August, the album features Jack with Beatle George Harrison, drummer Jon Hiseman, Dick Heckstall-Smith, Henry Lowther (tpt), Chris Spedding and Art Theman.

It is expected that Bruce will be making concert appearances shortly probably calling upon established musicians, like those who helped him on the album, for his concert appearances.



ACKER

BILK IN BRUSSELS

ACKER BILK and his band represents Britain at the first Brussels International Jazz Festival which takes place on Sunday (July 6). In addition to Acker's band, the festival bill includes American gospel star Marion Williams, the Milt Buckner-Jo Jones duo, Martial Solal Trio, US tenorist Johnny Griffin, the New Sad Quintet and the Delta Rhythm Boys.

dent management. GRT will have exclusive tape rights to all the products.

Products will range from pop to country music and through easy listening categories and it is estimated the product will be issued within the next month.

HARMONY FILM

HARMONY GRASS are featured in a 30-minute colour documentary film which covers a day in London's Shepherd's Bush market. The group will perform two songs in the film, which is to be released in Europe and America.

They then return to the Stockton Fiesta and Middleborough for a week in cabaret starting July 6. On July 15 they appear as special guests at an RCA night at London's Strand Lyceum.

TREMS' CZECH HIT

THE TREMELOS scored a major success at the Bratislava Lyré Pop Festival in Czechoslovakia last week.

The Tremealos, along with the Beach Boys, were booked to play a 25-minute spot on one of the nights of the festival, to be televised throughout Soviet bloc countries by Intervisio.

They performed after one night's contest was over and the audience demanded them back after their spot. In all they appeared for over an hour and got a standing ovation from the audience.

As a result of their appearance, the whole of which was shown on television, they have had offers to appear at pop festivals in Prague, Yugoslavia and Barcelona. They also recorded another TV show.

NEW RECORDING DEAL

Ex-Bee Gee Robin makes single debut

FOUR MONTHS after announcing that he wished to leave the Bee Gees, Robin Gibb has his first solo single, his own composition "Saved By The Bell" released by Polydor tomorrow (Friday).

An amicable settlement has now been reached between Robin, the Bee Gees and the Robert Stigwood Organisation.

The group and Robin have agreed that he will pursue a solo career and, at the same time, they work together on joint projects for part of each year.

Publicist Chris Hutchins is to act as Robin's personal manager on behalf of the Stigwood Organisation for the duration of his contracts with the Bee Gees.

Robin has signed new recording and songwriting deal which guarantees him almost £200,000 over the next five years.

He starts a six week tour of 22 countries for TV at the end of the month and is currently working on his first solo album. Concert appear-

ances under the title "An Evening With Robin Gibb" are being planned for the end of the year.

FOLK-JAZZ FEST

EVERY Hill College of Education, Epsom, South London, are holding an Arts Festival which opens on Saturday (29) with a combined folk and jazz concert.

The concert stars Martin Carthy and Dave Swarbrick and the Don Rendell-Ian Carr group, featuring Gay Warren of Ghana.

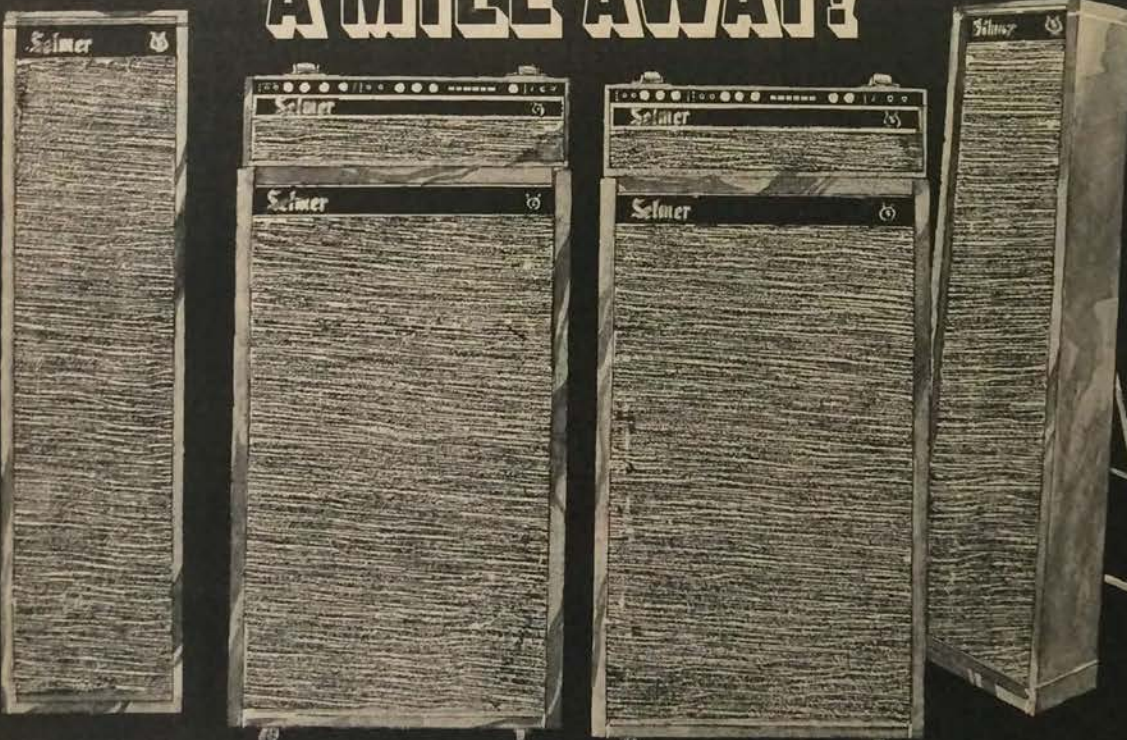
RUSH FOR STATES

THE MARMALADE'S "Baby Make It Soan," which entered the MM's Pop 20 this week at number 25, will be rush-released next week in America.

The group—whose last hit was the Beatles number "Ob-La-Di, Ob-La-Da"—are in line for a three week tour of American colleges in November. Agent Peter Walsh of Stable Artists was setting up the tour at press-time.

The group's contract with CBS Records expires and they have received offers from several major companies.

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JAZZ NEWS

LJCS TAKE OVER NFT



ROLLINS: on film

—for night of jazz and films

THE LONDON Jazz Centre Society are taking over the National Film Theatre on July 9 for two hours of live and filmed jazz. A documentary on Sonny Rollins is the main film attraction while the live music will come from Paul Rutherford (trb), Trevor Watts (alto), Evan Parker (trn, sop), Derek Bailey (gtr), Barry Guy (bass) and Keith Tippett (solo pno) who will improvise along with a film.

THE HUMPHREY Lyttelton Band will wind up the nine-day Corby Arts Festival, Northants, with a concert on July 29. . . . The Tubby Hayes Big Band plays London's Phoenix Club on July 2. . . . Star line-up at the Albion Modern Jazz Club at the King's Head, Fulham Broadway, has the John Surman Quartet (July 1), Tony Oxley Quartet (8) and Dave Holdsworth Band (15) . . . the Keith Tippett Band play London's Kensington Hotel, near Olympia, this Saturday (28).

Sunday sessions

ROY CRANE (tp), Maurice Jennings (trn, clt, flute), Brian Leake (pno), Gerry Higgins (bass) and Adrian McIntosh (drs) are resident at Sunday lunchtime sessions being held at the Hope pub, Kew Road, Richmond, Surrey. . . . Busy week ahead for the Mike Westbrook group. They are at London's Bedford College, Regents Park, on Saturday (28), the Greyhound, Redhill (20), London's 100 Club (30), Goldsmith's College (July 1) and the Torrington, North Finchley (3). The full Concert Band perform Mike's "Metropolis" at the York Festival on July 2.

THE John Warren Big Band, which includes Kenny Wheeler, John Surman, Alan Skidmore and Tony Oxley, makes its debut at the London Jazz Centre Society's 100 Club sessions on July 7. Other July bookings at the club include the Surman Octet (14), Graham Collier Sextet and Bob Downes Trio (21) and Lionel Grigson-Pete Burden-Art Themen Sextet and the New Jazz Reunion (28).

New octet

THE new John Williams Octet plays the Bull's Head, Barnes, next Monday (30), the Redhill Jazz Workshop (July 13) and London's Phoenix (23). John (bari, bass clt, alto flute) leads Alan Ellis (tp, flugelhorn), Bill Lowe (trb), Dick Walter (alto, flute), Dave Quincy (trn, flute), Brian Miller (pno), Brian Jones (bass, bass gtr), Brian Spring (drs).

LIVERPOOL Bluecoat Arts Forum presents Jazz On A Summer's Night at the Bluecoat Hall on July 4 with Harold McNair, Bill Le Sage, Spike Heatley and Tony Carr. John Surman stars on August 3. . . . A new Dixieland group led by clarinetist Chris Berry is resident on Thursdays at the Midland Hotel, West Didsbury, Manchester. . . . trombonist Paul Latham leads a big band for Afro-Jazz '69 at the Fallowfield Hotel, Manchester, on Tuesdays.

Barry on TV

BARRY MARTYN and his band, after appearing in a colour TV screening of the New Orleans Jazz-fest, during their six-week tour of the USA, have been booked for a week of dates in and around New York. The band will now return to Britain on July 8. . . . Plymouth's Rod Mason Jazz Band appear with comedian Charlie Chester at the Festival Hall, Paignton, on Sunday (29) in the first of a series of 2-minute spots on Sunday Variety shows throughout the summer. Rod (tp), leads Roy Pellett (clt), Mac Duncan (trb), Jimmy Garforth (dr), Tony Bagot (bass) and Pete Sumner (bjb).

THE Rendell-Carr Quintet and guitarist Amancio D'Silva play Brighton's Gloucester Hotel tomorrow (Friday) followed by the London Jazz Four (July 4) . . . the Graham Collier Sextet plays the Three Tuns, Beckenham, tonight (Thursday), the Bell, Coventry (29) and Torrington, Finchley (July 6).

COMPILED BY BOB DAWBARN

Dogg ready for another bite at chart



FAMILY DOGG are currently recording six titles from which they will choose the follow-up single to their current hit "Way Of Life" which is this week number ten in the Pop 30. They have also completed their first album on which they have been working for the past 12 months. Titled "Way Of Life" it has each track linked by poetry. It will be released in mid-August.

Concert

The group — Steve Rowland, Doreen De Veuve, Zac Hazlewood, Zoony and Laz Hammond — pictured left — will not be making any live appearances until early September when it is hoped they will make their concert debut at a major London hall.

Tomorrow (Friday) they fly to Holland for TV and then move on to Germany and Paris for further TV dates.

Discussions are also under way for them to star in their own half-hour TV show. See feature on page 11.

BURTON 4 FOR SCOTT CLUB ANNIVERSARY

MM POLLWINNING vibist Gary Burton's Quartet will star a Ronnie Scott's for three weeks beginning Monday, September 15.

The group's opening week will coincide with the London club's 10th anniversary celebrations. The quartet is completed by Jerry Hahn (gtr), Steve Swallow (bass) and Roy Haynes (drs).

The Burton season will be followed by a three-week visit by the Kenny Clarke-Francy Boland band, which opens at Ronnie's on Monday, October 6. A recent personnel change in the orchestra sees America's Art Farmer in the trumpet section in place of Radoslav Dasko Goykovich.

When Les McCann Ltd comes into the club for a fortnight from July 14, the bill will also feature the Affinity Pianist McCann will work with Leroy Vinnegar (bass) and Donald Dean (drs).

Maynard Ferguson's Big Band and the Morgan James Duo, at Ronnie's until Saturday (28), will be succeeded by guitarists John Williams and Barney Kessel in a guitar festival which runs for two weeks from Monday (30).

HOLLIES PLUS JULIE

THE HOLLIES, who guested on two of Julie Felix's TV shows, star for the first time on stage with Julie when they appear at the ABC, Blackpool, on Sunday, July 13.

"These two concerts may be the first of a series of stage shows with Julie," a Hollies spokesman told the MM on Monday. Julie will take the first half of the shows, and the Hollies the second. Julie and the Hollies will team up for the last fifteen minutes on the concerts.

This week, the Hollies were in the recording studio to cut material for a new single and album.

NEW BANDWAGON

JOHNNY JOHNSON and the Bandwagon are to reform. Artie Followe rejoins Johnson and Bill Bradley in the new group, which goes on tour with American star Jackie Wilson in September. Terry Lewis has left the group and will be replaced by the Grand Union rhythm section plus three brass players. First date on the Jackie Wilson tour is at the Astoria, Finsbury Park, on September 5.

NEMS DEAL

NEMS Enterprises are to represent Canadian music company Four Arts in the



BURTON in September

U.K. and Europe. Nems will represent artists such as Guess Who (currently in the U.S. Top Ten with "These Eyes") and Ronnie Hawkins and Motherlode. And Four Arts will have an outlet for record material through the Nems label.

In return, Nems has exclusive rights with Four Arts to place European talent in Canada. First U.K. artists affected will be the Kinks, who play concert and college dates in Canada during October.

DUPREE-MAC SINGLE

BLUE HORIZON Records are to release a single by pianist-singer Champion Jack Dupree with Fleetwood Mac on July 18. Titles are "Walkin'" and "Temperature Is Rising". Blue Horizon follow it up in late July with a Dupree-Mac



PICKETT

PICKETT—THREE CONCERTS

WILSON PICKETT will play three British concerts during a European tour which opens in Germany on September 12.

He will arrive in London around September 18 and give concerts in London, Manchester and Scotland at venues yet to be finalised. From Britain, he goes to Italy for three days.

album entitled "The Biggest Thing Since Colossus". Tonight (Thursday), Jack Dupree will entertain handicapped children at Halifax Hospital. Tomorrow he appears at Seaburn Hall, Sunderland, and on Saturday at the Bath Festival. The bluesman goes to Holland for two days on July 5.

SAMSON'S FIRST LP

SAMSON, a six-piece group from Manchester which includes French horn and trumpet in the line-up, have their first album released by Immediate in mid-July. All the tracks will be original compositions by the group.

They appear on BBC-2's Colour Me Pop on July 5 and the following day go to Belgium for a club date followed by a TV show in Germany. They have also signed for two days of TV in Holland from August 10. The group records a single on July 1.

BOB, EARL RETURN

BOB AND EARL, the American duo who scored a big hit with "Harem Shuffle," return to Britain this week from America where they have been sorting out their American commitments.

The duo will remain in Britain for one year and have signed a recording and production deal with MCA Records. They will be producing other artists as well as their own material.

LULU FOR BRUM

LULU — poised to sign a contract with a major recording company since her split with record producer Mickie Most — has been booked for a week at Birmingham's La Dolce Vita from July 27.

On July 3, she tapes a colour TV show for America which may be shown later in Britain. On August 22 and 23, Lulu plays dates in Sweden, then, on September 3, leaves for ten days in South America prior to her opening at the Flamingo Hotel, Las Vegas — as revealed in last week's MM.

FOUNDATIONS BAND?

FOUNDATIONS, who tour Britain in September with Chuck Berry, Carla Thomas and Bill Haley, are planning to form a household to back other artists on records and extend their sound into other acts.

Their tour opens on September 29, at Birmingham Town Hall and the rest of the tour dates are as follows: City Hall, Sheffield (27), Fairfield Hall, Croydon (28), Royal Albert Hall, London (29), Odeon, Manchester (October 1), City Hall, Newcastle (2), Sophia

Gardens, Cardiff (3), Astoria, Finsbury Park (4), Adelphi, Slough (5), East Ham (7), Wolverhampton (9), Colston Hall, Bristol (10), and Gaultmont, Hanley (11). Dates at Cambridge (8) and Stockton (12) have yet to be confirmed.

The group goes into the studios at the beginning of July to cut a new single to be released in August. No title has been fixed.

BLODWYN SINGLE

BLODWYN PIG are to release their first album "Ahead Rings Out" on July 4. The group, which features Mick Abraham, recorded a new single last week.

Tonight (Thursday) the group appears at Portsmouth Guildhall, play London's Marquee (27), Bath blues festival (28) and London's Royal Albert Hall for the first of the pop proms on Sunday.

Melody Maker

161 Fleet St. London EC4
Telephone: 01 363 5011
EDITOR
Jack Hutton
ASSISTANT EDITOR
Bob Houston
FEATURES EDITOR
Bob Dawbarn
NEWS EDITOR
Alan Walsh
STAFFMEN
Max Jones
Laurie Henshaw
Chris Hayes
Chris Welch
Bill Walker
Tony Wilson
Reyven Bridgde
ADVERTISEMINT
MANAGER
Peter Wilkinson
PROVINCIAL NEWS
EDITOR
Jerry Dawson
2-4 Oxford Road
Manchester 1
Telephone Central 2232



HENDRIX

HENDRIX TRIAL

JIMI HENDRIX was sent for trial in Toronto, Canada, last week accused of possessing heroin. He was arrested in May on arrival at Toronto to play a gig with the Experience. He was later released on 10,000 dollars bail. Trial will be in the autumn.

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The bulging brain of Robin Gibb



WITH the mass media concentrating on such minor matters as Harold Wilson championing the bosses against the Unions and President Nixon sprouting dove's wings, you may have missed the news that, after a couple of months of legal hassle, Robin Gibb is no longer a Bee Gee.

More, he launches his solo career tomorrow (Friday) with the release of a single, "Saved By The Bell."

Lurking behind dark glasses, he called at the MM this week to explain the recent happenings.

"It was a carefully calculated move after such a frustrating time with the Bee Gees," he said, while I tried to see if there were really eyes behind the shades. "There was nothing personal in it at all — after all Barry and Maurice are my brothers and I am sure they will plunge on ahead."

"But I will now have more scope both for writing and performing. Not that I am going to do one-nighters, but I shall do concerts. 'An Evening With Robin Gibb,' doing my own songs backed by a 30-piece orchestra. I am also writing musicals and plays, in which I was limited by the Bee Gees."

"Musicals" and "plays," in the plural you will notice, for Robin isn't a man to do things at half pace. When I suggested that a publicity handout might be slightly out in saying he had written 100 songs in the last ten weeks, I was assured the figure was underestimated.

He is also shortly off on a little tour of some 22 countries — starting in Germany, taking in the Continent and then on to

Probed by BOB DAWBARN

America, South America, Japan, Malaysia and Australia.

"All the countries where the Bee Gees are big," said Robin, the thought moving him so much that he took off the dark glasses for a moment.

He is also working on an album — "all originals and using whatever orchestras the arrangements require, maybe even a brass band or a tin whistle."

We returned to the subject of his songs. "I write the majority in my head," he said. "I have a complete song in my head and don't do it on an instrument until I get to the studio. My brain is my manuscript paper. The title usually comes first and I never try to think up a song or it doesn't come naturally. The terrible thing is my head starts to bulge all of a sudden and I just have to get the stuff down."

I flashed a quick look for signs of bulging. Robin was continuing: "And when I'm getting it down another lot comes in. I just let the ideas come. I get a lot of ideas from seeing movies — you learn a lot from the different situations and settings. A line of dialogue can give you the idea for a title."

I wondered if he had yet started on the musicals, plural.

"Since I left the Bee Gees I've written a musical called 'Scrooge,' based on the Dickens novel," he said. "But after I'd written the whole lot I read in a newspaper about them doing a film in the States. So I'm working on another about Henry VIII. I thought about doing one about the moon — but that is too obvious."

Robin seemed a little

offended at the suggestion that he would try to get an un-Bee Gee-ish sound in his new career.

"People who've heard 'Saved By The Bell' think it is very Bee Gee-ish," he said. "I'm not trying to do anything different — why should I when I'm just doing what I want to do?"

"And I hate that word 'try,' it means doing something you are not sure you can do."

Robin has particular ambitions in the film world and would like to act. Was he, I asked, a patient person who could take all the hanging about in film studios?

"No, I'm very impatient," he admitted. "Time is life and I'm very conscious of that. It's not a question of the money you could be making — I've never thought about that — but of your life slipping away. I always believe that what you can do today, don't do tomorrow. Maybe that's why I'm so tired."

He says that writing and performing are of equal importance to him.

"Audiences?" he answered my question. "Once you get the taste of a live audience you can't give it up. I've been 13 years with the group as a trio and a quintet and if I'm not appearing before audiences of course I miss it. It's a great feeling to get on stage. But the reason I like films is that you can reach so many more people in so many different places."

With some trepidation I asked if he was ever panicked at the thought of his songwriting inspiration drying up?

"My brain is never empty," he retorted. "There is never a time when there is nothing going through my head. In fact I get double tracks now and again. Mind you it's the echo that becomes a problem."

He adjusted his shades and left, brain bulging with melody. I sat at my typewriter, as usual, with empty brain waiting for inspiration. Somehow it never works that way for me.

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THE HOWARD WOODY HERMAN BREAK OUT AT FILLMORE

THE WHO and Woody Herman on the same bill? Are you kidding? The answer at the Fillmore, San Francisco, was no. Bill Graham was definitely not ready to promote such a show.

The audience, about 3,000 kids loved this latest Herman herd. His new pieces led by Woody on soprano and clarinet. A heavy atmosphere to bring big band music to the rock audience which succeeded. The band, wearing all manner of clothes — pants, hats, jackets — scored direct hits with their rocking arrangements of the Beatles' "Light My Fire" and Deep Purple's "Hush," which features some far-out tenor work. See KIDDER.

The Who gave perhaps the performance of their lives. We all know about their showmanship, an easy, Entenbelle, the steady, stable Ox, Moon, the lunatic, Dally and his larrikin mike, and Townshend hitting, flailing and leaping, the darling of the Fillmore.

But what's more, they are great, great musicians and singers. The love between the Who and Bill Graham is reciprocal. Audience comments like "The Who have gotta be the best rock band in the world" are met with "Who's San Francisco is incredible — the vibrations are great."

But what's more, they are great, great musicians and singers. The love between the Who and Bill Graham is reciprocal. Audience comments like "The Who have gotta be the best rock band in the world" are met with "Who's San Francisco is incredible — the vibrations are great."

BRIAN AUGER

BRIAN AUGER for a long time inhabited that no-man's-land between pop and jazz when his categories were more difficult to break through than they are now. Then Julia Driscoll made it possible again the spotlight swung away from Auger's light, rocking piano playing to the charismatic bird up front.

But judging by the superlative show he put on at the Institute of Contemporary Art on Friday last week, sans Jools but plus an old member of the Trinity, guitarist Gary Bayle,

CAUGHT IN THE ACT



WOODY: succeeded

WHO: showmanship

Auger should be pulling in the limelight in his own right.

It's not so much that Auger has changed — though Bayle's fluid, horn-style guitar adds tremendous depth to the Trinity's overall sound — but that his audience has grown up. The old habit of putting people into bags they can never escape from is dying, thankfully.

So Auger can range freely over a pretty electric book — from Wes Montgomery and Booker T. rockers to the practically free-form original, "Definitely What" — without losing his audience. He gives them plenty of reference points. Even his most far out stuff is anchored pretty firmly to repeated phrases, and the group never stops swinging, which is how it should be.

Another word about Gary Bayle. Technically brilliant, his fingers picking out clean, rippling phrases that sound almost like a second organ line, with a clear, intense melodic sense such as we have come to associate with the great American white guitarists, Bloomfield and Elvin Bishop and Johnny Winter, Gary makes a vital bridge member of the Trinity — which may be mathematically ridiculous but it's musically superb. — KARE DALLAS

JAZZ CENTRE

IT LOOKS as though the London Jazz Centre crowd have done it again. For the second of their Saturday nights at Bedford College was a total success both musically, and in terms of crowd pulling.

The Spontaneous, John Stevens (percussion), Johnny Dyan (bass), Trevor Watts (sax) and Mungo Jazz (corn) were their usual enigmatic selves, with stretches of boredom broken by attention riveting patches of unusual sound colours and combinations. Possibly because of the addition of Feza the band seems to be moving away from its European kick and there was a lot more overt jazz feeling around than has been apparent for some time.

If anybody is going to break the barrier between jazz and young people the Tippett Group could well be the band to do it. It is a band since I have seen such scenes of enthusiasm as marked the end of their second set. Their final number, for example, the marvellously skipping child-like dance theme in 3/2, "Third Generation," actually had the audience hand clapping. This will cause raised

eyebrows in some circles, but sooner or later some of our best young players are going to start moving and this seems as good a way as any to make it happen. — CLIFFORD WHITE

LOVE AFFAIR

WHAT A PITY so many groups refuse to use the house PA when playing major ballrooms. This was emphasised at North London's Royal Ballroom, Tottenham on Friday when The Love Affair appeared.

The first thirty minutes of their act was a disaster due to amplification troubles. A great pity as the boys worked hard throughout their one hour set. They generated heat from the moment they entered the stage with "Wild Thing" and a strenuous version of "The Weight".

When the sound difficulties were overcome everything was fine. "Everlasting Love" transformed the ballroom into something like a scented battlefield with teenyboppers collapsing one after another as Steve Ellis moved excitedly about the stage before being mobbed by fans. Love Affair have now proved their professional capabilities and judging by Friday's appearance the Affair will last for many years. — PETE BROWN

JOHN MORGAN

THE EMPHASIS is on entertainment at London's Marquee when the Spirit of John Morgan is playing. John's band is blues-based but that doesn't stop them including a lot of comedy in a highly original act.

Musically John (piano), Phil Shutt (bass gtr), organ), Phil Shutt (bass gtr), and Mick Fagin (lead gtr) and Mick Walker (drums) are a tight band which features John's organ which features to a great extent. His style is similar to Zoot Money, who like John, brought a little comedy into his act. Stand-out numbers include "Standing At The Station," "Wade In The Water" and some of John's nice boogie-woogie piano. — ROYSTON ELDRIDGE

YARMOUTH

JOHNNY HACKETT is yet another British comedian who is equally happy to become a pop singer. This he proves without doubt with his singing in Mello Dora, at Great Yarmouth's Britannia Pier Theatre.

Mark Wynter swings along happily with a selection of Guy Mitchell hits before coming more up to date with some Anthony Newley numbers. The star of the show, Dora Bryan, was an instant success and the Gibsons, from Australia, had a strong supporting cast. — DAVID WAKEFIELD

CILLA BLACK

"THAT'S ME before me operation," said Cilla Black holding Roy Castle's supponium in front of her face during the opening introductions in Holiday Starline at the ABC, Blackpool, on Friday.

This was one of many references to her new-styled appearance as Cilla joined band with a somewhat archly, invited audience of critics, landladies and local VIPs. She was in the end, for she is the same slip of a girl who has induced a record in advance bookings from holidaymakers.

Her biggest response came from her well-loved hits, "Alfie," "Your My World," "Step Inside Love" and the sympathetic "Liverpool Lullaby." Roy Castle, backed by his own excellent Geoff Saunders Trio, came close to stealing the show with his gags, singing, dancing and playing of drums, trumpet and bagpipes. — JERRY DAWSON



JOSE: change of heart

Jose's coming back without his dog

JOSE FELICIANO is to come back to Britain even though the British quarantine laws will prevent him from bringing his guide dog into the country.

Last year Jose vowed he'd never come back because Trudy, the guide dog he relies on, had to go into quarantine. "I'd like to come back but I'm not giving up my independence to visit England," he said. But on Thursday Jose, whose version of "The Doors" "Light My Fire" established him here, told me on the phone from Cleveland that he hopes to return this year.

HEART

"I've had a change of heart. I'm not going to be able to bring my dog with me but that's not the fault of the British people which is a segment of the public that I want to entertain." "Not having Trudy doesn't alter my performance in any way but it does alter my independence. It means I can't do things for myself so easily. I'll have to have my wife with me all the time." "There's no four fixed yet but when the news circulates in England a few people will call I expect and we'll be able to arrange things."

"I'll me, how do the British people feel towards the Beatles now? I did their 'Hey Jude' as a single, I like most of the songs they write. John Lennon I admire especially because he's a punster like me, I hope to get to meet them this year." Jose's latest single is a Bee Gee song "Marley Part Drive" and he's used other Bee Gee songs on his albums. Why does he

use so many songs from other people?

"I'm what they call an interpreter of song. I like the Bee Gees' songs very much, but my version are different because I interpret them in my own way." "I've just written a new song called 'Rain' for my new album. I draw inspiration for songs from personal experiences and situations — sometimes you can feel bad and write good songs and some times you can feel good and write sad songs, it all depends."

"All together I've written about 12 songs and they've mainly been on albums. I include some of my own songs on stage and I'll include more when I think they're really good."

SEANCE

"Do many people in England believe in the supernatural? The last time I was there I went to a seance but I brought medium always brought back the same voices. I don't really know if the supernatural exists but I think so. The only way I'll really know is if someone from my God mediate family dies (to forbid, and I'm able to talk to them, proof)." "Before hanging up Jose asked me to say how much he was looking forward to coming back to Britain." "I'm looking forward to going down to Ronnie Scott's club again and The Scotch Of St James. I enjoyed it there last time I was over." — KARE DALLAS

THINGS, it seems, are not looking so rosy in the scampi and chips belt — Cleveland of the North and Midlands.

Maybe it's the economic squeeze, too many clubs, not enough real star attractions or just the novelty of provincial night clubs beginning to wear off. Whatever the reasons, it has an ominous sound when James Corrigan is threatening bingo at Batley Variety Club because top stars are asking too much money.

A recovery company installed a receiver-manager at Wakefield Theatre Club, which now, happily, seems to be recovering from its ills. Birmingham's Castaway — which has presented stars of the calibre of Tom Jones, Shirley Bassey and Matt Monro — has closed. The Penguin Club, Aston, recently cancelled the bookings of Frank Field, Guy Mitchell and Donald Peers and closed for a week before re-opening with different bills.

A man who believes he knows the answer is Joe Pullen, boss of Manchester's successful Talk Of The North. "Too many clubs made the mistake of making the stars the attraction instead of concentrating on good food, good service and all-round value for money. We don't need expensive stars to make money. We can do without those who prefer to work 15 weeks for £3,000 a week rather than 45 weeks at £1,000 a go."

Looks like smaller names on the bill and bigger helpings of chips from now on. Stolen by a stockbroker yet, and sent to MM. A poster for the City Press proclaiming: "Blind Faith Is What Investors Need

BIGGER HELPINGS OF CHIPS AND SMALLER NAMES FOR NORTHERN CLUB AND?

Now... Mother Superior Frank Zappa sat stoney-faced through Bonzo Dog's Hollywood show.

Reports Allan McDougall: "Audience for Joe Cocker's show at Los Angeles' Whisky A-Go-Go reminiscent of the De Hems lunch-time crowd — Keith Moon, Pete Townshend, Eric Burdon, John Entwistle, Zoot Money, Roger Daltrey, Dave Mason, Denny Cordell, Richard Perry, Kim Fowley, Jon Mitchell.

Billy Eckstine on cricket: "What — that crazy game where they spend three days trying to knock down a little fencel." Ian Jeffs, guitarist with Circus, had ten stitches in his leg after falling out of a tree.

PERMIT

Despite a £8,000 contract and work permit in hand, the Greatest Show On Earth were refused entry into Spain. Jolly frontier guards laughingly told them to get their hair cut. Hard Meat have asked Salvador Dali to do their album sleeve. They'd need to sell about six million to pay him. Washed out concert at Bletchley last

weekend ended in the world's hairiest football match with Black Cat Bones and Clouds taking on Barclay James Harvest and Blossom Toes.

Quote from Pete Townshend: "Jon Mitchell's 'Both Sides Now' is the most beautiful song ever written." Crosby Stills and Nash — Graham Nash that is — accepting bookings in the States at 15,000 dollars a night.

Wanted: Munchers, crunchers, belchers and other noises-off for banqueting sounds on Graill's new LP. Don't phone us, phone David Blake at 01-373 5512 and give him a demonstration.

BSA, the motorcycle people doing promotional work with Breakthrough. Said a spokesman: "We want to get away from the Rocker image." Spirit of John Morgan approached to do TV commercial for rum.

Val Doonican, Cilla Black, Moira Anderson, Roy Castle and Bill Cotton Jr among those celebrating Arthur Askey's OBE at Blackpool's Winter Gardens last weekend. Jiving K Boots celebrating Cilla's new nose all on his own in Plough, Stepney Green, this week.

Former Squires drummer Chris Slade has rejoined Tom Jones in Las Vegas Nirvana have left the Island label after musical policy disagreements. July a big month for Big Bear Ffolly manager Jim Simpson with LPs by four of his groups — Locomotive, Bakerloo, Ten And Symphony and Earth.

MM cartoonist Jimmy Thomson sitting in on clarinet with Wally Fawkes and John Chilton in London this week. One of the groups should sign up Prince Charles' cello string-busting routine.

GROUPIE

What happens when you cross a groupie with an elephant? You get a big raver who does it for buns and never forgets a face. Jon Hiseman forming a big band?

Robert Stigwood launching Tintin at a croquet party on the lawns of his Stanmore home next Sunday. Jiving O'Boots launching showband at a punch-up in the Gents of the Battered Shamrock, Kilburn High Road. Card from PR Dave



THE Raver's WEEKLY TONIC

Block announces: "A wonderful record of success and consistency by Britain's burglars has necessitated a change of address." And there's no doubt a queue of gents with sacks marked "swag" heading for Barry Gibb's pad after all the pictures of him with his jewellery in the national press. Bob Dawbarn marked his canary's death last week by showing 12

Jiving K Boots disguised as Chris Welch in Montreux. Missed two planes out and one plane coming back. Paid £12 for a taxi fare thinking 120 Fr was about ten bob. Wrote some things about Colosseum and used their electric shavers, waxes, hired car, and air tickets. Dick Heckstall-Smith finished off Colosseum's set by diving into the swimming pool — minus saxophone.

Friday 13th—the day Arthur Brown's world blew up



ARTHUR: hellfire



VINCENT: too freaky

IN a week of pop upheavals and excitement, the saddest news came from America — the breakup of the Crazy World Of Arthur Brown.

It does not seem so long ago that Arthur's name was on everyone's lips as he lurched chartrhigh with "Fire" one of the most original pop singles in a decade.

His stage act was unique and his music exciting. Providing the fiery thunder of sound so essential to his performances, were two fine musicians, organist and composer Vincent Crane and brilliant young drummer Carl Palmer.

But things went wrong in America. The initial burst of energy and creativity wore away. And last week Carl and Vincent rushed back to Britain, having left Arthur, the God of Hellfire, to fry.

They were so dispirited by falling attendances they couldn't stand it any more and decided to cut loose and form their own new group.

FREAKY

Vincent told me this week: "We had to come back. We went out for a tour in April, but hardly anyone came to see us. We were too freaky and they want good music in America."

"We felt the instrumentals we were playing on our own were going down better

than Arthur, so we thought we might as well form our own group. The trouble is, if you put on a freaky show all the time, people just go away puzzled rather than being entertained. Arthur was getting so depressed."

Said Carl: "When I joined the band I wanted to be a pop star — fair enough. But I also want to play something good, and to an extent we were just a backing group."

ROOSTER

"We're forming a group called the Atomic Rooster and we're looking for a bass player. If we can get one, we'll be able to play again in about a month."

What sort of music will they play?

"Rooster" music," grinned Vincent. "We'll be faster than Road Runner and stronger than Super Chicken. We've written a single called 'Friday The 13th' which is the day we left Arthur, funny enough."

What actually happened in America?

"We just weren't pulling any more," said Vincent bluntly. "When we left we hadn't worked for three weeks. Arthur was still doing the fire hat, and all the same old numbers. We didn't do a new number in twelve months. I'd written so much stuff we didn't use, because it wasn't in context with the act. It was like having the Old Man Of The Sea on your back."

"We didn't get much publicity either, but at one place the promoter thought it would be a good idea if we did a psychedelic punch and Judy show from our hotel window. There were 3,000 kids in the street watching, and we all got arrested including the managers. And still few people turned up to the gig."

FOOT

"After three years all this band has given me is a foot in the door of the business and a nervous breakdown."

"The biggest mistake Arthur made was when he did that single and said: 'I am the God Of Hellfire.' He was supposed to be portraying the character in the song, but he ended up believing it."

Vincent wasn't intending to be bitchy about Arthur, but he is obviously extremely impatient and anxious to work. "If I don't do something soon, I'll explode!"

GENIUS

With Buddy Rich's favourite pupil, Carl on drums, and Vincent's erratic genius at the organ, the most likely explosion in forthcoming weeks will stem from the Atomic Rooster.

And in the meantime, let's hope Arthur rebuilds his World and returns to the fold—CHRIS WELCH

MY SINGING CAREER IS ZOOMING

says Vic Damone



IT'S every bit of ten years since Vic Damone bounced a golf ball bang on the green of a 460-yard hole in two shots at a North London golf club. Which is pretty fine shooting.

Now, Vic is back in London. Still swinging as well as ever. But purely in a song sense, Vic has been too busy rehearsing to play golf.

Though his last big hit was "On The Street Where You Live," he's still working full time in the plushy cabaret spots. He returns shortly for another season at the Frontier hotel in Las Vegas, then plans to return to Britain when a record he made last week should be released in time for heavy TV promotion.

It's a song by Norman Newell titled "Don't Let Me Go." And Vic has also starred in his own BBC-TV colour spectacular from London's Talk of the Town, which is due for showing shortly.

LEAD

With Vic was an entourage including personal manager Rudy Durand, his arranger Joe Parnello, and Tommy Porrello — who played lead trumpet with Stan Kenton back in 1963.

Vic, always a "singer's singer" is very conscious of his musical backings. "I've had so wonderful musicians with me," he says. "Burt Bacharach was my accompanist for four years."

He's still the perfectionist, too. In fact, he had been

rehearsing through to five am the very morning before I met him.

With his musical background — he was once dubbed "The New Sinatra" — I wondered if Vic had any reservations about the contemporary pop scene. "I did feel a little bitter in a way at first," he admitted candidly.

BEAT

"But that was because I didn't understand it. I couldn't appreciate how the kids could just go on liking one record after another — records which had the same beat."

"But then, though the beat was still there, the songs themselves began to develop. And it was here that England started to show the way. It was the Beatles who started a whole new trend. Now the world follows England. Right now, your Tom Jones is the biggest singer in America."

Had that "Sinatra" billing proved a mistake? "In a small way it did," says Vic frankly. "It hit me most of all because of my own feelings for Sinatra. I had such an admiration for him, I realised nobody — including myself

— could take over his pedestal.

"He was so big and has reached such a high standard I really stymied myself through trying to copy him."

"But I now realise that he has his career and I have mine. I still admire him, of course, but I now have a new career. To use a contemporary cliché, we must each 'do our own thing.' And that's what I'm now doing."

Apart from singing, Vic has expanded into business interests involving the making of films and TV shows. He has just finished a pilot TV show which will be sold to a network in the States — and maybe taken up by Britain, too.

"It's a show with good music and good artists — like Jose Feliciano and Jefferson Airplane, and an actor turned singer, Randy Boone."

FEEL

"I felt I had to set myself up in business if I ever wanted to give up singing," grins Vic.

"But I now feel that my singing career is zooming. I have people behind me that believe in me, and for the first

time I am beginning to understand the contemporary sound and contemporary attitudes. And I like them."

"There's not such a rock feeling now. It has something to it now. The Beatles started it by writing beautiful songs like 'Michelle' and 'Yesterday'."

FULL

As Vic reveals, his heart is still in the musical aspects of pop. And, as a complete performer, he has been able to pursue a full career without a contemporary hit.

Just two songs that went for Vic in a big way were "You're Breaking My Heart," which sold over three million, and — as already mentioned — "On The Street Where You Live." That sold one-and-a-half million.

His live performances prove that he is poised to crash the charts again. As a singer, he can still 'shoot better than par. Just as he does on the golf course."

LAURIE HENSHAW

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Benedict

Who are the Plastic Ono Band?

JAZZ SCENE

The trouble with people who listen with their feet



HOWARD RILEY records and broadcasts

TOTING a saxophone and a septet across hottest Africa is a task seldom sought out by American jazzmen, and just as rarely assigned.

During eight weeks trekking through eight West and Central African countries under the aegis of the State Department, Oliver Nelson learned as much as he taught.

The teaching was subliminal; his combo played concerts at which most of the music was highly sophisticated by African and even Afro-American standards. The learning was mainly a realisation of social and psychological gaps.

"A lot of us were thinking of Africa as a way to go back to our roots, to a homeland," said Nelson, "but we felt strange. They would say 'Parlez vous Français?' and when we told them our French wasn't that good, they'd say, 'Oh! Americans!'"

UNCHANGING

"We met Negroes in the Peace Corps who had gone to Africa to find themselves, but they couldn't identify the way they'd expected to. They found a culture so different and so unchanging that they realised it was impossible to become a part of the African community."

The French-speaking countries on the itinerary, all of them independent since 1960, were the Central African Republic, Cameroon, Chad, Niger, Upper Volta, Mali and Senegal. An exception was Gambia, the former British colony which tweaked the lion's tail for the final and decisive time in 1965.

The band played for three distinct groups. "We did concerts for the all-African elite, usually Catholic, often missionaries who got into government — the ones who have control of media such as radio and newspapers."

"They limited their enthusiasm to compliments after the show. 'Oh, it was formidable, fantastic!' they'd say, but with reserve."

"It was very different when we'd play for students. Every time we got through playing, we were just about mobbed. They'd rush on the bandstand, knock over saxophones and plead for autographs and our addresses."

TRADITIONAL

"Writing out addresses became so tiring we finally had 10,000 cards printed at our own expense."

In a third category were free concerts for the man off the street, the type not advanced enough to understand anything but High Life or traditional music.

"These people are supposed to be completely uneducated, but they may speak a dozen African dialects. They responded just like the students — applause, not just at the end of the tune, but during high points of the solos."

For these audiences, Nelson changed the programme a little. Aware that the flute is pervasively important in Africa, he let saxophonist Ernie Watts loose on an extended flute solo.

"Ernie got in every lick that he felt would reach them, and he never missed."

Reactions differed little from country to country. "There was one upset in Buea, a British-language town in the normally French-speaking Cameroons, and do you know how the people in Buea acted? Just like English people!"

MEEK

"We were 75 per cent of the way through the concert before they responded to anything. After the show announcement was made that the concert was over, and the audience meekly formed a line just like the British, to file out in an orderly way."

"Yes, we bombed in Buea, but consider this, we did about 50 concerts, workshops or jam sessions during

30 working days, so you could say the tour was 98 per cent successful."

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NELSON: 'Black Power' scraped in charcoal on a mud hut

Saxophone and septet through darkest Africa

Knowledge of US jazz is minimal. Even the students, if they had heard of Duke Ellington and Louis Armstrong, knew nothing of Charlie Parker or Lester Young.

RELATE

"Their conception of jazz, unfortunately, is James Brown and Otis Redding. Our music came as a surprise, but they were able to relate emotionally, if not intellectually."

"What little jazz they hear is from Europe; that's why they're so behind the times; also, there's only one radio station in every country."

"When the per capita income is less than 100 dollars a year, people will take what they can get, whether it's boiled bananas or the trees or simple, happy-making High Life music from the state-controlled radio."

"It reminded me of the old American attitude about keeping the black man content by having him sing and dance."

"For the first three weeks

we spent all our spare time in night clubs. Everything we heard was utterly alien to the ethnic music we expected. It wasn't authentic African and it wasn't jazz."

"In all those thousands of miles we didn't hear a single outstanding jazz musician. A couple of electric guitars here, a Fender bass there."

Finally we got to Dakar, Senegal, on the extreme western tip of the continent, which was the most advanced of all the cities — musically, too. We heard a cornettist who played in a strictly modal style, reminiscent of John Coltrane."

SLANT

Nelson says he "never felt a draught" despite anti-American news slanting which he sensed on some of the local radio stations.

Africans who heard one side of the story through this medium and a different version from the Voice of America were confused.

Their vision of the US was symbolised by their certainty that all the American musicians' instruments were solid gold; Nelson had difficulty convincing anyone they

were made of brass. By the same token, they wondered how a country so rich could be in such turmoil.

TOUCH

"It's not true that they don't give a damn," says Nelson. "They're very concerned with the black revolution, and they all manage to keep in touch, because even people who have no electricity can afford a tiny transistor radio."

"To my amazement, I would see the words 'Black Power' scrawled in charcoal on a mud hut. But poverty is everywhere, and I foresee neither a social nor a musical revolution."

"There will be no significant jazz player coming out of Africa. I'm arranging for American record companies to put some African radio stations on their mailing list, to send them LPs of men like Freddie Hubbard and Herbie Hancock so they'll feel a little more in touch."

Racial attitudes coloured the response to Nelson's musicians. "Our trumpeter, Freddie Hill, would get a lot of applause before he even

"WOULD YOU please emphasise that I am a jazz musician," said Howard Riley. "Because I have done a few things outside the jazz field, people seem to think I am a straight musician playing at jazz."

"I started playing piano when I was six and used to do all the pop things of the day. Then I got interested in jazz when I was 15 and it wasn't until I was at university that I got interested in doing English at Bangor, but changed over to music after a year."

"Then I got the chance to go to the States for a year where I was doing a Master of Music degree at Indiana. I was studying with Dave Baker who had quite an influence on me."

"I came back here and started the PhD while studying for my PhD. The point is that I started out as a jazz player, playing what is now the classic style of bebop and I still enjoy playing the straighter kind of jazz as well as what we do with the trio."

"I was playing with Evan Parker in Birmingham in 1965 and I had a duo with Johnny McLaughlin for a while. I also worked with the Barbara Thompson group."

There are, it seems, one or two misconceptions about Howard and his music. He mentally backed away when I suggested that his music could be described as intellectual rather than emotional.

"I can't see that," he

retorted. "I think the trouble is that people are so used to listening with their feet that if they have to use their brain they immediately label the music intellectual."

"If you are a musician it is hard to judge from a listener's point of view but we play as we feel and I would have thought that Barry Guy's playing was very emotional. In fact, if he was playing on a saxophone what he plays on bass he would be front page news."

"Then, people tend to equate emotion with volume, which is quite wrong. To me, one of the most emotional sounds in jazz is the Bill Evans Trio."

"Of course, musicians basically play for themselves. Miles Davis does a and the knockout thing is that he gets through to so many people."

"The main problem with jazz in Britain are not so much with the music. We have some very fine musicians — the best we have ever had and a wider variety in sounds and ideas."

"But where can a group like our trio play? The more conventional places are out — we aren't the sort of group you can wander about with a pint of beer in your hand to."

"Our main market is the universities and we are doing quite a few festivals this year. I am becoming more convinced that we must concentrate on doing good records and broadcasts."

Howard will be appearing on this year's Promenade Concerts and is also having various pieces performed by the Society For The Promotion Of New Music.

I wondered if he ran into any prejudice in the straight music world as a jazz musician.

"There is prejudice, obviously," he agreed. "But the kind of music I am involved in in that field is avant garde, for want of a better term, and that is a very different scene from other types of straight music."

"The people involved in the avant garde field of straight music are just as much outcasts as the jazz musicians."

"Another misconception people have about me is that I am involved in Third Stream music, the mixing of jazz and straight music. I'm just not interested in that at all."

"I work in both idioms but work them quite separately. I am not trying to stick them together, and I don't think it works anyway."

He is currently "pleased and grateful" at receiving an Arts Council grant to write a new work.

"It gives me the chance to get a group together," he said. "It is going to be an eight piece, my trio and the Tony Oxley Quintet combined — using both drummers and bass players."

"The piece would probably last 45 minutes to an hour and will, I hope, be a good proposition for an LP. It won't be ready until November."

LEONARD FEATHER

BOB DAWBARN

Did the Gun make too big a bang?



PAUL: wrong places

THE GUN hit the charts with a bang six months ago and their future looked assured as their first single "Race With The Devil" became a major hit, both here and abroad.

But things have gone wrong for the uncompromising trio from Lifford. Their follow-up, "Drives You Mad," failed to make any impact, drummer Louis Farrell split to form his own band and now they have ended their association with managers Peter Chipperfield and Jimmy Parsons.

"We got so far and then that was that," said bass player Paul Curtis. "We made every European chart, but we've never played abroad except for one show in Paris and a TV in Germany and we never did get to the States.

"Most of the bringdown we've had is because we played the wrong places once we had a hit record. We got labelled so badly — we're just as noisy and wild and underground as we ever were, but the underground now think that we're a pop group.

"It's very difficult to decide what work you're going to do. I like playing to the underground because a lot of the pop people just come along because they've seen you on Top Of The Pops and want your autograph. But then again, you've got to play to them as well because they are the people who buy the records.

"Some say that we're too loud, but that's our music. That's why we chose our name — Gun is very aggressive and very noisy. If we were going to play very quietly, we wouldn't have picked a name like Gun.

"If we started to do everything like that we'd just be sounding like everybody else. The thing is, we have a distinctive sound — everywhere people see us they know 'Race With The Devil' was us and they remember it as our sound.

"People thought that 'Drives You Mad' was just 'Race With The Devil Part Two,' but it wasn't. It was a better song. From the style of the guitar playing they knew it was Adrian — it was the Gun. Adrian is such a good guitarist — I think he rates with Hendrix, Beck, Clapton and Page — and he's only 19. They've all got five years start on him."

Even if things haven't been going too well for the group, they haven't lost their enthusiasm. They are currently working on a new single and a new album which Paul promises will be worth waiting for.

"The new album is completely different. They're all Adrian's songs and it's just us, no brass or anything. On the last album we played organ, piano and guitar but everything was orchestrated. We may be taking one of the racks off the album for single, but we'll probably re-record it, make it a little bit more commercial and cut it down in time."

If Paul, brother Adrian and their new-found drummer can come up with something as exciting and original as "Race With The Devil," their problems will soon be solved. — ROYSTON ELDRIDGE

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SINGLES



reviewed by **CHRIS WELCH**

Robin Gibbs' pioneer hymn may well baffle the public

ROBIN GIBBS: "Saved By The Bell" (Polydoor). Without ever having been a fan of Robin Gibbs' voice, it means to be said he means it. He pours all of himself into his strange, moody music.

He has an unusual talent for songwriting. His first solo single is the end product of months of squabbling to be free of his Bee Gee brothers.

He emotes like a young Roy Orbison, sincere, almost nervous as the strings build up to a climax behind him. In commercial terms there is obvious appeal in the "hook" phrase and simple ballad beat.

But there is a mysterious stirring inside Robin's mind, a kind of madness revealed further in the B side composition "Alexandria Good Time." This recalls a pioneer's hymn, weary but purposeful.

A peculiar break in sound and tape shifting halfway through baffled the studio as much as it will the public.

JASMINI: "Some Other Guy" (Tangerine). Talent and potential abound. They feature hot flute playing with restrained, piano, bass and drums backing. While the riff is attractive, they need better material.

WILLIE MITCHELL: "Young People" (London). A driving force instantly strikes one's record machine and shakes up the speakers.

Real powermen take charge and blow a funky instrumental to delight deejays cramped in cubby holes chattering cheerful inanities to sweating disco-goers.

HARMONY GRASS: "First Time Loving" (RCA). An undistinguished song with an unfortunate "Knees Up Mother Brown" treatment which does little justice to Tony Rivers' fine group.

A Howard and Blaikley composition, it might be quite suitable for another type of group, but does not capitalise on Harmony Grass's vocal ability.

MAJOR LANCE: "Follow The Leader" (Atlantic). It took three men to compose this non-tune, according to the credits.

If it takes three men ten minutes to write nothing, how long will it take to fill a bath of water? No looking at the back of the book for the answers.



BACHARACH: not worth all the tears

FANTASTICS: "Face To Face With Heartache" (Deram). Lumbered with a silly name, they are a good rock and soul vocal group taking off on a solid production.

OLYMPICS: "Baby Do The Philly Dog" (Action). Over to my R&B expert Leaping Rastus J... oh, never mind, he's out of his head anyway.

These are the lads who produced the legendary "Bounce" and the lead vocalist retains that old agonised yell which so endears him to the fans. Note the conga, vibes and bass guitar riff.

BURT BACHARACH: "I'll Never Fall In Love Again" (A&M). No, don't fall in love again Burt, it's not worth it. Not worth all the tears, heartache, bed wetting and skin infection. All you get from kissing is pneumonia germs.

A pretty, winsome song, but whatever happened to Burt's vocal chords. I wonder if he can imitate Peter Brough and Archie Andrews as well?

MARK JASON: "Love Is The Name Of The Game" (Fontana). A grim notice stuck on my copy states: "Warning! He who offers this record for sale infringes Copyright."

They might add: "He who offers to buy this bilge infringes into the realms of bad taste."

Mark chortles with considerable enthusiasm, but the concept is too mechanical.

EAST MAIN ST EXPLOSION: "Hop, Skip And Jump" (Fontana). Just as the glad news swept Melody Maker — "Bubblegum music is dead" — from the lips of the Ohio Express, this grim indictment of the art reached us. Difficult to believe this could come from an

American studio in 1969. Not merely bad — it's disgusting.

Ken is waiting alone for his beloved beside a silent telephone. He retires listlessly to his presumably empty bed to cry "a million tears."

But he knows tears won't really wash away his heartache or drown his sorrows. What's the answer? A swift pint of neat gin?

No, no — the only answer (as the world crumbles), is... well apparently there is no answer and the hurt is fully expected to linger on until the grim spectre of Death beckons and the Great Music Publisher in the sky calls out the final chart position.

Aye, it's a wonderful song. **JOHN ROWLES:** "It Takes A Fool Like Me" (MCA). A routine ballad performance, sung competently and with full vigour and enthusiasm, but these are the kind of songs that can be written by any amateur in his bath in a matter of minutes.

SPECTRUM: "Free" (RCA Victor). For many years I have been an opponent of hanging.

I have been of mild temperament, tolerant in my racial and religious beliefs, kind to cats and horses, behaved as a gentleman towards ladies and deposited my litter in the appropriate bin.

But having to listen to such a depressing selection of records released this week, I am on the verge of changing slowly but

surely into a hideous beast filled with violence and hatred.

And I'm going to throw my litter in the street.

LANCE D'OWEN: "You'll Just Have To Do" (CBS). "Lance Owen," went up the cry in the surgery as Doc Bloodstain discovered an unpleasant boil on the back of his head.

This gentleman sings prettily, if you really want to know. There's a band playing and music comes out if you drop a needle in the grooves.

JOHN DAVIDSON: "California Blood Lines" (CBS). More of that country and western music that fills me with a savage desire to break guitars over the heads of total strangers.

COPPERFIELD: "Any Old Time" (Instant). Straight teenybopper stuff and quite workmanlike and effective. Not being a tenny-bopper, of

course, I am filled with great loathing on hearing more than three bars.

I gnash my teeth and roll my eyes and beat my chest with anguished howls.

ANNIE BRIGHT: "Sneakin' Up On You" (Columbia). So Annie's bright, is she? Well, I'll soon stop all that.

Any more of this bilge, Miss Bright, and I shall be forced to send a strong note of protest to the President of the Board of Trade.

This may even be the B side I am failing to review, and the A side could well be "Concerning Love," but naturally Columbia have failed to mark either side with any kind of rating.

The feel of the record appears to be quite jazzy and one notes that Miss Bright has considerable talent.

Ach — how I hate jazz and talent!

MARTHA VELEZ

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Memphis Slim's square deal

"UNITED Black Artists Organisation" the elegant letterhead proclaimed with a touch of swashbuckling militancy.

Very much the mood of the jazz and blues booking agency of 1969, indeed, but who is behind it, trying to grab from the vultures a fairer share of the profits for the artists themselves?

Is it Archie Shepp? Lerol Jones, maybe. Uh-huh. The thick yellow notepaper carried a smart address in Paris and proclaimed as President of the organisation none other than Europe's bluesman-in-residence, Peter (Memphis Slim) Chatman.

The urbane singer and pianist has had his long, tapering fingers into any number of pies ever since he helped Horst Lippmann line up the first of his annual Folk Blues Festivals in 1962. Although Slim hails from the same Southern-born, Chicago-recorded background as his great contemporaries like Big Bill Broonzy, Brownie McGhee, Big Maceo and so on, he is a more sophisticated man with a business head on his substantial shoulders.

I picked up the phone to find out the details of the latest venture in the Chatman saga.

Slim was quick to point out that UBAO has no racist overtones. His big old lazy Memphis voice came rumbling over the Cross-Channel line as he explained his latest project.

"It's just an agency that will bring those artists to Europe who didn't have the chance to make themselves known here before," was how he put it.

"It's nothing racist for there will be white artists involved as well as black," you know that. If I say I'd like to bring in people like the Temptations or Bobby 'Blue' Bland, that's because they are the



MEMPHIS SLIM: 'we will be frank'

BY VALERIE WILMER

people whose names spring first to mind, but really I'd like to get hold of Peter Green and bring him over. I think we could really work out a good tour of France for him."

Basically, the singer explained, any artists he handles will be getting an honest deal for perhaps the first time in their lives.

"We will be frank with the artists and show them all the figures if they want to see them. There won't be a hundred intermediaries taking their bit between the artist, the agency and the promoters — it will be a direct thing and that way everyone can make more money."

Slim, who had just come back to his Paris apartment from one of his lightning trips to the States, had been recording in Philadelphia with a bunch of the younger blues session musicians he dubbed the "Sound makers" — "the guys who back up Jerry Butler and people like that."

"We got a kind of Memphis-Stax sound going, the modern kind of blues like you hear from Otis Redding and

Wilson Pickett. It'll be out very soon, and it should be very good."

The singer, who is probably as well-known for composing "Everyday" and "The Comeback" as he is for being the sidekick of the late Big Bill Broonzy, has a very realistic, modern approach to the blues.

He may well have played a part in the history of the music but he intends to be known now as a contemporary performer whose music is timeless.

In January, he and his French wife, Christine, visited his parents' home in Memphis, which is directly across the street from the Stax Recording Studios, and there he renewed his acquaintance with his old friend Rufus "Walkin' the Dog" Thomas and his daughter, Carla, and the other artists attached to the label.

Slim is anxious to bring R&B artists of this calibre to Europe, and give them the chance to reach a wider audience through UBAO.

"The main thing is that not only do we want to bring over well-known blues singers

like Bobby Bland, who is still very big in the States, and Little Milton and Albert King, we also want to bring in the young ones that the people don't know about.

"It's easier to do that in England where the people are more hip to blues, but in France and Europe in general it's an expensive business.

"Basically, though, we want to introduce young talent because most people think that all the blues singers are old and grey like Memphis Slim!" He laughed generously.

This October will see Slim's first promotional venture in the person of a three-week visit from Sister Rosetta Tharpe. Later he hopes that her legendary "Up Above My Head" partner, Marie Knight, will be able to cross the pond again.

In conclusion, Slim named pianists Ray Bryant and Ahmad Jamal as possibles for the future. "We don't intend bringing in only blues artists although these guys kind of sprouted out of the blues. People are always talking about doing something for unknown and little-known musicians and that's as far as it goes. We intend to do something about these guys."

THE BLUES PAGE

The bloodhound sets off again

MIKE Vernon, one of our more insatiable recordists and blues hunters, is off to the States again next week on the first leg of an expedition which will take him to Los Angeles, New York, Denver, Memphis, New Orleans and various points west.

Among other things he hopes to bring back with him on August 23 are half-a-dozen albums plus some blues photographs, plans of future campaigns, and a refreshed mind and body.

"Really I'm making two trips," Vernon explained. "First, I'm off on June 28 to Los Angeles for five days to routine and work with Jennifer, who's a folk artist basically. Then I bring her back here on July 4 to record for Decca."

"This isn't a blues visit primarily, but while I'm in LA I'll be delving, shall we say? I'll be seeing Jimmy McCracklin and searching for guitarist John Heartsman. Heartsman used to do sessions in LA."

"He's the guitarist on a great many post-war blues from there. People would hear his sound and think maybe it was T-bone Walker or B. B. King and it was nearly always Heartsman. He must have made more records than anyone else."

"So far as I know, he's not been on sessions for quite some time. I hope to find out what's happened to him and, if possible, record him."

When the Jennifer recordings are finished, Vernon makes his second trip, beginning on July 12. There are two purposes, says Mike: to record for Blue Horizon and have a holiday.

"Right at this minute the second is the most important, but I have plans more or less worked out for the albums I'm going to record."

Dates haven't yet been set, but the recording schedule will run something like this: First stop, New York, where Vernon will record a five-piece blues band of men who have at worked as a group before.

The music is to be down-home stuff — "quite like the



MIKE VERNON on an expedition

Slim Harpo-Lightnin' Slim type of thing" — featuring Guitar Crusher (Sid Selby) singing and playing lead and rhythm guitar.

"Then," says Mike, "we'll have guitarist Benny Ferguson from South Carolina who worked with Ralph Willis and Brownie and Sonny and recorded with Smokey Hogg, or so he says. He plays electric guitar always and is very country-based."

"We'll use a drummer and also a washboard player, a character called Washboard Willie, plus a bass and harmonica." This seems to add up to six, so maybe it will be a six-piece group. Or perhaps Mike said drums or washboard. Never mind.

The harpman is Harmonica Slim — "a really good harmonica player who can be heard on street corners in Greenwich Village."

So that's the first project — a countrified blues band. Mike has no plans for anything else in New York but may make further recordings with guitarist Larry Johnson, already on tape for Blue Horizon.

From New York he goes to Denver, Colorado to record Clarence "Gatemouth" Brown working with his own band. This will feature Gatemouth on vocal, guitar and violin. He's said to be an exciting performer on fiddle.

After Denver, Vernon will spend three days in Memphis (from July 17) for a London Records Sales Convention. At the same time, Hi Records are having a sort of Riverboat Shuffle on which the whole Willie Mitchell band will play

and Mike intends to be on board.

"A lot of the Hi artists will be on the riverboat, also a local jug band all of whom are apparently over 75 years old. It may be Gus Cannon's band, or he may be playing banjo in it, so of course this could be interesting."

"There are tentative arrangements for me to make an album with Big Amos for Hi. Amos, who is Amos Patton, sings and plays harmonica and he'd be backed by Mitchell's band."

From Memphis our blues hunter moves south to New Orleans where, again, he has no set plans but will be keeping eyes and ears well open.

"One person I'll look for is Robert Boyd, known as Roy Byrd and Professor Longhair, who's a great pianist."

"I'll look for Clarence Frogman Henry, too. He's not been recorded for a couple of years so far as I know. Besides them, I hope I might stumble across a few good artists in other parts of Louisiana like Baton Rouge or Shreveport. And I hope to see Stan Lewis of Jewell Records while I'm there."

The next stage is from Louisiana to Texas, starting with Dallas and Houston.

Vernon intends to look up a guitarist named Curly Mayes who, according to drummer Sonny Freeman (who worked at the same club in Dallas), can "do every trick in the book and really kick hell out of the blues when he gets down to it," and also a slide guitarist reputedly living in Victoria, south of Houston.

Then, from Texas, it will be back to Los Angeles to complete any arrangements which may have been set up during the first visit. And that will be the end of work for a fortnight.

"When I've finished in LA, it's off to either Miami or the Bahamas to lie in a quiet corner for a couple of weeks."

Will he come across anything in the blues line in either of those places?

"I hope not," says Vernon. "I'm back to London on August 23 and next day I'll be back in the studios finishing the Web's new album." — MAX JONES.

BILLY PRESTON IS ON APPLE



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BLUES BOOKS

CHARLIE PATTON, edited by Bob Groom. *Blues World Booklet, No. 2*. (22 Manor Crescent, Knutsford, Cheshire) Price 5s.

ALL lovers of traditional southern blues, the sung blues known widely as Mississippi or Delta style, will have heard of Charlie Patton — even if they haven't yet heard his records.

He was a major figure, a major influence, on that particular music scene, and little enough has been written about him. I can recommend this booklet, therefore, with no reservations at all. It isn't a large or handsome publication for a dollar, but when the contents are so valuable who cares about the package?

Groom, who edits the quarterly, *Blues World* magazine, introduces his subject with a short article which places Patton, and such related artists as Willie Brown, Son House, Robert Johnson

and Muddy Waters, in the particular country school later labelled Mississippi Delta Blues. He also comments on the nature of Patton's themes and lyrics.

David Evans follows with a scholarly study of the artist's life, career and recording activity. Especially interesting are details of his guitar accompaniments (key, tuning, slide methods and so on) and the discussion of the form of his various songs, but the whole is required reading.

The booklet is completed by transcriptions of the lyrics of 15 recorded songs ("Prayer Of Death" is in two parts), and a full Charlie Patton Discography. All you need do, when you've reached the twentieth and last page, go out and buy those Origin albums from your blues shop — if you have one.

DECCA COUNTRY BLUES, by Mike Load-bitter. *Blues Unlimited* Publication. (38a Sachville Road, Bexhill-on-Sea, Sussex) Price 5s.

ANOTHER sound five bob's worth for country

blues men, this 48-page booklet by Blues Unlimited's co-editor takes us through the Delta ("the flat alluvial plain between the Mississippi and Yazoo rivers"), following its music and the activities of some of the area's blues musicians.

The author gives a great deal of original material on Howling Wolf, Sonny Boy (Willie Miller) Williamson, Robert Lockwood, Elmore James, Doctor Ross, Robert Nighthawk, Willie Love, Joe Hill Louis, Walter Horton, Jimmy Cotton and others, and the book includes little maps of the Upper Delta and the Lower Delta and Jackson, also 17 photographs.

One further BU publication deserves a mention. It is BEALE STREET USA, subtitled "Where The Blues Began" (what else?) and it tells the reader a number of facts, historical, geographical and social, about Beale Street and Memphis. Photographs complete the guide, which can be obtained from Blues Unlimited for 3s. 6d.

MAX JONES



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Galloping across the downs and a brief chat about Bix with Mister Thunderclap Newman



ROWLAND: ambition realised

FAMILY DOGG MAKES STEVE'S DREAM COME TRUE

WHEN the Family Dogg's "A Way of Life" entered the *Billboard* Pop 100, it realised an ambition for record producer Steve Rowland. "I thought 'At last, after all this time, it's happening—I've got a record in the chart as a performer,'" said Steve, sipping tea from a paper cup in his West End offices. For Steve has had 21 international hits as a producer—with artists like Dave Dee, Dozy, Beaky, Mick and Tich and the Herd—but as a singer, heart was still a singer.

"I don't want to be a record producer," said Steve. "I never wanted to be a singer and an actor before I came to Britain and now, thanks to this record, it looks as though I can go back to the thing which I've spent my whole life pursuing."

Steve first came to Britain in 1944 to see P. J. Proby, a friend, after a successful career in America and Spain, cabaret appearances in Las Vegas and his records in the States as a singer. While I was here I signed a contract with Fantasy as a singer, but then I over-stayed my visa and was deported. But by this time, I had decided I wanted to live in England and the only way I could get another visa was to come back as a record producer.

And the immigration authorities made it clear that I had to work as a record producer and not as an artist. Fortunately, by the grace of God, I was successful and have managed to stay here. Successful is right—records produced by Steve have been big sellers in many countries and he has managed to achieve a lot of financial success, although he is only interested in money for the freedom it brings to do what he wants to do.

He sees in Family Dogg—the album—are "Zazou," Doreen De Veuve, Mike Hazlewood and Albert Hammond—a chance to achieve similar success in front of the public eye. But he believes that such success will only come if the group's music is as perfect as they can make it, if they give the public entertainment and integrity.

"I think it's true to say that only two per cent of people enjoy their job. The other 98 per cent tolerate it or rationalise it to the point where they can bear what they do. I'm in the two per cent who really loves what I am doing with Family Dogg. That's why it's important that the music of the group is as good as I can make it. Then if it fails, the blame is mine," he said.

He believes that when the public set out for an evening of entertainment—that's exactly what they want. With Family Dogg, he intends to give it to them. He is currently rehearsing the group rigorously and they will undertake no public appearances until Steve feels they are ready.

"If someone pays 21 shillings to see us, then we intend to give them 21 shillings' worth of entertainment—not 18 shillings' worth. That's the

SOME weeks ago, I went horse riding with Thunderclap Newman.

Since that time I have suffered nightmares in which I was either walking on air, without any visible means of support, or riding a horse's head, severed from the rest of its body.

by CHRIS WELCH

Scots guitarist, and an ace London hippy drummer.

His guitarist is Jimmy McCullough, on drums is Speedy Keene, aged 23, and Jim Pitman-Avery, 20, is on bass.

The team have been living and rehearsing for some time in a beautiful country cottage in Surrey where a mill stream trickles through the garden and geese wander at will.

CHART

In the meantime, Thunderclap and his group have galloped into the chart with "Something In The Air," their first assault on the pop market.

Having recovered sufficiently, I can now recount my equestrian experience in the company of this extraordinary ex-GPO telephone engineer from Shepherd's Bush, who loves Debussy and Bix Beiderbecke with equal fervour.

It must be firmly understood that Thunderclap is neither a con nor hype. He is the discovery of the Who's Pete Townshend, and took a considerable amount of convincing that he should throw up his career and embark on the life of a pop star.

SCENE

As I arrived at this idyllic scene, Mr Keene was drying himself off after falline in the river, and Andy was wading about attempting to find some valuables that had been dropped.

After they had finished their aqua show, Andy joined me in the low-beamed dining room to talk about the strangest group to hit pop in years.

"We became associated through Peter Townshend," he explained in slow, precise tones. "Mr Townshend had been trying to record me for his private label—a project which had been temporarily abandoned. Then Speedy contacted me and asked me to join the group with Jimmy."

GENTLE

Pete was attracted by the strange and unconventional piano style adopted by Andy Newman, a bearded, bespectacled and gentle man, who has been teamed up with the unlikely combination of a 15-year-old

aims. Speedy is their composer and says: "We want to play music and we've been working hard on building up an act. Playing with a piano, I have had to adapt my style, and we've had quite a bit of trouble finding a piano to amplify."

Jimmy, who is destined to be a pop superstar, is a fine guitarist and was discovered playing in a group called One In A Million when he was only 13.

"I'm really excited about the band," says Tiny Jim. "Originally I was going to go solo, but this came along and it's completely different from any other type of group in the country."

BLAST

I was fortunate to have a blast on Speedy's drums with Thunderclap, and, by God, his left hand is a bitch.

Rumbling boogie shattered the peace of the countryside, and I was so amazed by his ferocious technique I missed the first of several "fours" hurled my way. The drums being tuned like packing cases didn't help much.

WARM

But, said Andy warmly after our session: "Fantastic—I would you like to form a group?"

After playing some of Thunderclap's record collection which included such priceless 78 rpm items as "Ali Baba's Camel," and "The Prosperity Song" by the Connecticut Collegians on Eclipse, the group decided to take me horse riding.

At this Speedy proved as skilled as the Lone Ranger, galloping enthusiastically o'er lea and dale, Jimmy seemed to have been born in the saddle, and Andy

trotted carefully around the paddock.

Jim the bass player, however, managed to fly over the head of his horse and land on his cranium, while my beast totally ignored all suggestions and cantered into his box, there to eat oats while I sat contemplating the stable roof from what seemed an extremely dangerous height.

STEED

A stable lad led me out into the fields, and as I watched Thunderclap Newman and his merry men disappear across the downs, my steed settled down to an afternoon of shuffling about in cow dung.

I never saw them again... until they made their recent TV debut. Hi-Ho Thunderclap—may you ride to the top!

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Transatlantic
WHERE TRENDS BEGIN

STYLE

"I have been banging the keys of the piano for some years, and it wasn't until the age of nine I was able to master 'We Are The Robbers Of The Wood.' It's difficult to say who influenced my revolutionary style. I would say it was a cross between Bix Beiderbecke and Debussy."

Andy recalled Bix's immortal piano solo on the Debussyesque "In A Mist."

"The life of a GPO telephone engineer was secure, but unexciting. It took quite a bit of persuasion to get me to leave, and I'm really still thinking about it all. I never did much work as a semi-pro, although I played with a few unofficial bands."

CROSS

Andy also plays saxophone and claims to be influenced on this instrument by early exponent Rudy Wiedoeft. "I believe it was Richard Strauss who referred to the instrument as a hybrid cross between brass and reeds."

The group say they are sincere and honest in their

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POP PROMS

POP fans, unite! You have nothing to lose but your cool . . .

This could well be the rallying cry for what promises to be the biggest rave of '69. Virtually a non-stop rave, too. For it carries on from Sunday, June 29, to Saturday, July 5. Some 45,000 people are expected to attend, and they're flying in from as far afield as Sweden, France and America.

To see and hear live performances by groups ranging from the Dubliners and Led Zeppelin and the Who.

Jugglers

The Beatles have taken a box for the whole week. The Stones will be there on the Chuck Berry nights. Pop personalities will step up from the audiences to take part in jam sessions. There'll also be jugglers, topless dancers, records, and "various surprises." Plus, of course, special lighting effects.

The whole shindig is billed as the Pop Proms. And it's quite a different scene—as if you didn't know — from the "legit" Promenade Concerts being staged a week later.

Man behind this ambitious venture is promoter Roy Guest. "If it's an artistic and financial success, we could make it an annual event," says Roy.

"We don't think we'll make much money this year," he adds, but is undoubtedly delighted at the box-office reaction to date.

"So far, 30,000 tickets have been sold. Heavy bookings have come in from Scotland and the North of England. Two shows are nearly sold out.

—Wednesday July 21 and the second house on July 5. So Londoners will have to wake up if they still want tickets."

END C1's M3—The regular Promenade Concerts — which have been running at the Royal Albert Hall since 1942 when the Queen's Hall was bombed out — gave Roy the idea of staging this series of Pop Proms. An event that might well have given some of the 1,200 private seat holders — the ermene and tiara set — an attack of the bends. In less permissive days, of course.

Nobility

Today, it's a sure bet that members of the nobility will be raving it up with the hot polloi.

Even Mr Frank Mundy, general manager of the Royal Albert Hall, is not perturbed at the thought of that hallowed hall being turned into a monumental discotheque.

"Of course, it isn't a prom at all," he says suavely. "It's merely a gimmick. Another name for a series of pop concerts."

"But we've no reservations about it. It was Roy Guest's idea to call it the Pop Proms. There's no copyright on the name. The BBC put on the Promenade Concerts. We're merely the landlords. If any-



WHO—star attractions

BEATLES TAKE A BOX FOR WHOLE WEEK

one could object, it would be them."

So far, neither ITV nor BBC have approached Roy Guest to televise the concerts. But in any case, Roy is agin TV on this occasion.

"I just want it to be a live show for live people," he says. "And I have found that film lighting is terribly distracting for an audience."

As with most imaginative ventures, the Pop Proms started from a small begin-

ning. "I was down at the Albert Hall, and the manager said he had a week free, and would I like to take it? It was the week before the Proms, I said 'O.K.' That was about six weeks ago, so I had very little time to get it together."

But Roy, a fast worker, has managed to get a series of top attractions together for nine shows in seven days.

Roy, of course, could have staged the whole scene in the

open air. But he is not one to be beguiled by soaring June temperatures. "The thought of over 20,000 people who've paid £1 a head sitting in the rain is not my idea of fun," he says. "As a promoter, I couldn't take it."

"We are aiming for a relaxed atmosphere. More or less like an Albert Hall concert with a festival air."

Unfortunately, the customers won't be able to dance.

But it's a sure bet they won't be sitting still in their seats following music scores. Not with the Who on the bill.

And those topless girls? We don't want to add a spoilsport note. But those girls won't be topless altogether.

"They'll probably wear see-through blouses," admits Roy. So bring your binoculars by all means. Most of all, though, go to enjoy an all-star bill that brings together an impressive gallery of pop talent.

NEXT WEEK

FULL REPORTS ON ALL THE POP PROMS!

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& Rob Townsend

of Family

July 2nd

Albert Hall

at the Pop Proms

and introduce their new member Johnny Weider

would like to take this opportunity to wish Ric Grech



a continuing success with Blind Faith

POP PROMS

Complete programme



ANDY FAIRWEATHER-LOW:
Amen Corner on Tuesday



PETER GREEN:
Fleetwood Mac on Monday

HERE'S a complete breakdown of what's on at the Pop Proms at London's Royal Albert Hall during the week of Sunday, June 29, to Saturday, July 5.

Only changes since the initial announcement: the Misunderstood have been added to the Chuck Berry concerts on Friday, July 4; the Fairport Convention are not performing because of their recent car crash.

■ **SUNDAY, June 29** (5.30 and 8.30 p.m.) — Led Zeppelin, Liverpool Scene, Mick Abraham's Blodwyn Pig.

■ **MONDAY, June 30** (7.30 p.m.) — Fleetwood Mac, Pentangle, Duster Bennett.

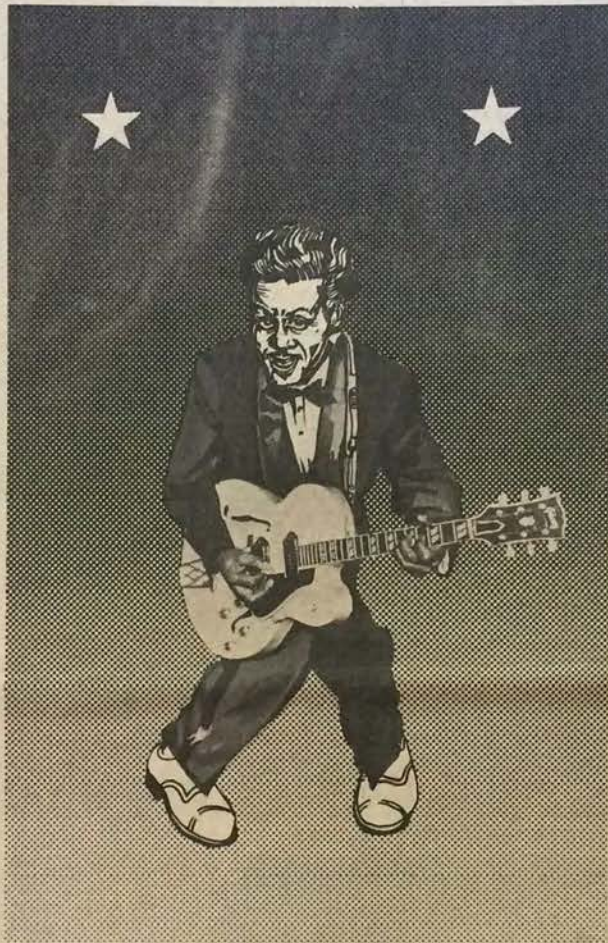
■ **TUESDAY, July 1** (7.30 p.m.) — Amen Corner, Marmalade, Equals, Bob Kerr's Whoopie Band, the Web.

■ **WEDNESDAY, July 2** (7.30 p.m.) — Incredible String Band, Family.

■ **THURSDAY, July 3** (7.30 p.m.) — Dubliners, Ian Campbell Group, Martin Carthy and Dave Swarbrick, Young Tradition.

■ **FRIDAY, July 4** (8.30 p.m.) — Chuck Berry, Chicken Shack, Misunderstood, the Alan Bown!

■ **SATURDAY, July 5** (5.30 and 8.30 p.m.) — The Who, Chuck Berry, Bodast.



CHUCK BERRY BY JOHN PATRICK ERSKINE

MAN BEHIND THE BIG IDEA

ROY GUEST, man behind the Pop Proms venture, travelled the world as a folk singer before settling in his present job as director of concert promotions for NEMS Enterprises.

Born in Ebbw Vale, he went to the Central School of Speech and Drama for three years after leaving school. "Then for two years I acted in rep," says Roy, "playing everything from Shakespeare to Worm's Eye View."

But he had always been interested in music, and had sung in pubs back home in Wales.

It was while teaching at a progressive school that he "blew his mind" after hearing Lonnie Donegan's "Rock Island Line" and Pete Seeger and the Weavers. "So I bought a guitar and decided to work my way around the world," he recalls. He started off singing and playing in Trafalgar Square, then went to the States and to South America.

Back in Britain, he joined Harold Davison's agency, then formed his own Folk Directions Ltd before joining NEMS.

NEWS

On returning, he appeared on the "Tonight" TV show with Noel Harrison. "We sang the news together," he says. He next sang with Tom Springfield at Helene Cordet's club in Park Lane, then, at about the same time, formed the Wanderers with Robin Hall, Jimmy Macgregor and Steve Benbow — "really the beginning of the folk thing in England," says Roy.

Next step for Roy was to run a folk club, The Howff, for two years in Edinburgh.

CAFES

He then went to America for the second time, and worked for the National Film Board of Canada as an assistant director. He also sang in various cafes where he met Peter, Paul and Mary and Bob Dylan.



GUEST: borrowed Proms title

Big chance for new group

BODAST, a new group personally managed by promoter Roy Guest, makes its public debut at the Pop Proms on Saturday night. Group, which features "contemporary rock," comprises Dave Atkins (bass), Bobby Clarke (drums), Steve Howe (guitar) and Clive Maldoon (vocals). Also at the Proms are

comparative newcomers the Misunderstood. Glenn "Fernando" Campbell was the instigator of an American group of this name about three years ago, which then recorded for Fontana. Glenn and the group then returned to the States. Early this year, Fontana contacted Glenn in California and asked him to return

to Britain to form a new Misunderstood group. Personnel now comprises Glenn, plus another American, Steve Hoard (vocals), and Nicholas Potter (bass guitar) and Gary Evans, drummer, who used to be with the Van der Graaf Generator. Their latest Fontana record is "You're Tuff Enough."



BODAST: big chance



FAMILY: Wednesday



CHICKEN SHACK: Friday

Pop Proms Souvenir Book designed by



Benedict

STAN WEBB

OF
CHICKEN
SHACK

on the latest sounds in **BLIND DATE**

ANDROMEDA: "Go Your Way" (RCA)
Dave Dee, Dozy and all that lot with the Spanish touch. I don't want to know when they try all that Spanish stuff. Andromeda—I liked the TV series when it was on. Do you remember it, it was A For Andromeda and it was good?

CLODAGH RODGERS: "Goodnight Midnight" (RCA)
Clodagh Rodgers—she's got such lovely legs and she makes good records although it's going to be difficult to follow up "Come Back And Shake Me." It's a nice record though this—she always comes up with unusual lyrics. The beginning's very unusual, too, with that tenor and bass recorders and that C sharp descant, I like it. It could do as well as the last one and do well in the charts although it's so hard to tell.

THE FLYING BURRITO BROS: "The Train Song" (A&M)
What time's the pub open? I like the voices, it sounds very Everly Brothers. I reckon this—it's quite good. Oh! What a pity, I did like it until they started up like Traffic, the tune lacks originality. Is it The Burrito Brothers? I've heard their album and it's very good.

DAVID McWILLIAMS: "Oh Mama Are You My Friend" (Major Minor)
That one phrase is very Dylan-y. (Sings along with record.) He's trying to sing like Bob Dylan too and that doesn't go down very well with me because I think Dylan's just about the end.



CILLA BLACK: "Conversations" (Parlophone)
Cilla, she always makes good records. There's not much I can say about it except I like all her records.

THE SWEET INSPIRATIONS: "Sweets For My Sweet" (Atlantic)
That's a very good record,

it's very clever. I like the way they've put the singing together, the choruses and everything. The song was a big hit for The Searchers. I think it was their first hit, they're two completely different things and I like them both. This is bloody good.

THE EASYBEATS: "St. Louis" (Polydor)
Fancy coming out for a drink? That's about my

only comment. It's one of those let's-see-how-many-people-we-can-get-in-the-studio-records. It's an all spectacular production with 3,000 violins. Is it the Max Jaffa, Geraldo, Jack Payne supergroup?

ELLA MAE MORSE AND FREDDIE SLACK: "Money Honey" and "Down the Road A Piece" (from the Ember album "Rockin' Brew" SFE 6605). Oh yes—1956 at Wimbledon Palais. I love rock and roll. That drumming—I love it. Is it one of those collection LP's with various artists—it takes you back to the old days? Can you play a bit more of it? Boogie-woogie piano, too much, it's great. It's very good. I shall buy that album.

THE FUGS: "We're The Fugs" (from the ESP-DISK album "Virgin Fugs" STL 5501)
I love the Fugs—everything they've done is so clever. Oh man, I must add this to my collection, it's bloody great. All their records do well on the underground scene. They haven't had as much exposure as The Mothers yet. Do you want this album, I must get it?

LEE DORSEY: "Four Corners—Part One" (from the Bell album "Bell's Cellar Of Soul" Volume Three MBL 117)
Good dance music but that's about all. It's very hard to judge a collection album from one track.

THE SOUL SURVIVORS: "Tell Daddy" (Atlantic)

God, that's an old hackneyed phrase, is this one of those revived singles? It's just an average sort of soul record. It'll do all right in the discotheques but I don't rate its chances in the charts very highly, he says as it zooms to number one. I like some soul records—anything that's good—Aretha Franklin, Arthur Conley, Wilson Pickett and some of Joe Tex but this is just average.

APHRODITE'S CHILD: "I Want To Live" (Polydor)
It reminds me of a Joan Baez song that Plastic Penny or Buffy St Marie did. What was the title now—"Falling In Love With You," yeah that's it "Plaisir d'Amour." It's a nice record but it's not different enough to do anything chartwise although the voice was quite unusual.

FREE: "I'll Be Creeping" (Island)
Well, that didn't exactly blow my head off or curl my ear. I don't know who it is but obviously whoever did it liked it. It's pleasant—that's a better term than it's horrible, isn't it? There's a load of average groups doing that sort of thing. You must have some records in that pile somewhere!

BARCLAY JAMES HARVEST: "Brother Thrush" (Harvest)
I like that 12-string guitar. Oh that's nice, this is a good record. It's the nicest record so far. Who is it? Barclay James Harvest—they're a good band. It's bloody great, it could get in the charts in fact. The chorus makes it, it's really good. This is the only one I've really liked so far.

NEIL MACARTHUR: "Without Her" (Deram)
It's got a lovely beginning but the voice spoils it. It's got a beautiful backing but my God the voice! The backing is lovely, it ought to be an instrumental. I thought it was really going to be good until the voice started.

THE RASCALS: "See" (Atlantic)
Oh there's everything in this isn't there? Bob Dylan, The Beatles, Jimi Hendrix—(laughs) very original isn't it? You can take it off now if you like. It's one of those records where they've whacked in everything that's popular and said "Well, we've got a good record here lads." It would be good to stomp to. It could have been anyone, anyone who's making records these days. Who was it? The Rascals—I haven't exactly gone overboard on what they've done before.



Mint tea and talk with Françoise Hardy . . .

The delicious Françoise Hardy sat elegantly on the sofa in her Savoy Hotel suite, delicately sipped mint tea and expanded on such diverse subjects as British audiences, British guitar players, Bob Dylan, acting—and mint tea.

Mint tea, we gathered, is a fragrant one takes after a heavy meal or "if people don't feel too well." Not that there was anything amiss with the lovely Françoise—apart from the fact that she admitted to feeling tired.

Hardly surprising, considering that the whole of Fleet Street beats hot foot to her door whenever she is available for interviews.

Françoise, we understand, can be reticent when she gets the pressmen's third degree. But this day, she was in expansive mood.

LATEST

She was here to promote her latest single, "It Hurts To Say Goodbye." It's already reached No. 1 in France—and Françoise, naturally, hopes it will succeed in Britain too.

But she has no illusions about the difficulties she faces. "It's very difficult to get into the English charts," said Françoise with charming candour. "It's difficult for boys as well as girls. I think it's because we sing an entirely different type of music."

"I live in Paris, and we do have the same tastes for pop music as in your country and America. But out in the country people still like occasions and French singers."

As for Françoise's own tastes—she digs Peter, Paul and Mary, the Beatles, the Stones and Bob Dylan. Particularly Dylan's "I Threw It All Away" but she would not want to record a Dylan song.

"I think his songs are for boys," she says

disarmingly. "But I would not want to sing a song which has been created by a very big personality. I think it is very dangerous for people to do this."

Françoise has appeared as an actress in several films. But unlike many singers who aspire to become actors, she says: "I hate acting. I've had a very bad experience in a sense; the parts I've had have been uninteresting."

ACTRESS

"I would be interested in working on a film—but only if I had a very interesting relationship with the director. If he knew me—and knew that I'm not an actress in me—and knew how to use me. But my singing career is far more important to me."

Françoise has equally firm views about audiences. She thinks the British and Germans are far more polite than the French.

"Your audience are marvellous," she enthuses. "The last audiences I've had, the people listen to you and they respect what you're doing. But I've seen audiences at the Olympia in Paris who did not like them so much as the ones they just come to hear."

"This is so disrespectful if they have gone to a concert, they should at least listen to the artist."

And Françoise's equally complimentary about British guitar players. "I can get the second I want in my recording studios," she says. "But the only thing we don't have is as good guitar players in France as in England. I'm talking about players who play in a very mature style."

Any jazz guitarist want to cross the Channel? The prospect of working in a studio with Miss Françoise Hardy would be quite a draw.—LAURE HENSHAW

A TREMENDOUS SONG, A TREMENDOUS SINGER

Roly Daniels Angel, She Was Love

4297



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FREE CONCERTS



HOW free is free? That's the question a suspicious and incredulous public is asking after the tremendous success of Blind Faith's Hyde Park debut two weeks ago.

Well, in the case of free concerts in London's open spaces, nobody makes a financial profit — the kudos comes from the massive publicity and exposure that groups and artists receive from donating their musical services to play for the public in the open air.

Free concerts in Britain started just over a year ago as one expression of the then current (and still, we hope, flourishing) cult of love, equality and denial of material wealth in favour of community benefits. There had been various free events in America, in places like New York's Central Park and it was inevitable that the same approach would be tried here.

IDEA

Blackhill Enterprises — run by Peter Jenner and Andrew King — determined to try the idea here. They were deeply involved with the emergent underground scene in Britain, having helped to start UFO in Tottenham Court Road and were the first agents to obtain work for groups like Tyrannosaurus Rex and Pink Floyd. They also had close contact with various underground publications.

They wanted to start free concerts in London but in the words of Andrew King they "never thought they'd be able to do it in Hyde Park." Preliminary approaches to the Ministry of Public Building and Works received immediate rebuffs.

PLANS

So Jenner and King engaged the help of various Members of Parliament, including Ben Whittaker, MP for Hampstead. With this support, they re-approached the Ministry and after negotiation, it was agreed that Blackhill could go ahead with its plans.

The first concerts were held in June, July and August and featured acts like the Floyd and Tyrannosaurus Rex. At first the public

All for love and publicity

were unbelieving and suspicious.

Since then the free concert idea has flowered and matured to the point where 120,000 people gathered peacefully on a Saturday afternoon in Hyde Park to see Blind Faith make its debut and to listen to the music of artists like Donovan, Richie Havens and the Edgar Broughton Band.

Blackhill list the pertinent points of free concerts as first of all, they cost nothing to the audience, they are a launching pad for new bands, they produce a monster audience which couldn't be held in any auditorium, they bring back picnics to the parks and, primarily, they give artists a chance to give back to followers a little of what they have been able to take out of music, spiritually and financially.

PROFIT

However, while free of the immediate profit motive, the reasons for appearing free in parks is not entirely altruistic. The massive publicity given, for example, to the Blind Faith concert will make an immense impression in the States and virtually guarantees that Blind Faith will have the same stature and earning power as the Cream had when they make their first appearances there. The supporting groups too received excellent publicity.

So for one afternoon's work, a tremendous amount of promotion for the future is obtained.

In addition, record sales are stimulated by these appearances.

I asked Andrew King if in fact ANYBODY made money out of free concerts?

"The Edgar Broughton band made a little money from the free concert in Hyde Park from a Swiss TV company which filmed it and Blind Faith expect something to come in the future from film royalties, but that's all.

MONEY

"In fact, it cost Blind Faith money to do the concert because they had to pay for the stage to be made bigger and had to buy scaffolding and tarpaulin which they found they couldn't hire," replied Andrew, who holds an Honours degree in philosophy from Cambridge University.

Did Blackhill make money out of them? "These concerts have cost us a lot of money. The Stigwood office did pay us a very small fee for arranging the last one, but it was tiny and when we take into account all the work and time spent on fixing it up, we lost on the project.

PAYMENT

"The Ministry of Public Building and Works have also started paying us a very small fee this year — it works out just about enough to pay for the cost of phone calls."

So, as Blackhill Enterprises are agents who have to make a profit to survive, why do they put on these concerts?

"Believe me or not, the main reason we do them is because we feel a great interest in the importance of pop music in Britain. The more importance it has to everyday life, the happier we are. If pop music progresses here, in the long run we will benefit. That's the reason."

music, especially music which is becoming more and more meaningful and experimental, should be encouraged. And when the music and the musicians are liberated from the trappings of commerciality — even if it's only once in a group's career — it must be good for pop and its public. At one time the idea of

the Beatles and Rolling Stones playing in a park and not charging for the privilege of hearing them would have seemed ludicrous. Now it's more than a possibility, and that can only be good.

Alan Walsh

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TIME was when pop and jazz fans had to fork out a hard-earned £2 for a long-playing disc.

Today, they can get the top artists on what are somewhat euphemistically called budget records (i.e., low-price albums) for 14s 6d.

And they don't have to queue up only in record shops to buy them, either.

They can take their pick from display racks in department stores, chain stores, supermarkets, bookshops—even petrol stations.

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In fact, a third of all the albums sold annually are budget LPs.

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And the market is dominated by the Big Three—who specialise in budget lines.

They are Music For Pleasure (a joint company with EMI and the Hamlyn publishing group), Marble Arch (owned by Pye) and Pickwick International Inc (GB) Ltd. Philips also do a big-selling line on their Fontana label.

MAJOR

How did this major price breakthrough come about?

Monty Lewis, managing director of Pickwick, claims to be the man who split open the big company record monopoly.

"We started with Gala Records 12 years ago," he recalls. "We put these records on the market at 16s 9d when the average LP cost about 36s."

"We were the first to produce a proper budget line through all sorts of shops—and the record dealers were frightened to death of us."

"We were considered something of a dirty word at that time."

Gala were a product of the musical and plastic division of Henri Selmer, but, says Monty Lewis, "Selmer's decided they did not want to stay in the record business."

"They wanted to concentrate on their other businesses of plastics and musical instruments."

"So they stopped the

production of Gala, and I took over the language record side of the business, and carried on that on my own for two years.

"Then, seven years ago—in 1962—I started Pickwick, forming a joint company with Pickwick in the States, and launched the Allegro label. This sold albums at 10s and was very successful."

"This went on growing and growing, then two years ago we did a big deal with CBS and launched a new budget line. It was then 12s 6d but is now 14s 6d because of additional purchase tax."

"At present, Hallmark, which included CBS material, classical material from the Everest label in America, and also certain United Artists material."

"Now, we have just concluded a gigantic deal with RCA Victor and, on October 1, will launch RCA Camden in this country."

"It will be the biggest single most important budget line in the country selling at 14s 6d."

"Artists on the Camden label will include Jim Reeves, Mario Lanza, Perry Como, Tommy Dorsey and original recordings by Glenn Miller."

"How is it that a low-price label is able to feature top name artists—particularly when so many are tied to the major recording companies?"

"The budget recording companies do a deal with the majors which enables them to release non-current material by established artists."

"But," emphasises Monty Lewis, "we don't put out a lot of old junk."

"This may have been done in the early stages, but now you can get the same artists you once only heard on albums costing £2."

"We also package the records in attractive sleeves—which are a major selling point."

Artists are also signed up to record specially for budget labels.

"It's like if you want to put out a paperback on baby care—you produce one specially for this market."

"But if you want to publish

Shakespeare, you have to put it out as a re-issue," says Monty—emphasising the essential difference between budget and full-price recordings.

"The major companies do market albums cheaper than full-price LPs. Such albums sell for around £1."

"But these are not budget albums," says Monty Lewis. "Anything dearer than 14s 6d we would consider as economy records."

Monty Presky, label manager of Marble Arch, says: "We launched a series of classical releases on Marble Arch in 1964. Then, about a year later, we decided to inject pop material."

RETAIL

Marble Arch also retail at 14s 6d and feature such top stars as Herb Alpert, the Kinks, Donovan, Sandie Shaw, Nina Simone, Wilson Pickett, Chuck Berry, Bo Diddley and jazzmen like Chris Barber, Acker Bilk, Kenny Ball and Ahmad Jamal.

"We also try to find albums that have never been released before," says Mr Presky.

Marble Arch albums are sold primarily through record shops but there is an outlet through W. H. Smith and Boots.

Budget lines show a thinner margin of profit than full-price albums, but the sheer volume of sales ensures a profitable return.

"Music For Pleasure, the 'giant' of the budget operators claims 43 per cent of the market."

"We sell more LPs in the United Kingdom than any other label," says Music For Pleasure spokesman Terry Bartram.

"Music For Pleasure was launched in October, 1965, at 12s 6d and we started with 77 records in the catalogue. There are now about 250."

"In all, since that time, we've sold over sixteen million albums."

"Music For Pleasure has a large range of classical, jazz and—to a slightly lesser extent—pop records, which now retail at 14s 6d."

The label has had particular success with its series of "Hit" recordings.

"We release about four a year. These are cover versions

of hit recordings by un-named artists," says Mr Bartram. "They are made to sound as near to the originals as possible."

"We make no bones about it. We invite listeners on the sleeves to see if they can tell the difference between these and the original sound."

"We have never sold less than 100,000 of each—which is a lot for an LP."

Music For Pleasure re-issue material by top stars, and also record new material.

"We are now recording more and more of our own material on the light side. About 50 per cent is specially made for us these days," adds Mr Bartram.

Of the established artists—which include Dean Martin, Frank Sinatra and Nat King Cole—Music For Pleasure are releasing a new Sinatra album in July which contains many of his most popular standards.

There are also two "specials" featuring Lennon and McCartney compositions played in Tijuana style, and Joe Loss playing Glenn Miller standards.

And how does the quality of budget LPs compare with the full-price variety?

"Music For Pleasure recordings are manufactured and pressed in exactly the same way as all other EMI recordings."

There is absolutely no difference in quality between full-price recordings and our budget recordings."

STEREO

The only exception, of course, is those re-issues which were made originally in mono. These are re-released as mono recordings.

"We do not employ artificial stereo effects," says Mr Bartram.

New recordings are made in stereo, and Music For Pleasure enjoys big sales for its film, stage and show hits.

Budget albums are best to stay.

And, although the major companies first had strong reservations about them, there's no doubt that the low-priced albums have made an even wider public aware of the pleasures of music—classical, jazz and pop.

Pleasures they might have denied themselves if LPs had remained at the sky-high price of £2 apiece.

As the flood of cheap LP issues increases the selective jazz or pop buyer may find budget shopping a little too much. Here **BOB DAWBARN** sifts through the lists of the cheap record companies and selects the basis of a good jazz and pop collection.

BUDGET RECORDS

Nothing 'cheap' about this music

THE JAZZ fan has been pretty well served by the Budget LP labels — in fact there is certainly nothing "cheap" about most of the music they offer.

For an outlay of under 15s a time, a new enthusiast could build up a pretty fair collection of all but the most avant garde styles.

Saga for example has the magnificent **Charlie Parker** set to which they recently added Volume Six. At 14s 6d each they represented truly remarkable value.

The more traditional-minded could make a start with "Chris Barber-Acker Bilk-Sidney Bechet" (Saga), "Brazil" by the Dutch Swing College Band (Fontana International), Brian Green's "Display" (Fontana International), "The Fabulous Earl Fatha Hines (Music For Pleasure) or the admirable Ella Fitzgerald-Louis Armstrong collaboration "Ella And Louis" (Music For Pleasure).

Jimmy Smith's millions of fans could do much worse than "The Incredible Jimmy Smith" (Music For Pleasure) while followers of the attempts to fuse jazz and Indian music should try "Curried Jazz" by the Indo-British Ensemble or "Raga And Reflections" by the Indo Jazzmen (Saga).

"Americans In Europe" (Fontana International) is another album of remarkable value, featuring such as Bud Freeman, Eddie Miller, Jimmy Witherspoon, Ben Webster, Earl Hines and Wild Bill Davison, as is the Tubby Hayes Quartet's "Mexican Green."

The best of the jazz version of the music from Hair, is Sandy Brown's "Hair At



ERIC DOLPHY: an indispensable item.

Its Hairiest" (Fontana International) and another worthwhile British release on the same label is the Colin Bates Trio's "Brew." Yet another is Ronnie Ross's pleasant Cleopatra's Needle."

A fascinating set of swinging small-band music of the late 1940s is "Kansas City Jump" (Fontana-International) which includes among the various personnel Jay McShann (pno), Emmett Berry (tpt), Buddy Tate (trn), Chleo Hamilton (drs), Bill Doggett (pno) and Jimmy Witherspoon.

Also on Fontana International, the Dave Bailey Sextet plays "Modern Mainstream" with a front line of Kenny Dorham (tpt), Frank Haynes (trn) and Curtis Fuller (tmb).

Lovers of the best in jazz singing shouldn't miss "Ella

Fitzgerald" (Music For Pleasure) or the very fine "Who Is This Girl Called Sassy?" (Fontana International) by Sarah Vaughan with the Kirk Stuart Trio.

And if you want to move out of the strictly Budget class into what the trade calls Economy albums there is a wealth of beautiful music available for under 30s.

For a start, CBS Realm (at 25s 11d) has a whole series of excellent British releases including the new Tony Oxley LP, "Baptised Traveller," the Ronnie Scott Band's "Live At Ronnie Scott's," Howard Riley's "Angle" or Ray Russell's "Dragon Hill."

The Xtra label at 25s 6d offers you such gems at "Early Miles," featuring Miles Davis sessions of 1951 and 1953; or the Herbie Mann Sextet "Just Willin'."

Ace of Hearts (24s) includes Coleman Hawkins' "The Hawk And The Hunter" while Mercury International has a host of great releases at 28s 7d, including "Bebop," a Red Rodney-Lennie Tristano set which was a recent MM Jazz LP Of The Month; Paul Bley's "Mr Joy"; "The Herdsmen," a mid-1940s set featuring such Woody Herman alumni as Red Norvo, Bill Harris, Flip Phillips and Chuby Jackson; "The Ellingtonians," with superb contributions from such as Rex Stewart, Johnny Hodges, Harry Carney and Barney Bigard; Dizzy Gillespie's "Jambo Caribe"; Roland Kirk's "Gifts And Messages"; and many more.

Joy, at 24s, has such indispensable items as the Eric Dolphy "Memorial Album" and the wonderful Gospel album of "Black Nativity."

And if you can't find anything out of that lot you should stick to cutting out pictures of your favourite footballers and leave music alone.

WITH SINGLES selling at 8s 6d and a wealth of good music available on 14s 6d Budget LPs, it's not exactly surprising that albums are now outselling singles.

For the pop fan who isn't too worried about being right up to the minute, the Budget albums really do offer amazing value — including the many samplers which most labels put out, with one track from each of their top-selling artists.

Whatever your tastes, the Budget labels can accommodate you. If it's Sinatra you're after try "Sinatra Sings Music For Pleasure" (Music For Pleasure).

Nina Simone? Take your choice with "Sweet 'n' Swinging Simone" (Marble Arch) or "Tell Me More" (Fontana International).

Something a bit more obviously today's scene? How about "Captain Beefheart" or the two volumes of "Best Of The Lovin' Spoonful" (all on Marble Arch).

The big-selling names are all there — Donovan with "Fairytale" (Marble Arch), the Kinks with "Kinda Kinks" (Marble Arch), Tony Bennett and Count Basie (Saga), Esther and Abi Ofarim in concert "Live 1969" (Phillips) or the greatest of all the soul singers, Dinah Washington with "Tell Love Hello" (Fontana International).

Maybe you prefer the blues? Then take your pick from "Sonny Terry And



KINKS



SINATRA



ESTHER OFARIM

Amazing value for every taste

Brownie McGhee In London" (Marble Arch), Lowell Fulson's "San Francisco Blues" (Fontana), "Sonny Boy Williamson And The Yardbirds" (Fontana International) or Dinah Washington again with "Queen Of The Blues" (Fontana Special).

Country and Western addicts can find plenty of goodies in the Budget catalogues. Malcolm Price has a recent release on Saga and the same label has "Country Style" by Tom and Smiley. Then you can take your pick from Phil Brady and the Ran-

chers' "Songs Of Nashville" (Sunset), or Tex Ritter's "Songs Of The Golden West" (Music For Pleasure).

Still nothing you fancy? Then how about "The Hits Of Donald Peers" (Music For Pleasure), "The Early Show" starring Tammi Terrell and Chuck Jackson (Marble Arch), "The Very Special World Of Lee Hazlewood" (Music For Pleasure), a touch of folk with Noel Murphy (Music For Pleasure), smooth "Love Strings" from Felix Slatkin (Sunset), "Seasoned Hits" from

Franki Valli and the Four Seasons (Fontana International), Jerry Lee Lewis' "Got You On My Mind" (Fontana International), "Dean Martin" (Music For Pleasure), and 1910 Fruit-gum Company and Ohio Express sharing an album (Marble Arch), Brook Benton's "My True Confession" (Fontana International), "The Four And Only Seekers" (Music For Pleasure) or, my favourite, "A Round Of Ballads" by the Mousehole Male Voice Choir (Music For That Pleasure).

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RONNIE SCOTT: The Band has an LP on CBS.



MILES DAVIS: early sessions on Xtra.

The new giants on parade

THE JAZZ Composers Orchestra Association Inc. is "a group of people recruited by Mike Mantler to see to it that the Jazz Composer's Orchestra becomes an established reality through which an increasingly large number of talented composers, performing and soloists, will receive what they need in terms of money, facilities and encouragement, not only in order to continue expanding their music, but also to enable them to experience its direct effect on the public."

This latest brave attempt by parts of the American jazz community to organize in order that the traditional structure of agent, manager, recording company, etc. be circumvented in the effort to get the music to an audience has produced some of the most remarkable music of the past decade on this two LP set.

There are still those who maintain that the "avant garde" is the quick way to recognition, fame and fortune. The fact that none of the soloists here—Cherry, Barbieri, Rudd, Sanders, Coryell and Taylor—are under contract to major recording companies and were therefore free to take part in Mantler's project rather refutes this.

Austrian Mantler has long been something of a power in the land of the avant garde and his writing on these albums proves that the arranger/composer, far from being declared persona non grata in the new music, still has a vital function to perform.

The choice of soloists is interesting: Cherry and Barbieri, who feature on "Communications No. 8," have worked together for several years and the trumpeter is an acknowledged and almost veteran musician in the field. Coryell, the guitarist who brought feedback to jazz with the Gary Burton Quartet, Rudd, the most striking and influential trombonist since J. J. Johnson, Sanders, who was something of a musical spark plug for Coltrane in his last years, and the immensely gifted pianist, Cecil Taylor.

While some pieces are more successful than others, the music is of a remarkably high standard.

In each composition, Mantler is more intent on creating a mood, an atmosphere which



CECIL TAYLOR

JAZZ COMPOSERS' ORCHESTRA. First Record—Communications No. 8 (10), Communications No. 9 (10), Communications No. 10 (10), Preview (10), Second Record—Communications No. 11 Parts I and 2 (10), JCOA Records LP1001-2. (a) Don Cherry (trpt), Gary Barbieri (trbn), Steve Levy, Al Gibbons (trpb), Gene Hull, Bob Donovan (sops), Lew Tabackin, George Borow, Charles Davis (bass), Lloyd Mitchell, Randy Brecker (flugs), Bob Northern, Julius Watkins (tr horns), Jimmy Knopfer (trbn), Jack Jeffers (bass trpt), Howard Johnson (tuba), Carlo Bley (bass), Kent Carter, Ron Carter, Richard Davis, Charlie Haden, Reggie Workman (basses), Andrew Cyrille (dr). Jan. 24, 1969. (b) Larry Coryell (gtr), Orchestra (a) except Frank Wes (alto) replaces Hull, Stephen Furtado (flugel) replaces Brecker, Eddie Gomez and Steve Swallow (basses) replace Kent Carter and Davis, Beaver Harris (dr) replaces Cyrille, May 8, 1968. (c) Roswell Rudd (trbn), Orchestra (b), May 8, 1968. (d) Pharoah Sanders (trpt), Orchestra (a), May 8, 1968. (e) Cecil Taylor (pno), Gibbons, Steve Marcus (sops), Donovan, Jimmy Lyons (trbn), Tabackin, Barbieri (trpt), Davis (bass), Mitchell, Furtado (flugel), Northern, Watkins (tr horns), Knopfer, Jeffers (trbn), Johnson (tuba), Bob Cunningham, Haden, Reggie Johnson, Alan Silva, Workman (basses), Cyrille (dr). June 20, 21, 1968.

will acclimatize the featured soloist and then liberate him. The most strikingly successful for me is "Communications No. 10" where Steve Swallow's bass leads into a shimmering band passage where Rudd loosens up before a shattering solo. Coryell, writes mainly on

"feedback throughout "Communications No. 9" and while the addition of the electric guitar sounds to Mantler's scored passages is effective, he does not dominate his feature in the manner of the others, especially Rudd, Taylor and Sanders.

Taylor's feature, "Communications No. 11" takes up the whole of the second album. The first part keeps the vibrant and orchestra cascading to and fro, but the second part releases Taylor into a long solo which equals the best he has put on record.

The whole project is packaged masterfully in a box and includes a 12-page booklet containing fine photographs taken at the recording sessions, a poem by Taylor and a couple of essays.

Because of import problems, the set is not easily available in Britain, and when it is, it isn't cheap. Prices tend to be vague, but the music is so excellent that unless you're asked a really outrageous sum, it's well worth it.

Simon's Stable, 257 Portico Road, London W10, have copies at the moment, though other specialist shops might be able to get their hands on copies if you're prepared to wait.—BOB HOUSTON.

ALEX WELSH



ALEX WELSH AND HIS BAND '69. June Night, She's Funny That Way, One Two, Buffalo, You, Spies, If You Were Mine, 9:30 Special, Night Train, Hadn't Anyone Told You, Meditation, Tapew, Man Homme, I'm Gonna Go Home. (Columbia 6333)

Alex Welsh (trpt), Ray Williams (trbn), Johnny Barnes (bass), Al Gay (trp), Fred Hunt (pno), Lennie Hastings (dr), Jim Douglas (gtr), Harvey Weston (bass), March 22 and 23, 1969, Edinburgh.

ANOTHER superb album

from one of the world's leading full-time jazz bands. In fact, their best album yet.

This had everything—brilliant solo numbers, dixieland ensembles, swingy small group arrangements, shouting riffs, instrumental variation. The satisfying thing about the Welsh band is that they sound full time. The spirit of cohesion and co-operation is always felt below the surface, the empathy engendered through years of playing together. They sound like a band, not a collection of soloists.

And so when the individual musicians do solo they are backed sympathetically and tastefully by colleagues and not indifferent sessioneers.

Johnny Barnes and Roy Williams get better all the time. Barnes now handles the baritone with the facility of an alto. No longer can it be considered a lumbering instrument. The ideas flow and are expertly executed. The sound bubbles up in bursts of inventiveness. And he's almost as exciting on clarinet and alto.

Williams takes a brilliant solo spot on the Johny bossa number, "Meditation." He like Barnes, mastered his instrument impressively and has a seemingly limitless fund of ideas to trot out at will.

But all the band play beautifully. Al Gay gently swings on tenor and clarinet and writes clever passages to project the full force of the four-piece front line.

Jim Douglas is another soloist whose technique and musical thinking has leapt ahead. Fred Hunt is a lovely player and a delicate accompanist. Lennie Hastings is unobtrusive yet positive. Finally, a tribute to Alex Welsh. Not only does he solo beautifully on "Man Homme" and "She's Funny That Way," but he punches out his parts in the ensembles with verve and authority.

Yes, this is a rave review. Play the album and you'll understand why. JACK HUTTON.

REVIEWERS: BOB DAWBARN, BOB HOUSTON, JACK HUTTON, MAX JONES

I have been partial to the group-singing of the Chicago-based Staple Singers since I brought their *Vee-Jay* album "Help Me Jesus," back from France a good few years ago. Since then, their intense down-home gospel singing, back by Robuck Staples' guitar and sometimes other instruments or singers, has impressed deeply on several LPs. Now on **SOUL FOLK IN ACTION** (Stax SXATS1004), we have the Staple family slightly slicked-up and popularised—produced and re-mixed by Steve Cropper and given the benefit (if that is how you regard it) of orchestral support which runs the gamut from strings to sitar. Gone are the tough old gospel songs and spirituals, and gone is some of the folk feeling which inspired their harmonising and polyrhythmic vocal patterns. But all is by no means lost, and the first track on side two, "Long Walk to D.C.," has so much verve and fervour and beat that on first hearing I was prepared to put up with what may be termed the watering-down process in the interests of new content and reorientation, if you like, given to a traditional style. After all, it's valid enough to sing "I gotta see the President, no matter what it takes," and though the beat is R&B, it comes from the same roots. "Got To Be Some Changes Made," "Got To Be Some Changes Made," "We've Got To Get Ourselves Together," and "Top Of The Mountain" are all quite successful in their way, presumably the "Soul Folk" idiom. Many people will doubtless also like the more pretentious treatments. The satisfying thing about the Welsh band is that they sound full time. The spirit of cohesion and co-operation is always felt below the surface, the empathy engendered through years of playing together. They sound like a band, not a collection of soloists.

Equal

Montgomery is in excellent shape throughout and reaches his peak on "Mellow Mood." The addition of a musical equal causes Smith to disperse with some of his more irritating mannerisms and play more sprightly, but no less effectively.

A first class example of the modern jam session—a convention which Smith pioneered often with striking results in his earlier days with Blue Note, as can be heard on "Plain Talk."

McLean, Mitchell and Quebec all thrive in this atmosphere, and the late tenorist shows his paces in "Time" with a superlative ballad performance. Mitchell's fine tone and economy of line is illustrated on "Love," and every track. The remaining tracks are the familiar, comfortable work-outs. Nothing spectacular, but they leave a satisfying glow, especially Quebec's confident solos.—BOB HOUSTON.

pair indicated, no timeless masterpieces would be forthcoming but the unquenchable optimism and swing which were vital components of both their music blended into a very enjoyable and unassuming brew.

This is slightly better than the first album and has the most memorable items to the late Monton repertoire with "Waltz Of The Prophets" and "Turtle Talk," and the seven compositions which make up this LP show that he is a welcome addition to the ranks of Kenton's writers.

There seemed to be no question of scoring points off each other, both men retain their highly individual styles and the blend comes most naturally with Tate's intelligent drumming adding the punctuation in an eloquent dialogue.

Convinced Kenton palates have been titillated to little effect for several years now. In fact, as one knows, it's been virtually a starvation diet, however, this little morsel should tide us over.

Drummer Dee Barton has already contributed two of the most memorable items to the late Monton repertoire with "Waltz Of The Prophets" and "Turtle Talk," and the seven compositions which make up this LP show that he is a welcome addition to the ranks of Kenton's writers.

Barton knows what the Kenton sound depends on, and therefore the brass is almost perpetually at double fortissimo and the horns leave plenty of holes for the soloists—here Daveera and Reed—to hurtle through like musical cannonballs.

Daveera and Reed and occasional band voices, give away the recent vintage but the overall impression is excellent.—BOB HOUSTON.

SMITH-MONTGOMERY



JIMMY SMITH-WES MONTGOMERY: "Further Adventures of Jimmy and Wes," King Of The Road, Maybe September, GGD, Cool Me, Milestones, Mellow Mood (Verve SVP 9241).

Smith (org), Montgomery (gtr), Grody Tate (dr), Ray Barretto (percussion), Bud Bond (conducted by Oliver Nelson added on "Milestones").

JIMMY SMITH: "Plain Talk," Big Fat Mama, My One And Only Love, Plain Talk, Time After Time (Blue Note 85784296). Blue Mitchell (trpt), Jackie McLean (alto), Joe Quebec (trbn), Quentin Warren (trtr), Jerald Bell (dr).

THE TEAMING of Smith and the late Wes Montgomery, the top men on organ and guitar and by a happy coincidence on the same record label, was an obvious A & R man's play. As the first album by the

Diet

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Daveera and Reed and occasional band voices, give away the recent vintage but the overall impression is excellent.—BOB HOUSTON.

Sound

The time is past for new Kenton concerts, I'm afraid, but card-carrying members will find this a fine addition to the collection. For Barton, like numerous arrangers before him, takes no liberties with the Kenton sound.

STAN KENTON



A new Otis Spann release, **OTIS SPANN** (Mercury 5411036), is a treat to review because we've had it before in simpler form. The clue is in the information on the back of the sleeve that "the vocal performance on this record formed part of the album, 'The Blues Of Otis Spann,' on the *Blues Of Otis Spann*." On *Blues Of Otis Spann*, it was a goodish Smith idea. It was a goodish Smith idea. It was a goodish Smith idea. It was a goodish Smith idea. It was a goodish Smith idea.

STAN KENTON: "The Jazz Compositions Of Dee Barton," Man, Lonely Boy, The Soggy Oyster, Dismal, Three Thoughts A New Day, Woman (Capitol ST2932).

Kenton (pno), Mike Price, Jim Korfmeier, Carl Leach, John Medira, Jay Daverio (trbn), Dick Shearer, Tom Whitaker, Tom Swift (trbn), Jim Amlette (bass trbn), Graham Ellis (tuba), Ray Reed (alto), Al Mike Altshul, Kim Richmond (trbn), Mike Vaccano (bass), Eddie Dumler (bass), Doc Barton (dr).

UNLESS you can remember when "Peanut Vendor" was in the chart,

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By Rosetti

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Tantrum

The tenorist has the briefest track, the 34-minute "Preview" which is a nerve-rattling tantrum against mazzellon band passages.

Taylor's feature, "Communications No. 11" takes up the whole of the second album. The first part keeps the vibrant and orchestra cascading to and fro, but the second part releases Taylor into a long solo which equals the best he has put on record.

The whole project is packaged masterfully in a box and includes a 12-page booklet containing fine photographs taken at the recording sessions, a poem by Taylor and a couple of essays.

Because of import problems, the set is not easily available in Britain, and when it is, it isn't cheap. Prices tend to be vague, but the music is so excellent that unless you're asked a really outrageous sum, it's well worth it.

Simon's Stable, 257 Portico Road, London W10, have copies at the moment, though other specialist shops might be able to get their hands on copies if you're prepared to wait.—BOB HOUSTON.

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The dear old lady didn't like the LJ4's 'twiddly bits,' though

"IT WON'T sound the same again. Great jazz never does," exhorts the stark black and white publicity poster. It may sound immodest to sing one's own praises but the London Jazz Four — who send out the posters in advance to every club that books them — have the talent and originality to back up their boasts.

In five months on the tortuous jazz circuit, the group in its present form — flautist Jim Philip, pianist/leader Mike McNaught and drummer Mike Travis (all from Scotland) and bassist Darryl Runswick (from Leicester) are achieving what many jazz people feel is high impossible: they are attracting a new audience to the music.

How? By promotion of the group's name, by presenting their music as a pre-arranged programme, by trying to "sell" the music to the audience and getting them involved — and, most important, by drawing their music from a wide variety of musical sources.

This means culing their repertoire from such diverse talents as Lennon and McCartney, Simon and Garfunkel, the Bee Gees, Ornette Coleman and Eric Dolphy.

Their programme includes songs like "Fool On The Hill" and "Without Her" as well as "Scarborough Fair," "MacArthur Park" and Coleman's "Ramblin'."

"We may seem to be a very flexible group," said Jim Philip, who prefers the simple jazz life at the moment, because his daytime job in computers gives him the freedom he requires, "and we are. But the music is disciplined and every number is an integrated production in an overall programme."

CONCERTS

"We are basically working towards the concert idea. We expect and work at the audience listening to us and we don't aim to play for dancing, although much of what we play is danceable."

The group would seem, on the surface, to be a flautist and a rhythm section. But this is emphatically what it is not.

"We have abandoned that idea completely. If you like, it's more a rhythm section and a flautist."

"But really, the whole thing is an integrated whole, in which each plays his own part to produce a controlled and, we hope, musically interesting and progressive sound."

SOURCES

To preserve this sense of co-operation, Jim has deliberately avoided playing tenor or soprano with the group so far, although they feel now that they have reached the point where they could experiment slightly with new instruments.

The London Jazz Four, pointed out Mike McNaught, draws its melodies from a wide variety of sources because it

BY ALAN WALSH

suits the band to do so. "Darryl and Mike Travis have both worked deeply in the pop field in the past while Jim was working way out in the free music area with bands at the Old Place."

"When we thought of forming the group, Jim found he was musically coming towards me and I was moving towards him and we also had the pop influence. We found that musically, the group started to happen."

"We feel that the only way to make this group successful is to work at making it a concert group, in the way that, say, Oscar Peterson or Erroll Garner or the MJQ have become concert groups; to go after the sort of audience that pays a pound by cheque for a ticket."

CONCEPT

"This means that we have to approach not just the music in a businesslike way, but the whole concept of presenting the band."

"That's why we do our own promotion. We send posters and publicity material and pictures to every club that books us and we try to make sure that people at least know we are playing at a club."

"Too many musicians have the attitude that they play only for themselves and I'm trying to do. Then they wonder why nobody turns up to hear them."



LONDON JAZZ FOUR: working towards the concert idea

the repertoire. "We find that we play them for a month and then we have exhausted it. We cannot get any more out of it, so we drop it."

"We are trying to communicate with as many people as we can. If we can get someone in to hear us by publicity then when he's in the club he hears something he can identify with — like a Beatles tune — he'll listen to the other things. And we've got him."

"But if he comes in and hears a lot of music that he can't understand and the band turn their back on the audience and don't even announce the numbers, he's going to walk out. And he won't come back again. You've lost him."

The band have found that they are starting to attract what they would call a "non-jazz" audience. People who aren't primarily interested in jazz, but like the thing that the London Jazz Four are playing.

Said Mike: "I remember that an old lady who lives near me heard one of our numbers on the radio. It was one of the pop tunes and she said she liked it. She didn't like the twiddly bits in the middle, she said, but she wanted to buy the album."

ATTRACT

"If this group is going to make it musically and in every other way, it has to attract the people who at the moment are frightened of jazz."

The group also write originals, but Jim said that so far they haven't been good enough to keep their place in

ELLA Fitzgerald reigns supreme — still. A five day jazz festival is the quickest course of instruction and in becoming blasé towards music known to fans it takes a monster talent like Ella's to correct any tendencies towards dwindled enthusiasm.

Even in an idyllic setting like Montreux, Switzerland, where the mountain and lake scenery is drenched in sunshine, when the ears become drenched in music the mediocre becomes monstrous and the masterly becomes magnificent.

Ella let the sunshine of her

love of singing shine on the packed crowds of the final night of the Festival in a hot and glittering Casino on Sunday, and they responded with an ovation.

She sang ballads, she sang tunes by the Cream and Beatles with superb accompaniment by Tommy Flanagan (piano), Ed Thigpen (drums), and Frank de la Rosa (bass). And strangely, the other major success of the festival was the appearance on Friday night by Ten Years After — whatever some of the musicians thought of the inclusion on the bill of "An English pop group."

Ten Years After are cert-

Belgium, and the group had to play their open air concert beside a swimming pool full of splashing children, with inadequate borrowed equipment.

That was the bad news and now for the good news: British jazzmen scored signal success in the festival competition.

Tenorist Alan Skidmore won the Radio Suisse Romande prize with guitarist Louis Stewart of Ireland (who led a Quartet, and Alan's Quintet, which includes Kenny Wheeler (drums) and Tony Oxley (drums), won the press prize. Tony won the "best accompanist" section. They played a triumphant and riotous return set on the final night.

TEDIOUS

Of all the fine drummers on hand, the two who impressed me most were Donald Dean with Les McCann (who laid down some beautifully funky sounds), in the exalted company of bassist Leroy Vinnegar, and Billy Hart, drumming with Eddie Harris's strange group.

Tenorist Eddie, using a gimmicky amplifier was not as impressive as his rhythm section, featuring fine pianist Jodie Christian.

For me, the most tedious moments were listening to the polite and totally unmoving music of the Kenny Burrell Quartet, the cumbersome and uninspiring festival bigband (excluding the genius of Clark Terry, of course) and a great mass of European Arts Council-type jazzers.

CARPING

But the festival as a whole is such a gas, it seems a disgrace to end on a seemingly carping note. The organisation has created the happiest and most attractive event in the jazz calendar, as more and more musicians are becoming aware.

Fans from all over the Continent flock to the event, and it is something Britain could never get together in a million years. Just the usual open air mud baths and the occasional cinema gig for us. As Kenny Wheeler said: "It really is an excellent festival — really beautiful."

JAZZ SCENE

ZILCO CYMBALS

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 Regency, Midland
 Tel: 050 4881

Is Scott too ambitious?

SCOTT WALKER: "Scott" (Phillips). Strip away the carefully calculated mystique of Scott Walker, forget his sex-appeal good looks and what have you got? An average singer with pitch problems who can sing a ballad well, but not superbly, but who lacks the magic of the big

league male singers. On his new album, he cannot be faulted on his choice of material — he handles some magnificent modern songs — but his slightly nasal singing falls before the record is over. He also suffers from excessive vibrato which sometimes

makes him wobble off the note. He has the sort of atmosphere in his voice, however, that suggests that he could become as good in the future as some people say he is now. But in fairness, Vince Hill is a better singer, though that has nothing to do with box

office appeal. The arrangements and orchestra are excellent — a credit to Peter Knight — and there are some attractive vocal moments, though the quality is not sustained. Perhaps he is just a little over-ambitious in his striving for a "quality" image.

NEW POP ALBUMS

REVIEWS BY THE MM POP PANEL

TOM JONES: "This Is Tom Jones" (Decca). It's easy to understand Tom's success in the States. He now beats most American "manly" type singers at their own game. He has a superb voice, an intuitive sense of how to inject excitement into a song and an unerring choice of songs and arrangements. The charts here — by Johnnie Spence, Les Reed, Charles Blackwell and Mike Vickers fit as snugly as his suits. Also, he obviously loves singing. Includes "Fly Me To The Moon," "Little Green Apples," "Wichita Lineman," "The Dock Of The Bay," "Hey Jude," and "Let It Be Me."

RAY CHARLES: "I'm All Yours Baby" (Stateside). Ray singing some of the best known pop songs over the past few decades. Sid Feller's arrangements are a bit plushy and will make Ray's jazz-minded followers groan. But you can't hide the quality of the Charles voice and he sounds sinuous and sensual on such songs as "I Didn't Know What Time It Was," "Memories Of You," "I Had The Craziest Dream," and the sinister "Gloomy Sunday."

BILLY ECKSTINE: "Gentle On My Mind" (Tama Motown). Mr. B's move to Motown was smart. With these up-dated backings punching out behind him, he sounds just fine. Always a good singer, this is the combination he's been looking for. Nice moments on "Time After Time," "Together Till The End Of Time," "Nothing



RAY CHARLES

But Trouble," "The More I See You," and "You Better Believe It."

THE 5th DIMENSION: "The Age Of Aquarius" (Liberty). A fabulous album from probably the world's top singing group. Tremendous excitement, bustling, yet tight arrangements socked out by skilled musicians, and the singing is out of this world. The next best thing to seeing this group on stage is an album like this. You name it, they do it. Includes "Let It Be Me," "Workin' On A Groovy Thing," "Those Were The Days," "Skinny Man."

THE SANDPIPERS: "Kumbaya" (A&M). The Sandpipers have always managed to sound distinctive with few fireworks or gimmicks. This is a beautifully recorded album of good songs, tastefully arranged and executed. In-



TOM JONES

cludes "The Windmills Of Your Mind," "Temptation," "Let Go," and "Pretty Flamingo."

SALENA JONES: "The Moment of Truth" (CBS). Salena is one of those admirable singers who can't be pigeon-holed. She sings class songs with a fine voice and with the musical intelligence of a jazz musician. Here the songs include "For Once In My Life," "This Girl's In Love," "Right Now," "If I Should See You Again," and "Only You." The Keith Mansfield Orchestra provides solid accompaniment and Salena embellishes the melodies just enough to show she's a singer of initiative and sensibility.

BLONDE ON BLONDE: "Contrasts" (Pye). An impressive debut album by Ralph Denyer, Les Hicks,



BILLY ECKSTINE

Richard Hopkins, and Gareth Johnson. They use a variety of instruments including harp, sordichord, lute, cornet, whistle, bongos, piano, besides various guitars and drums. It's intense, surging music full of vigour and sounds that mean something. Volume is used for effect rather than for disguise. They blend their voices cleverly with their musical artillery and present their compositions with intelligence. Drummer Hicks is a driving force behind this considerable array of musical talent. A name to look out for.

LONNIE MACK: "Glad I'm In The Band" (Elektra). A man of wide talent is Mr. Mack. What with the brass and keyboard sounds, the effect is a semi-solo session though Lonnie's voice doesn't really fit that bag. But his

guitar solos leap about, full of dexterity and bluesy sounds packed with thick fat notes. The album sounds samey as a whole but there are many rocking moments. Titles include "Why," "Save Your Money," "Let Them Talk," "Roberta," and "She Don't Come Here Anymore."

JACKIE TRENT-TONY HATCH: "Mr And Mrs Music" (Marble Arch). A wide-ranging double album set of 20 tracks which has Jackie and Tony in vocal duets, Jackie solo and Tony fronting his Orchestra, Sound and Singers and Swingers. Two of the most professional people in the business and they make nice music together. Try their big overseas hit "The Two Of Us," or "The Fool On The Hill," Jackie on "Who Am I," "Norwegian Wood" or "Joanna."

MCS: "Kick Out The Jams" (Elektra). This is the group that fancies itself as the most evil group on America's West Coast. There's a fair amount of pretentious chat and the sleeve is the most phoney, puke-making rubbish ever to be seen in print complete with four letter words used for no apparent reason other than to show that the writer knew them — along with 90 per cent of the world population. The music has an initial hard impact but doesn't stand up to repeated plays. If this is really what is happening on the West Coast then thank God for Britain's progressive groups.

What the papers say

LONDON EVENING NEWS, 2/2/69
"Colosseum... a new group with blasting potential."

BEAT INSTRUMENTAL, March 69
"The collective talents of Colosseum are bound to stand out from the crowd."

BEAT INSTRUMENTAL, March 69
"Player of the month - Dick Heckstall-Smith."

MELODY MAKER, 29/3/69
"In five months of evolution and struggle Colosseum with the release of their first album have achieved the status and recognition they deserve."

MELODY MAKER, 5/4/69
"Colosseum... way ahead of all competition."

BEAT INSTRUMENTAL, April 69
"A great first album that leaves one eagerly awaiting the next."

MELODY MAKER, 12/4/69
Pop LP of the month.
"Those about to die salute you" - "Colosseum are a world beating group."

DAILY MIRROR, 12/4/69
"Colosseum... another new group with greater musical depth and creativity than most of their rivals."

DISC LP REVIEW, 19/4/69
"An exciting and imaginative set of vocals and instrumentals breaking the last barrier between progressive blues, underground and jazz."

PETTICOAT, John Peel column.
"Saw Colosseum at Ronnie Scott's. What a treat! They were excellent."

SPOTLIGHT, 19/4/69
"Hiseman's Colosseum are a remarkable group."

SUNDAY TIMES, 20/4/69
"Colosseum have turned out an excellent LP with a swing and professionalism rare in pop."

RECORD MIRROR, 26/4/69
"One of Britain's most exciting groups, Colosseum."

RECORD MIRROR, 26/4/69
"Five stars for the album and lets hope that other new groups can reach this musical standard."

LIVERPOOL ECHO, 3/5/69
"The best we have is Colosseum. Led by Jon Hiseman a drummer of quite astonishing technique. Their first album hits a new peak of musical expression which places them on a par with anything the Americans have to offer."

SCOTSMAN, 3/5/69
"Colosseum, led by remarkable percussionist Jon Hiseman, produce a randy bluesy hybrid of sound."

MELODY MAKER, 10/5/69
"Jon Hiseman's superb band have in a few months become the rage of the club and college circuit. Their album is one of the best buys on the market."

PAB 208, 10/5/69.
"An out-standing first album."

TOP POP, 10/5/69
"Hiseman's Colosseum... a name to watch and listen for."

TITBITS, 31/5/69
"Colosseum has a big future... could be the year's most exciting group."

BEAT INSTRUMENTAL, Jun 69
"Player of the month - Jon Hiseman."

LP 'Those who are about to die salute you' STL 5510
Single 'Walking in the Park' TF 1029
Bron Organisation, 29-31 Oxford Street, London W1. Tel: 01-437 5063/6

COLOSSEUM

FOLK FORUM

THURSDAY

AT FOX, ISLINGTON GRN. N.1.
COLIN & CAREY INTRODUCE
STAN ARNOLD
WITH BOB AND LES DUNE-
DAINE, FOLK TRINITY, DAVE
JONES, MARK SMITH, FRANK
TAYLOR, JOE VINCENT AND
COLIN REECE.

BLACK BULL, High Road, N.20.
THE TIMKERS!
SALLYVANCE FOLK COURIERS,
DENNIS AND VANESSA.

ESSEX FOLK FESTIVAL, JULY
26TH. ENQUIRIES PHONE IN-
GREBOURNE 47289. THE CAMP-
BELLS ARE COMING.

FOLK CENTRE, HAMMERSMITH
11TH BIRTHDAY NIGHT WITH
JOHNNY SILVO, FROM DUBLIN,
THE RYECATCHERS, JOHNNY
HAWKSWORTH, JILL DABBY,
DON SHEPHERD, THE TIPPENS,
DODD, KEITH CLARK AND JOHN
TOWNSHEND, ETC., ETC. YOUR
HOST ROD HAMILTON, BOOZIE
TILL MIDNIGHT. Prince of Wales
Dancing Road, 2 mins Ravens-
nood Park Tube.

WHITE BEAR, Kingsley Road,
HOUNSLOW
PIG-STY HILL LIGHT
ORCHESTRA
DAVE, CHAS, ALAN.

FRIDAY

AT COUNTRY CLUB, 219a
Haystack Hill, N.W.3. 50 yards
North Belize Park Tube.
MURRAY KASH introduces
JOE STEAD
PIG-STY HILL LIGHT
ORCHESTRA, DAVE PLANE, 8-13.
Licensed bar.

AT COUSINS, 49 Greek St, 7.30-11
TIM WALKER
GILBERT BIBERIAN

A.W.R.E. REC. SOCIETY, Alder-
maston.
THE GAS WORKS
ODIHAM (Hants) Art Festival
Bill Bozeman.

SOUTHERN RAMBLERS
GENERAL HAVELOCK, ILFORD

SATURDAY

"ANGLERS," TEDDINGTON,
GERRY LOCKRAN

MIKE ABSALOM
Labour & Social Club, 29 Heath
Road, Hounslow. Minstrels wel-
come.

AT COUSINS, 49 Greek St,
7.30-11

DAVY GRAHAM
ALL NIGHT SESSION, 12-7.
MIKE COOPER
AL JONES

AT THE CELLAR, 2 Regent's
Park Road, London, N.W.1. 8 p.m.
REV. KENNETH LOVELESS with
DAVE COOPER and RON SIM-
MONS.

ESSEX FOLK FESTIVAL, JULY
26TH. ENQUIRIES PHONE IN-
GREBOURNE 47289. DAVE &
TONI ARE COMING.

PETE TWITCHETT
apologises for absence due to
illness.

READING FOLK Centre, at the
WHITE ROSE, Cavendish Road,
TUDOR LODGE

THE FOLKSTLE CLUB at the
Castle, Fairford Road, Kingstun.
SING ALONG WITH THE
RESIDENTS

THE BRITISH FEDERATION OF FOLK CLUBS AND THE EFDD'S
present the

KEELE FOLK FESTIVAL

Britain's greatest traditional folk music festival, now in its fifth year

July 11th to 13th, 1969
KEELE UNIVERSITY STAFFS

Dozens of folk music personalities will be taking part, including:
SEAMUS ENNIS, JEANNIE ROBERTSON, ALEX CAMPBELL
MALCOLM FINE, FRED JORDAN, THE YETTIES,
THE HIGH LEVEL RAMBLERS, etc., etc.

Details from Cecil Sharp House, 2 Regent's Park Rd., London, N.W.1
01-483 2206

SATURDAY cont.

THE GREENWICH THEATRE
FOLK CLUB
The Gloucester
King William Walk, S.K.10
SIDNEY CARTER
8 p.m. Please come early.

THE LCS presents THE
SINGERS' CLUB. An evening of
Political Songs with EWAN MAC-
COLL & BOB BLAIR. Tonight,
Ewan shares the platform with
another gifted exponent of Scot-
tish songs UNION TAVERN, 52
Lloyd Baker Street, London, WC1
7.45 pm.

THE PEELERS, The Kings
Street, Widgean Street, off
Middlesex Street, near Liverpool
Street Station. **JOE PALMER**
introduces

RYECATCHERS
a rare London appearance of one
of Ireland's top groups with
MIKE DEAVIN THE UNIC.

TROUBADOUR, 10.30 205 Old
Brompton Road

LEON ROSSELSON

SUNDAY

BOUNDS GREEN FOLK CLUB
Springfield Park Tavern, Bounds
Green Road, N11

COLIN SCOTT
FOLK COURIERS

ESSEX FOLK FESTIVAL, JULY
26TH. ENQUIRIES PHONE IN-
GREBOURNE 47289. THE
STRAWES ARE COMING.

FLOWER & THORN PRESENTS
AL STEWART
8 P.M. WARE FOLK CLUB,
BREWERY TAP, WARE.

NAGS HEAD, 205 York Road,
Battersea.
SHIRLEY COLLINS
Hosts: RON SIMMONDS, DAVE
COOPER.

RAILWAY HOTEL, DARTFORD
DEREK SARGENT TRIO
Residents: CRAYFOLK.

THE ENTERPRISE, Hampstead,
TIM HART AND MADDY PRIOR
plus residents. The Folk Enter-
prise and Terry Gould. Opposite
Chalk Farm Station, 7.30 pm.

THE THREE TUNS Folk Club,
Beckenham High Street, Kent.
DAVID BOWIE
introduces

GAS WORKS
(BACK AGAIN)
TOWER HOTEL, opposite Wal-
thamstow Central. **DAVE CAL-
DERHEAD** and **CHAS UPTON.**

TROUBADOUR 9.30
DAVE TRAVIS

MONDAY

AT CATFORD RISING SUN,
JOHNNY COLLINS.

CLAMFOLK: "HARBOUS OF
CLANRICARDE," Dave Southwick
Street, Paddington.

COME ALL YE
ENFIELD FOLK CLUB
The Hop Pole, Acric Street,
Enfield.

COLIN SCOTT
FOLK COURIERS

GEORGE ROBBY, Finsbury Park
Station. Central. **SOUTHERN RAMBLERS!!**
DENNIS O'BRIEN, CHARLIE
HARDY.

MONDAY cont.

HAMPSTEAD CLUB, Redhill
Street, off Albany Street, NW1.
DEREK BRIMSTONE

LEVER

AT MINOTAUR, North Street,
Clapham. Resident: Sue Taylor.

THE JOHNSTONS, Herga, Royal
Oak, Wealdstone.

WALTON-ON-THAMES, 180
Church Street.
DIZ DISLEY

TUESDAY

AT FOX, ISLINGTON GRN. N.1.
GASWORKS

CLIFF AUNGIER
presents
**DAVE WAITE &
MARIAN SEGAL**

at the Dungeon Club, The
Copper, Tower Bridge Road, S.E.1

ESSEX FOLK FESTIVAL, JULY
26TH. ENQUIRIES PHONE IN-
GREBOURNE 47289. CATHY &
SWARRICK.

FOLK AT THE CROWN
The Crown, Richmond Road,
Twickenham
MARCELLINGTON

HOUNSLOW ARTS LAB
WHITE BEAR, Kingsley Road
VELVET OPERA
STRAWBS

THREE HORSESHOES FOLK
Club, Heath Street, nr. Hamp-
stead Tube. Presents

THE SETTLERS
and your hosts: THE EXILES. If
you want to have a seat come
very early! To get in at all—
still come early!

FOLK CENTRE, FULHAM
FOLK AND JAZZ NIGHT WITH
DIZ DISLEY, JOHNNY HAWKS-
WORTH, JOHNNY VAN DEREK,
ROD HAMILTON, ANDY AN-
DREWS, LEM TIPPEN, The Swan,
oppo Fulham Broadway Station.

WEDNESDAY

BALTABARIN, DOWNHAMWAY,
01-698 4810, DAVE SMITH.

INTER-VARSITY FOLK CLUB,
York and Albany, 129 Parkway
GAS WORKS

KING'S HEAD, Upper Street,
Islington. Welcome return of
Suffolk singer **PERCY WEBB**.
Weekends: Tommy McCarthy,
Bobby Casey, Ted Franklin.

SURBITON, Assembly Rooms, 4
p.m. **DEREK SARGENT FOLK**
TRIO. JOHN FRASER, BARRY
ROBERTS.

THE HOLY GROUND, 42 In-
verness Place, Bayswater, W.2.
RONNIE CAIRDUFF
introduces

CHRISTY MOORE
Resident: JIM MCCANN

HAMMERSMITH
TOWN HALL
FRIDAY, JUNE 27
at 8 p.m.

A TOUCH OF THE
MURPHYS

NOEL MURPHY, SHAGGIS
DIZ DISLEY
JOHNNY HAWKSWORTH
JOHNNY VAN DEREK
ROD HAMILTON
Tickets 5/-, 7/6, 10/-
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PIPERS FOLK — BOTALLACK
Penzance, Cornwall
JUNE 30-JULY 5 incl.

JON BETMEAD
Brenda Woolton—John the Fish

FOLK COLLP

BOB DYLAN went "coun-
try" on his last album,
"Nashville Skyline" but the
reverse process of country
going Dylan has been taking
place for some time and in
the forefront of this move-
ment have been Earl Scruggs
and Lester Flatt who recently
split-up. On Nashville Air-
plane CBS63570, they give
their own distinctive treat-
ment to a selection of
contemporary songs by Dylan,
Donovan, Tim Hardin, Johnny
Cash and John Hartford. The
Dylan tracks include "Like A
Rolling Stone," given an
effective subdued feel by the
group led by Flatt's singing,
"I'll Be Your Baby Tonight,"
an obvious choice which
works well, and "Rainy Day
Women Number 12 and 35,"
which is slightly up-tempered
but comes off as one of the
best tracks on the album.
Johnny Cash's "From
Prison" and "Gentle On My
Mind" by John Hartford have
both become standard reper-
toirs for country artists and
the Scruggs-Flatt versions are
both good Donovan's "Catch
The Wind" and "Universal
Soldier" and Dylan's "The
Times They Are A-Changin'"
are slightly surprising choices
but again they come, while
Tim Hardin's "If I Were A
Carpenter" stands out as one
of the better tracks. The line-
up on the album includes
Earl's sons Gary (vocal) and
Randy (guitar, dobro).

The name of the album is a
famous one in country music
and the late Pop Stoneman
was noted for his auto-harp
playing particularly. He also
raised a big family and not
surprisingly they have follo-
wed their father's footsteps into
the country music field. They
are heard on The Stoneman
SLS50086E and this is one of
the best bluegrass albums for
a long while. The playing is
of a very high standard on
such things as "Little Maggie,"
"Take Me Home," "Dark As
A Dungeon," "Fire On The
Mountain" and "Lost Ball In
The High Woods." Pop Stone-
man leads the family on
"The Girl I Left In Ten-
nessee" with some of his
fine autoharp playing, and the
group do a good job on an
instrumental version of the
Singing Nun's hit "Domini-
cane." Unfortunately there
are no sleeve-notes to tell us
who plays what but the cover
photo shows Pop with three
sons, who play guitar, fiddle
and bass between them and
two daughters, with banjo
and mandolin, and if this is
the case, those girls sure can
play!

The New Lost City Ram-
blers have long been estab-
lished as among the best
interpreters of the country
music of the 20's and the 30's,
an era when the industrial-
isation of the Southern States
was under way and the
mountain folk began moving
into the towns in search of
a better life. They brought their
music with them and an amal-
gam of urbanised and at the
same time the song content
became concerned with the
life they found in the mills
and mines. The Ramblers
recreate this period on
Modern Times (Xtra1083) with
topical songs from the times
and they also include one or

FOLK NEWS

ROY HARPER leaves next
month for an extensive
six weeks' tour of America.
He flies out on July 24 and
will play dates in major cities,
including New York, Boston,
Chicago and San Francisco
and will also be promoting his
"Folkjokeopus" album.

Mike Cooper appears at the
Newport Folk Festival (in
Monmouthshire) on July 4 and
is to spend the whole of
August either in Spain or
Italy.

This year's Farnham Folk
and Blues Festival takes place
on September 12 in the form
of two concerts—the first a
folk concert with the John-
stons, John Martyn, Allen
"Spud" Taylor, Pete Stanley
and Brian Golbey and Can-
ticle, and the second a blues-
concert featuring Jo-An
Kelly and Bob Hall, Blue
Blood and Mike Raven.

A folk and country night is
being held at the Welcome
Inn, Well Hall Road, London,
SE9 on Saturday (28) featur-
ing a folk concert with the John-
stons, John Martyn, Allen
"Spud" Taylor, Pete Stanley
and Brian Golbey and Can-
ticle, and the second a blues-
concert featuring Jo-An
Kelly and Bob Hall, Blue
Blood and Mike Raven.

A folk singer Ralph
Bazett is host at the Festival
artists' evening, Sunday
at Ceilidh, East Coker, Yeovil, on
July 18. Contemporary and
traditional folk singer Mike
Deavin took first place in an
open air folk competition at
Well Street, Cornish, South
Hackney, London last week,
with Peter Charlton and
George Harrison second and

DYLAN GETS THE FLATT-SCROGGGS TREATMENT



WHIZZ JONES

two modern songs such as
Roger Miller's "Private John
Q and Terry Pell's "Track
Driving Man," which have
relevance in that they are the
modern continuation of the
majority of songs founded
in the album. These include
"Henry Ford's Model A,"
"Union Man," "Dear Okie,"
"Weaver's Life," "That Little
Lump Of Coal" and "Take
Them For A Ride." An
interesting album and one
that will appeal to country
and folk fans alike.

C'LADDAGH RECORDS, based
in Dublin, are an Irish
equivalent of the long-estab-
lished Topic label. Like Topic,
Claddagh specialise in quality
traditional music. Their
albums are available from
EMI Records import depart-
ment at present although they
also reserve to be on a wider
distribution. Two of their
albums that are worth obtain-
ing are "Dolly" (CC3) featur-
ing the singing of Dolly
McMahon, and "The King Of
The Pipers" (CCI), an aptly
titled set of recordings of
Uilleann piper Leo Rowsome.
Dolly is a fine singer possess-
ing a clear tone which does
justice to whatever she sings,
whether it's a light-hearted
song like "Eighteen Years
Old" or a more serious one
such as "Love Is Teasing" or
"Blackwater Side." She is a
young singer but still part of
the Irish tradition.

Piper Leo Rowsome comes
from a family of pipers and is
virtuoso on the instruments.
His precise fluid style on
even the most intricate tunes
is a pleasure to listen to.
Included on his album are
"The Fox Chase" and "The
Battle of Aughrim," plus a
selection of beautifully turned
jigs and reels. Both albums
are highly recommended and
worth obtaining.

The recent visit of guitarist
John Fahey has created
a lot of interest in the
underground. With two of his
albums already available,
Sonnet have issued two more,
Blind Joe Death (Volume
1 (SNTF 607) and Death
Chants, Breakdowns and Mi-
litary Waltzes — Volume 2.
Fahey's playing is an amal-
gam of various white and
coloured country styles. He
retains a purity and deceptive
simplicity and makes few
demands on the listener. He
features his own compositions
and his versions of things like
"St Louis Blues" and "John
Henry." Occasionally he

shows a strong classical
influence and is augmented by
other instruments. Fahey is
reminiscent of Stefan Gross-
man in some respects, which
may give the uninitiated some
idea of what to expect.
Certainly recommended for
those interested in the guitar.

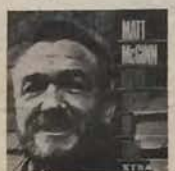
WHIZZ JONES, his guitar
held together with
large lashings of Sellotape,
was one of the chief minstrels
of the old raving days on

Brighton beach, Sam Widges
and the Gyre and Gimble. In
fact apart from Long John Bal-
-fy and Henry Jug, who is now
blowing away with the
Famous Jug Band, which
Whizz also plays with now,
there are very few left. Some
have left London or, sadly
gone further afield. But less
of this wandering down
memory lane.

Whizz (United Artists
UPL1206) is a fine album
containing wit, humour, lots
of good singing and exuberant
guitar playing, and a touch
of seriousness. Alan Tun-
bridge has contributed eleven
of the 16 songs on this
album including "Shall I
Wake You From Your Sleep,"
a gentle song, the humorous
"I Wanna See The Manager"

and the music-hall styled
"I've Got A Woman With
One Leg." Whizz puts his
blues technique into good
effect with "Corrine's Blues,"
"Shucking Sugar Blues" and
the Bronzy guitar piece that
none of us budding guitarists
ever managed to master,
"Guitar Shuffle." Here and
there Whizz is joined by other
musicians, but the essential
Whizz still stands out
throughout. A good one, this.

MORE OF MATT & PLENTIFUL PEARSE



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POONS / ONE MORE
CITY / XTRA 1072

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Saturday 8.11 p.m. (see other page for info)
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FAT JOHN COX BOSSA 4

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Sunday, June 29th

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A London Jazz Centre Evening

THE MIKE WESTBROOK BAND

Tuesday, July 1st

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Thursday, July 3rd

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Friday, July 4th

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THE ORIGINAL EAST SIDE STOMPERS

Wednesday, July 2nd

THE ORIGINAL EAST SIDE STOMPERS

Thursday, July 3rd

THE ORIGINAL EAST SIDE STOMPERS

Friday, July 4th

THE ORIGINAL EAST SIDE STOMPERS

Saturday, July 5th

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Sunday, July 6th

THE ORIGINAL EAST SIDE STOMPERS

Monday, July 7th

THE ORIGINAL EAST SIDE STOMPERS

Tuesday, July 8th

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Wednesday, July 9th

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Thursday, July 10th

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Friday, July 11th

THE ORIGINAL EAST SIDE STOMPERS

Saturday, July 12th

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Monday, July 14th

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Tuesday, July 15th

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Wednesday, July 16th

THE ORIGINAL EAST SIDE STOMPERS

Thursday, July 17th

THE ORIGINAL EAST SIDE STOMPERS

Friday, July 18th

THE ORIGINAL EAST SIDE STOMPERS

Saturday, July 19th

THE ORIGINAL EAST SIDE STOMPERS

Sunday, July 20th

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7.6d.

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KEEN SHOW

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EDGAR BROUGHTON BAND
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PINDER CLEVELAND Band,
Lunchtime Brockley Jack.

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MIKE WESTBROOK SXT.

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STAN ROBINSON

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TONY COE

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COOKS FERRY INN
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BROAD GREEN, W. CROYDON
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(JAZZ, BLUES)

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Upstairs featuring GASS

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Green Man, Blackheath

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Every Wednesday
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Wednesday, July 2nd
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BARNES BRIDGE PRO 5241

Resident Trio
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TONY ARCHER

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Resident Rhythm Section:
BELL LAGB TRIO

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Friday, June 27th, KATHY STOBART

Saturday, June 28th, Lunchtime
DICK MORRISSEY and TERRY SMITH
with the TONY LEE TRIO

Evening BOB EFFORD

Sunday, June 29th, Lunchtime and Evening
DICK MORRISSEY and TERRY SMITH

Monday, June 30th
JOHN WILLIAMS
BIG BAND

Tuesday, July 1st PETE KING

Wednesday, July 2nd
JOE HARRIOTT

Thursday, July 3rd
DICK MORRISSEY and TERRY SMITH

marquee

90 Wardour Street London W.1

Thursday, June 26th (7.30-11.0)

* THE SPIRIT OF
* JOHN MORGAN
FROM HOLLAND
* THE BRAIN BOX
Friday, June 27th (7.30-11.0)

* MICK ABRAHAM'S
* BLODWIN PIG
* THE GROUNDHOGS
Saturday, June 28th (8.0-11.30)

* PROCESSION
* OCTOPUS
Sunday, June 29th (7.30-11.0)

* EVERYONE IS TALKING ABOUT
* KING CRIMSON
* JOHN SURMAN
OCTET

Monday, June 30th (8.45 and 9.30)

TWO SEPARATE SHOWS
* FAREWELL APPEARANCE PRIOR TO U.S. TOUR
* JOHN MAYALL

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THIS COMES from the heart of one who is deeply saddened by the decline of Bob Dylan, who has done at least as much for pop music as the Beatles.

I cannot believe that the man responsible for "Desolation Row," "Mr Tambourine Man" and many others is also responsible for "Nashville Skyline" which is Dylan for the under-14s. — M. DANGERFIELD, Willenhall, Staffs.

I WOULD like someone to explain: (1) Why are people paying 8s 6d for rubbishy reissues? (2) Why are people saying LP charts are better than the singles charts when they are just as bad? (3) Why is rubbish like the Amen Corner, Des O'Connor, Tom Jones and all Tamla Motown constantly drummed into we real music lovers on woeful Radio One? (4) What has happened to the real Fleetwood Mac?

I wish it was five years ago and we had decent groups like the Yardbirds, Pretty Things, Kinks, the original Manfreds, Stones and P. J. Proby because they knew what it was about. — B. WILLIAMSON, Paisley, Scotland.

I AM NOT a particular fan of the Who, but I do feel they deserve much praise for their latest album, "Tommy." A pop opera is a completely original idea and has done more to advance pop music and gain the respect of serious music admirers than all of John Peel's underground groups. Pete Townshend has proved it is possible to create progressive music yet still retain the basic beat group sound, a recognisable tune and comprehensible lyrics. — COLIN IRWIN, Chertsey, Surrey.

LP WINNER
THERE IS a growing gulf between the public and

The decline and fall of Bob Dylan

musicians: the mechanics of the record companies standing between the two like a brick wall. We are coming to the time when records practically amount to a prostitution of talent — many groups' live performances far outstrip their recorded work.

Last year saw the beginning of the free pop concerts, mostly in London. If smaller concerts, perhaps with a small charge, could

be given in other towns, if the TV companies were to put on more programmes like Colour Me Pop, we could perhaps kill the idea that to make records is the solitary reason for a pop group's existence. — TONY LARK, Stevenage, Herts.

THANKS to the MM for the Woodwind Special (14/6/69). I am learning the sax and John Surman's advice was very helpful.

The articles put me on to something I didn't know about. I saw the picture of Jack Lancaster and wondered "Who the hell is he?" So I went to the Led Zeppelin-Blodwyn Pig concert at Birmingham Town Hall. Now I know why you picked him. He must be, without doubt, one of the best tenor players around in pop, or anything else. — RON WATERS, Brierley Hill, Birmingham.

I APPLAUD the views and opinions expressed by Stan Webb of Chicken Shack. It is good to know that the Chicken Shack, unlike some so-called blues groups, intend to remain loyal to their fans and play genuinely blues-based music.

With "I'd Rather Go Blind," the group proved that a genuine blues can get into the charts and that it is unnecessary to write pretty-pretty numbers with no meaning at all aimed solely at the chart. —



"Nashville Skyline" is Dylan for under-14s"

recognition they deserve from the progressive fans in this country. How could we forget this talented group, one of the first of the progressive groups?

"Whiter Shade Of Pale" was probably the record of the decade and since then the group have gone steadily forward. Procol Harum's comeback is a comeback for music. — L. WAINWRIGHT, Liverpool 4.

IN FUTURE would it be possible on Top Of The Pops to arrange a much larger gap between Scott Walker and the Beatles so that we may enjoy the atmosphere created by Scott's beautiful song and voice without it being immediately followed, and therefore ruined, by the contrasting bawl that we received last week — EDWINA JOHNSON, Harworth, Tring, Herts.

I, AS MUCH as anyone, appreciate the good work Mick Taylor has done for the blues while with John Mayall and cannot see how he can honestly depart from his unique style without displeasing his many fans, which he will inevitably do in joining the neo-commercial Rolling Stones. The Rolling Stones have always produced pseudo-rhythm and blues records, except in their early days when they were a good group. — RICHARD AYER, Stonehouse, Glos.

WHEN IS Don Partridge going to split up? — W. A. JONES, Whalley Range, Manchester.

● LP WINNER



TOWNSHEND basic beat sound

KEITH WEEDON, Hornchurch, Essex.

AFTER seeing Three Dog Night at the Lyceum, Strand, I agree completely with Chris Welch. They must surely be one of the best groups we have had from the States in a long time.

Unfortunately, they did not appeal to the freaky ravers who attend Midnight Court. Unlike many of the acts who appear there, Three Dog Night's was smooth and uninterrupted. Lets hope we see them in this country again soon. — ALAN ANGUS, London, SWS.

AT LAST it seems Procol Harum are about to get the

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Breath of fresh air



IAN ANDERSON
an one log, of course

AT LAST a breath of fresh air has blown into that stronghold of teenyboppers' delights, Top Of The Pops. I was amazed to switch on and see Ian Anderson, on one log of course, leading the "Hairles" invasion with Jethro Tull's new single. Even more astonishing, was the billing of Jethro Tull and Chicken Shack on the same night. Are the BBC having a brainstorm? If so, let's hope for more to come. — SI ANDREWS, Chalfont St Peters, Bucks.

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