

# Melody Maker

AUGUST 9, 1969

1s weekly

# PRESLEY SAYS 'I'M COMING TO BRITAIN'



## Dynamic show at Las Vegas

**ELVIS PRESLEY** has promised to come to Britain!

Presley — repeatedly rumoured for many years past to be in line for a British visit — this week went on record that he wants to make the trip.

"I know I've said it before over the years, but it's something I really want to do now," he said.

The King broke the news to the Daily Mirror's Don Short, who is covering El's current appearance at the mammoth new International Hotel in Las Vegas.

Elvis added that he gets thousands of letters from his British fans. "I feel sometimes I've let them down by never appearing in Britain," he said, adding that he might be in a position to make the trip "very soon."

The Beatles sent a telegram to Elvis on his opening night at the International. It was signed John, Paul, George and Ringo and Mal Evans — Beatles road manager who has always been an Elvis Presley fan.

### ANXIOUS

Over 2,000 fans a night have been paying up to £20 to see their idol in person at his first public appearance in nine years.

Between shows backstage in his dressing-room, complete with colour TV, Elvis, in black shirt and neck scarf, sipped from a lemonade bottle as he answered questions about marriage, money and his British visit.

Asked whether marriage and showbusiness go together, El said: "Priscilla and Lisa have changed my life. They have put everything in perspective for me. I realise for the first time the meaning of responsibility. I've got something to work for and to live for."

On his musicals, Elvis admitted that he was anxious about the way they were going. He said he was a bit ashamed of some of the songs he had done in musicals, but that some had had to be included to fit in with the film situations. His favourite songs were "Now Or Never" and "Are You Lonesome Tonight."

He said that when he goes and sees all those Gold Discs hanging on the wall; he thinks they refer to another person. "I never think of it as being me," he says.

On Monday, he said: "I don't know how much money I've got. Does that sound stupid to you? It's all looked after by my accountant."

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**CROSBY,  
STILLS,  
NASH  
AUGMENT**

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**AUGER  
LOOKS  
AT THE  
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**GROOVIN'  
WITH  
GROOVE  
HOLMES**

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## ROLLING STONES PLAN A NEW BRITISH TOUR



JAGGER

**PLANS** are going ahead for the Rolling Stones to make their first British tour since 1966.

It will be part of a world-wide trek which will include America. No dates or venues have yet been set, but the tour is being planned for some time in the autumn.

Meanwhile, Mick Jagger and the rest of the Stones are working on a new album — 8,000 miles apart.

Mick is currently working on his film role as Ned Kelly in Australia. But this

week Keith Richard, Mick Taylor, Bill Wyman and Charlie Watts were in London studios laying down backing tracks.

### FLOWN OUT

These are being flown out to Mick. If he approves of them, he will record his vocal tracks over the top of the backing tracks in Australia and send them back.

If, however, he feels the backing tracks need alterations or additions he will return them with his ideas and suggestions.

## MUSIC PACKAGE YOU JUST CAN'T MISS



HOOKER

**BRITISH** blues fans have a date this autumn when the Melody Maker, in association with Harold Davison, brings the American Folk, Blues and Gospel Festival '69 over for a fortnight's tour of Britain.

The Festival stars Albert King and his Blues Band, the Stars of Faith, John Lee Hooker, Otis Spann and Champion Jack Dupree and tours from October 30 to November 12.

Singer-guitarist Albert King, born in Indiana, Mississippi in the Delta country, will be in Britain for the first time, complete with his five-piece blues band.

Pianist-singer Otis Spann and guitarist-singer John Lee Hooker, also from Mississippi,

are both well known to British audiences from previous tours. So too is New Orleans-born Jack Dupree, now resident in this country.

The power-packed Blues and Gospel Festival opens on Thursday, October 30 at the Hammersmith Odeon with two shows which are part of Jazz Expo '69, and for this date only the Robert Patterson Singers are added to the bill.

After that, the package appears at Bristol (31), Bracknell (November 1), Leicester (2), Birmingham (3), Sheffield (4), Glasgow (5), Cardiff (6), Newcastle (7), BBC TV (8), Croydon (9), Portsmouth (10), St Helen's (11), and Hemel Hempstead (12).

# Melody Maker POP 30

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

## POP 30 PUBLISHERS

- 1 Mirage, 2 Northern Songs, 3 Sahasni, 4 Carlin, 5 April, 6 Spathebury, 7 Fabulous, 8 Blue Mountain, 9 Jobete/Carlin, 10 Essex, 11 Apple, 12 Cooksey, 13 Welbeck/Schneider, 14 South, 15 Lowrey, 16 Coolwater, 17 M&A, 18 VFL, 19 Cinema, 20 Immediate, 21 Beverley, 22 Josie Music, 23 Burlington, 24 Northern Songs, 25 Giant, 26 Chappell, 27 Burlington, 28 Apple, 29 Schroeder, 30 Jobete/Carlin, 31 Dick James, 32 Chappell

## u.s. top ten

- As rated by Billboard
- 1 (1) IN THE YEAR 2525 (Exordium & Temuram), Zapp and Evans, RCA
  - 2 (2) CRYSTAL BLUE PERSUASION, Tommy James and the Shondells, Roulette
  - 3 (8) HONKY TONK WOMAN, Rolling Stones, London
  - 4 (5) WHAT DOES IT TAKE TO WIN YOUR LOVE, Jr. Walker and the All Stars, Soul
  - 5 (7) SWEET CAROLINE, Neil Diamond, Uni
  - 6 (6) RUBY, DON'T TAKE YOUR LOVE TO TOWN, Kenny Rogers and the First Edition, Republic
  - 7 (1) A BOY NAMED SUE, Johnny Cash, Columbia
  - 8 (4) MY CHERIE AMOUR, Stevie Wonder, Tamla
  - 9 (3) PUT A LITTLE LOVE IN YOUR HEART, Jackie DeLoatch, Imperial
  - 10 (9) BARY, I LOVE YOU, Andy Kim, Starday

## top twenty albums

- 1 (1) FLAMING STAR, Elvis Presley, RCA
- 2 (2) ACCORDING TO MY HEART, Jim Reeves, RCA
- 3 (3) 2001, Soundtrack, MGM
- 4 (4) THIS IS TOM JONES, Tom Jones, Decca
- 5 (7) BEST OF GLENN MILLER, Glenn Miller, RCA
- 6 (8) OLIVER, Soundtrack, RCA
- 7 (5) HAIR, London Cast, Polydor
- 8 (10) LED ZEPPELIN, Led Zeppein, Atlantic
- 9 (8) TCB, Diana Ross and the Supremes and the Temptations, Tamla Motown
- 10 (16) STAND UP, Jethro Tull, Island
- 11 (12) BEST OF CLIFF, Cliff Richard, Columbia
- 12 (8) NASHVILLE SKYLINE, Bob Dylan, CBS
- 13 (18) HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND, Ray Conniff, CBS
- 14 (14) WORLD OF VAL DOONICAN, Val Doonican, Decca
- 15 (10) MY WAY, Frank Sinatra, Reprise
- 16 (12) MORE, Pink Floyd, Columbia
- 17 (13) BEST OF THE SEEKERS, Seekers, Columbia
- 18 (20) WORLD OF MANTOVANI, Mantovani, Decca
- 19 (19) ON THE THRESHOLD OF A DREAM, Moody Blues, Deram
- 20 (1) UNHALFRICKING, Fairport Convention, Island

# CLODAGH RODGERS



The first album from RCA's Chart topping Clodagh Rodgers (including "Come Back and Shake Me")

## "CLODAGH RODGERS"

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# Fire delays Old Place reopening

RONNIE SCOTT'S Old Place, due to reopen Upstairs at Scott's Club, Frith Street, on Monday with Mike Westbrook's band, has been damaged by fire. Old Place presentations, planned between 8 and 11.30 pm from Monday to Thursday, and the Upstairs discotheque session which followed have been cancelled for this week.



RONNIE SCOTT: opening a week late

The fire broke out between 4 and 6 am last Friday (1), causing damage to the tools and equipment used by the Affinity. Fortunately, the ground floor main room was not affected, and it remains open for performances by organist Groove Holmes and Carol Sloane, the American singer. They are at the club until Saturday, August 16.

Pete King, Scott Club manager, told the MM on Monday: "We've had time to take a close look at the damage, and though it's quite extensive it's not structural. We're getting people in at once to start painting and re-plastering, and we will reopen Upstairs on August 15.

"This means that the Old Place will be opening a week late. It will now start on August 18 with four days of the Chris McGregor band.

The fire will not interfere with the BBC TV colour series, produced by Terry Hensbery, scheduled to begin filming at the club on Tuesday (19). BBC-2 are to film for six days, two shows a day, so as to finish with a dozen 20-minute programmes of British jazz.

The shows are likely to go out in the autumn under the title of Jazz Scene with Ronnie Scott introducing the series.

Contracts have not gone out, but the BBC say they

hope to present such artists as Tubby Hayes, Johnny Dankworth's Seven, the Mike Westbrook Big Band, Graham Collier Sextet, Alex Welsh Band and John Surman.

## SAMSON U.S. TOUR

SAMSON, a new group from Birmingham, have already been set for their first American tour, starting on September 26.

They will play the college circuit in the States for three weeks.

The group's first record, an LP titled "Are You Samson?", will be released by Immediate on August 8 and a single will follow in September.

## ELAINE RETURNS

ELAINE DELMAR, currently in the States, where her recent CBS album and single are to be released shortly, returns to Britain in September for TV dates.

She will also be doing TV in Germany and will go to Stockholm for the premiere of a film, Champagne Rose, for which she has recorded the soundtrack.

There are also offers of further TV dates in Germany and Spain and the possibility of a film role.

Elaine will return to America at the end of September but will be back in Britain from the middle of October to the end of November.

# JOOLS STARS IN BBC-TV PLAY



● JULIE

JULIE DRISCOLL is to star in a BBC-TV Wednesday Play, to be screened in October.

The music has been written by Brian Auger who told the MM: "At the moment the play is called Season Of The Witch. Julie plays the lead, a young girl who starts to question the values of her parents and leaves home to go on the road.

"It's a sort of documentary on the generation gap and should be as effective as Cathy Come Home."


The musical partnership of Julie and the Brian Auger Trinity has broken up (see feature on centre pages) and Brian has resigned his original guitarist Gary Boyle as an addition to the Trinity.

Brian and the Trinity this week started a fortnight's work in Spain.

# Rock steady

## THE KINGLY BAND AND MALCOLM'S ALL STARS

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# FIFTH COLUMN PLUS TWO

MARTIN CARTHY has been roaring around this country for some few years now and during that time FONTANA has released four albums by him, starting with "MARTIN CARTHY" (FONTANA STL 3269) which includes his famous version of SCARBOROUGH FAIR. Then his next album has the much thought out title of "MARTIN CARTHY'S SECOND ALBUM" (FONTANA STL 5362) with titles like BRITTON TOWN and LORD FRANKLIN. "BYKER HILL" is the third LP with the catalogue number FONTANA STL 5454, and the fourth is "BUT TWO CAME BY" (FONTANA STL 5477)—this one includes two contemporary songs, Sydney Carter's LORD OF THE DANCE, and Leon Russell's BRASS BAND MUSIC. By the way, FONTANA have just finished recording another album with MARTIN which will be available later on. On "MARTIN'S LATE DATE" SWARBRICK has three either on violin, viola or mandolin, to add still more talent to an already highly talented young gentleman.

Talking of talent, PACO PENA must have some of the fastest fingers in the world, and if you don't believe me, get yourself a copy of "THE INCREDIBLE PACO PENA" (FONTANA STL 5471) to find out what FLAMENCO is all about. Apart from a superb recording (which is really only possible because of PACO'S tremendous speed), he makes 96 of the guitarists around sound like they've just learned PACO a building a very big future for himself in this country—by the way—he should know about FLAMENCO, he comes from CORDOBA in SPAIN.

SCOTLAND prove that all the talent doesn't come from England or Spain by the fact that they have produced the CORRIES who have three hot selling FONTANA LPs, "BONNET, BELT AND SWORD" (FONTANA STL 5401) features the ROY WILLIAMSON and RONNIE BROWNE—with backing by a small group. The other two LPs feature the boys on their own—they are "KISHMUL'S GALLEY" (FONTANA STL 5465) on which they sound something like 25 instruments at one time or another, and their latest "THE CORRIES IN CONCERT" (FONTANA STL 5484) has been in the LP charts and has a record of the month by that lovely TONY WILSON of the "MM". The concert LP was recorded at the LYCEUM THEATRE, EDINBURGH, so it was on home ground—but I think even English people will enjoy it because it's a fabulous LP of live entertainment.

JEREMY TAYLOR is an English fellow who spent quite a time in Africa where he wrote WAIT A MINIM, a very successful revue which finished up by arriving in New York and running for ages. Since then JEREMY has been co-writer on the very successful MRS. WILSON DIARY and has been appearing like mad on television, but we've had time to complete a second album with him, which will be out in autumn. If you'd like something to be getting on with, then get "JEREMY TAYLOR, HIS SONGS" on FONTANA STL 5475. It includes his usual knockers at the establishment and a beautiful song called PIZOU and another song which was released as a single called RED VELVET STEERING WHEEL COVER DRIVER—and you don't need a diagram to know who he's knocking there.

WALLY WHYTON is one of those artists who seems to have been around for ages—perhaps he has—but for my money he can stay around as long as he likes. In the last few years he's proved that he can get away from the kiddies' entertainer tag by singing songs like GENTLE ON MY MIND and making a tremendous job of them too. His first FONTANA LP has a terrific range of material from the classic GUTHRIE title 1913 MAS-SACRE to JESSE FULLER'S SAN FRANCISCO BAY BLUES. Get yourself a listen to "LET ME, MUM" (FONTANA 5486) and you'll hear WALLY being accompanied by guitarist JOHN MARK (who's now with JOHN MAYALL), drummer TERRY COX, and PHIL BATES has—JOHN MARK (in his own expression) "Got it together"—the backing group, that is.

Well now, that was a nice little bit, and in the next column I'll bring in a few people we didn't have room for this week. If you're on holiday, make the most of the summer's our seven, yearly return.

## BLUEBEAT HOT 20

- 1 (2) HOW LONG WILL IT TAKE, Pat Kelly, GAS-115
  - 2 (1) WET DREAM, Max Romeo, UFBT-503
  - 3 (6) WHAT AM I TO DO, Joe White, ESCORT-805
  - 4 (9) STRANGE WHISPERING, The West Indians, CAMEL-16
  - 5 (3) HOLD DOWN, The Fingertones, CRAB-19
  - 6 (11) THROW ME CORN, Winston Sharp, BULLET-399
  - 7 (4) TO BROUD TO BEG, The Uniques, GAS-117
  - 8 (7) HAILES SELAISE/BLUES DANCE, Louis and NU BEAT 072
  - 9 (5) FACTS OF LIFE, The McTones, CAMEL-18
  - 10 (8) TOO EXPERIENCE, Winston Francis, PUNCH-5
  - 11 (13) SOMEBODY TO LOVE, Slim Smith, Unity-515
  - 12 (20) LET ME TELL YOU BOY, Ebony Sisters, BULLET 401
  - 13 (1) SEND ME SOME LOVING, Derrick Morgan, CRAB-23
  - 14 (12) DON'T PLAY THAT SONG, Derrick Morgan, CRAB 18
  - 15 (10) HOLD THE PUSSY, Kid Ganjo, ESCORT 801
  - 16 (13) THE BURNER, The Dynamers, PUNCH-1
  - 17 (1) JUST ONCE IN MY LIFE, Ernest Wilson & Freddy, CRAB-21
  - 18 (1) IF IT DON'T WORK OUT, Slim Smith, GAS-123
  - 19 (1) MY WHOLE WORLD IS FALLING DOWN, Ten Porter, SAMBOO-1
  - 20 (1) SLIP AWAY, Slim Smith, UNITY-520
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# JOHN AND YOKO INVITED TO BOB DYLAN CONCERT

JOHN LENNON and Yoko have been invited to attend the mammoth Bob Dylan concert at the Isle of Wight on August 31!

Blind Faith will be there, and the Rolling Stones have also ordered 16 tickets. Says a Stones spokesman: " Mick Jagger, of course, won't be able to attend, as he is currently filming in Australia. But Keith, Charlie, Bill and Mick Taylor will probably be there."

Promoter Raymond Foulk told the MM on Monday: "We sent John and Yoko a letter of invitation even before we knew Dylan would definitely appear. We haven't heard from them, but it is possible they might turn up, knowing their interest in Dylan."

A spokesman for Apple, the Beatles' London HQ to which the letter was addressed, commented: "John and Yoko are still recovering from the effects of their recent car crash and are not accepting any engagements. We cannot confirm anything at this stage."

There is still a possibility that Fiery Creations Ltd, sponsors of the Festival, will stage a concert featuring other big stars on the Friday. At present, the Festival is being held on the Saturday (30) and Sunday (31).

Meanwhile, the Fiery Creations offices on the Isle of Wight are being inundated with ticket applications. "We've had 2,000 letters in this morning alone," Raymond Foulk said on Monday. "To date, we've had 10,000."

And half of the 81 shops around the country who are handling tickets are already sold out.

"People are chartering planes from America and from places on the continent," Raymond Foulk further revealed that CBS Records in Britain or American Columbia may record the Dylan concert.

"But whether a recording is eventually issued would be up to Dylan."

This also applies to TV. A TV spectacular is a possibility, but even two minutes' TV is up to the decision of Dylan's manager, Al Grossman.

## MOTOWN SIGN KIKI

KIKI DEE is the first British girl singer to sign with America's Motown label.



DYLAN Stars turn out

Kiki returned from the States last weekend with a five year contract with Motown which means she will spend four months of each year in the States. All her future recordings will be produced in Detroit.

Her recording manager will be Frank Wilson and her first Motown single is being specially written for her by Ron Miller who wrote "Once In My Life."

The first sessions will take place at the end of September when she will spend three weeks recording an album and singles.

Yesterday (Wednesday) she flew to Yugoslavia for ten days of cabaret and appearances in the Yugoslav Song Festival at Split.

Simons are also rushing "Love At First Sight" by a British group, Sounds Nice. It's an instrumental version of Jan Birkin's Continental hit, "Je T'Aime" and features organist Tim Mycroft.

Kiki Dee and Barry Noble represent Britain at the Yugoslav Song Contest in Split from August 9 to 12.

Kiki will be singing "Playing Solitaire With My Memories," written by Bill Martin and Phil Coulter, whose song successes include "Puppet On A String" and "Congratulations."

## BUTTERFLY DATES

AMERICAN GROUP Iron Butterfly arrive in London on September 9 for a short promotional visit. Dates fixed so far are the Marquee, London (September 9), Speakers, London (10), Mothers, Birmingham (14) and the Lyceum (19). On September

20 they fly out to Montreux, Switzerland.

Steppenwolf are expected to arrive in Britain in October. EMI are planning to release a single "Magic Carpet Ride" and an album, "Early Steppewolf" to coincide with the visit.

Two other American groups, Vanilla Fudge and Three Dog Night, are also possible visitors later this year.

## DONOVAN IN COLOUR

PLANS ARE under way for Donovan to star in a colour special for ATV, possibly followed by a series to be screened in the winter.

His new American tour will start on September 19 when he tapes an Andy Williams Show. His first live date will be at Oakland, California, on September 26.

The tour ends in Hawaii on November 8 and will include appearances at New York's Carnegie Hall and the Hollywood Bowl.

There is, as yet, no further news on Donovan's attempt to set up a free, open-air concert in Glasgow towards the end of this month.

## FIESTA'S STARS

CLIFF RICHARD, Simon Dupree, Dave Dee and Chuck Berry are among a string of stars signed by the Fiesta Club, Stockton-on-Tees, for appearances extending well into October.

This week, Billy Fury and the Fortunes are at the club. They are followed by Bandwagon (August 10), Joe Brown (17), Kiki Dee, Heathmore and the Foggy Dew-O (24), Searchers (31), Terry Lightfoot Jazzmen and the Virgil Brothers (September 7), Cliff Richard (15), Second City Sound and the Troggs (21), Paper Dolls (28), Simon Dupree and the Big Sound (October 5), Dave Dee (12), followed by Wally Whyton, Drifters, Platters, Chuck Berry, Barron Knights and the Freelanders.

## Aretha to appear here



ARETHA

ARETHA FRANKLIN, subject to completion of negotiations, will appear at the Royal Albert Hall on November 4.

As yet this is the only date fixed to coincide with the concert. Polydor will release her album, "Aretha's Gold" and a new single. Her latest single, "Share Your Love With Me," was released this week.



JOHNNY HARRIS signing the contract, flanked by Ian Raffini (left) and Dick Katz.

## PEEL GETS SCHOOLS BROADCASTING JOB

JOHN PEEL, voted top deejay in last year's Melody Maker Pop Poll, will move into a new role in September — that of a school's broadcaster.

The schools broadcast will be a five-week series starting on Radio Four on September 22. The programmes will be aimed at 14- to 16-year-olds and John will be interviewing a variety of people John will be heard singing "The Ballad of Hollis Brown" on two of the programmes.

John's Wednesday night programme, "John Peel," will be dropped at the end of September and "Top Gear," will be switched from Sunday evenings to Saturdays from 3 to 5 pm, a peak time when reception is good," says the BBC.

Reason for the changes is because the BBC will combine Radio One and Two to cut down on the wintertime interference that affects both stations. Peel's Wednesday night programme is considered "unsuitable" for the combined listenership.

However, Peel will be getting another series "in a few months' time" to replace the Wednesday night show.

## JACKIE WILSON DUE

JACKIE WILSON, who went to No. 10 in the MM Chart with "Higher And Higher" in

June, will probably tour Britain in December or early in the New Year.

Either Eddie Floyd or the Marvellettes will be with Jackie and the bill will be completed by the Bandwagon.

## HARD MEAT TOUR

HARD MEAT, whose first single, "Rain," on Island, will be released tomorrow (Friday) will probably tour the States in October.

Their first album, "Hard Meat," will be released in Britain at the end of the month and be issued in America to coincide with their visit.

In September the group play several Continental TV dates.

## Johnny signs with Warner

JOHNNY HARRIS, MD of the BBC-TV series starring Lulu, has signed an exclusive half-million-dollar long-term deal with Warner Bros-Seven Arts Records in London.

Apart from recording the Johnny Harris Orchestra, Johnny will also arrange and produce acts for Warner Bros. and will be involved in writing material for future film productions.

The company also plans to be involved with Johnny in a nation-wide concert tour which will feature well-known guest soloists from other groups.

The first of these concerts is planned as a free open-air show at Kenwood Park and negotiations are taking place with BBC producer Stanley Dorfman for the BBC to televise this as a colour spectacular.

Johnny Harris has arranged for Tom Jones, Sammy Davis Jr., Nancy Sinatra, Engelbert Humperdinck, Jack Jones, Petula Clark, Anthony Newley and Tommy Steele, with whom he has just completed arrangements for a colour film for showing on BBC and in the States.

## NEWS EXTRA ON PAGE 19

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FOUNDATIONS hooligans faulted

## Foundations —Berry tour cancelled

THE HANDFUL of hooligans who stormed the stage at a Chuck Berry concert during the recent Pop Proms at the Royal Albert Hall have caused the cancellation of the proposed Chuck Berry - Foundations tour of Britain.

Their actions led to the Albert Hall slapping a ban on Berry and, according to a spokesman for the Foundations, "several other theatres expressed their doubts about having a tour with Berry."

"Because of this," he added "the 21-day tour, which would have cost around £75,000 to set up, has become an uneconomical proposition."

Commented the tour's promoter, Jim Dawson: "It's a great pity that an artist like Chuck Berry should suffer because of a minority of unruly people who attend a concert with the intention of causing a disturbance rather than enjoying the music."

Attempts to set up a new Foundations tour with Creedence Clearwater Revival replacing Berry have failed.

The tour was to have started on September 26. As the Foundations leave for America on October 16, they will now spend the time set aside for the tour in recording their next album, for November release, and a new single.

They have a new single, an Eric Burdon composition "Born To Live, Born To Die," released tomorrow (Friday).

## CHARITY NIGHT

JOHNNY DANKWORTH and Cleo Laine, Marian Montgomery, classical guitarist Johnny Williams, the Affinity with Linda Hoyle, the Ronnie Scott Quartet and actors John Neville, Dorothy Tutin and Patrick Wymark are all taking part in a charity show at Ronnie Scott's London club on August 17.

The concert came about following the tragic death recently of the daughter of jazz writer Benny Green after an operation in Great Ormond Street Hospital. Benny discovered that the hospital had only two heart-lung machines which cost around £1,500 each.

He decided to put on a concert to raise the money for a machine and Ronnie Scott then offered the club.

The programme starts at 8 pm and tickets will cost 15.5s each. Anyone who is unable to attend but who would like to help, can send a donation to the Cardiac Research Fund, c/o Ron Scott Club, Froh Street, London, W1.

## Mike's 11-piece at Gala Night

THE Mike Westbrook Tentet will in fact be an 11-piece for the First Anniversary Gala Night of the London Jazz Centre Society's 100 Club sessions next Monday (11).

The line-up will include Chris Spedding (gtr) and George Khan (trp). Playing opposite the Westbrook group will be the Brian Miller Band, which features Harold Beckett, Chris Lawrance and Brian Schoon.

Next Sunday (10) the Westbrook band records his Metropolis for BBC Jazz Workshop producer Roger Eames and on August 20 the band will be taped in Terry Henebery's TV series from the Ronnie Scott Club.



WESTBROOK recording Metropolis

## JAZZ NEWS BY BOB DAWBARN

HOWARD RILEY Trio take part in the Proms at the Royal Albert Hall tonight (Thursday) when they are featured in "Yelbichal," a Wined Mellors composition for choir, orchestra, jazz trio and two singers. The Trio plays London's Albion Modern Jazz Club, Fulham, on August 12 and the Harrogate Festival on August 15.

TENORIST Buddy Tate has arrived in Paris to team up with organist Milt Buckner and drummer Jo Jones for concert and club dates.

Louis Armstrong proved he has recovered from his illness by sitting in with his ex-sideman Tyrus Glenn at New York's Roundtable last week.

and a group of American composers led by ASCAP President Stanley Adams attended to honour Duke.

SINGER BERYL BRYDEN makes a special guest appearance with the Alex Welsh Band at London's 100 Club on August 13. Other bookings at the 100 include Sandy Brown's Band, tonight (Thursday), Kenny Ball's Jazzmen (24) and Acker Bilk (27).

TRUMPETER Donald Byrd will teach New York's first course in African and Afro-American music for visiting teachers at New York University this summer.

FOLLOWING the success of his appearance recently with the Who at San Francisco's Fillmore East, Woody Herman and his latest Here are being booked across America at rock festivals.

RONNIE ROSS guests at R Swindon Jazz Club on August 18. The following day he stars in a TV show being taped at the Ronnie Scott Club. He leads his Quartet at the Three Tuns, Beckenham, on August 21 and at the Bull's Head, Barnes (22).

DUKE ELLINGTON last week opened a five-week season at New York's Rainbow Grill. On the opening night 25 UN ambassadors

# FAIRPORT RETURN TO MOTHERS FOR FIRST DATE

FAIRPORT CONVENTION are set to return to Mothers, the Birmingham blues and progressive pop club, for the first time since their van was involved in an accident on their way back to London from a gig at the club.

The next appearance at Mothers for the group, whose drummer Martin Lambie was killed in the crash, will be on Sunday, August 17.

Other August visitors to the club include Soft Machine and Jazz Meets India featuring Joe Harriott (9), Marsha Hume (16), Family (24) and Liverpool Scene (31).

## DESMOND MOBBED

DESMOND DEKKER was mobbed by hundreds of fans when he arrived at Kingston Airport, Jamaica, from London last Friday.

Extra police had to be called to deal with the crowds and Desmond was delayed for two hours at the airport. He has been invited by the Jamaican Government to be a Guest Of Honour at the Independence Day celebrations over the next two weeks.

Desmond returns to London on August 16 and a new tour of ballrooms and cabaret clubs is currently being lined up for him by Commercial Entertainment.

## JUNIORS DELAY

JUNIORS EYES have put back their American tour, due to start next week, because of increasing bookings in Britain.

Their US trip will now start in New York on October 3 and run for a month.

The group's new single, "Star Child," will be released towards the end of this month and their new album, "Battersea Power Station," will be released in Britain on August 29 and in America during October.

## FAMILY IN SPLIT

FAMILY ANNOUNCED this week that they have split from Top Life Management and in future will be handled by Paragon Agency. The group are at present involved in discussions with business associates concerning their management future.

In October the group will tour Europe and plan a second US visit in January next year.

Family appear at the National Jazz, Blues and Pop Festival at Plumpton this weekend and at the Isle of Wight Music Festival at the end of the month. They are also planning an "extravaganza concert" at the Royal Festival Hall, London, in early September.

## JOE DOLAN TOUR

JOE DOLAN, currently in the MM Top Thirty with "Make Me An Island," will make a tour of major British ballrooms in September.

Joe is currently reorganising his act with his backing group, the Drifters.

At the end of August, he goes to Holland for television dates.

## EUROPEAN YES

YES MAKE a number of European appearances this month starting with the Star Club, Hamburg, on August 20 and 21. On August 22 they

# £250,000 involved in big pop merger

A TREMENDOUS expansion of pop and jazz artists' activities will result from the big merger which took place last weekend between Harold Davison's Harday group of companies and Management Agency and Music Ltd.

The deal which involved over £250,000, makes Gordon Mills—manager of Tom Jones and Engelbert Humperdinck—the most powerful pop man in the country. Gordon is chairman of MAM, and Harold Davison has joined the board of directors of MAM, but will continue as director of his own group of Harday companies.

play the Bilson, Belgium, Pop Festival and play clubs in Holland on August 23 and 24. From August 26 to September 6 the group play the flow-Up Club, Munich and will also make television appearances there. On September 7 and 8, Yes visit Switzerland for television dates.

On Sunday they are heard on the David Symonds and Stuart Henry radio shows and they will be playing at the National Jazz, Blues, and Pop Festival, Plumpton, this weekend.

## LOVE AFFAIR TRIP

THE LOVE Affair's first trip to Australia has been finalized to start on October 21. It will last three weeks and will be followed by a visit to New Zealand.

It is probable that they will also go to Japan for two weeks in Tokyo before returning to Britain.

On September 23 the group starts an eight-day tour of Switzerland and Germany.

This week they are putting the finishing touches to their new LP, "Love Affair Sing Philip Goodhand-Tait."

LED ZEPPELIN have received their first gold disc in America. It was presented to them in New York last week by Atlantic Records executive vice-president Jerry Wexler, for sales exceeding one million dollars on their first album "Led Zepelin." The album was issued in the States about six months ago.

The first album is still in America's top twenty albums and advanced orders for their second album, now being completed, have



■ Famous C&W singer Johnny Cash went "inside" earlier this year when he entertained the inmates of the notorious San Quentin Prison, in San Francisco. The performance was filmed by a special camera team flown out by Granada TV and will be shown in Britain during the first week in September. The filming was the subject of a special article in the MM last week. The soundtrack album, "Johnny Cash at San Quentin" was released by CBS on July 25. Two titles from the album, "A Boy Named Sue" and "San Quentin" will be available as a single on August 22.

# LED ZEPPELIN RECEIVE GOLD DISC IN STATES

reached 200,000. Led Zeppelin are currently in the U.S. on a seven-week tour worth a reported 350,000 dollars. They recently broke house records at the Kinetic Playground, Chicago, and sold out the Cleveland Music Carnival.

## NEW COUNTRY LABEL

ORANGE MUSICAL Industries are to launch the first British all country and western label in association with Oprey magazine.

The label, Lucky, kicks off on September 1 with five singles by Phil Brady and the Ranchers, the Cody Nash Duff, Brian Chalker, Country Express and Hickory Wind. Orange are also starting their own label, Orange, and have so far signed two groups, Contrast and Balond.

## S.E. RICHARDSON DIES

THE MELODY Maker regrets to report the death of Sydney E. Richardson, director of Lawrence Wright Music. Mr Richardson died suddenly on Tuesday, July 29. He was 64.

Sydney Richardson joined Lawrence Wright in the early 'Twenties and, as trade manager — before he was appointed director in 1964 — handled some of the company's biggest hits, among them "Star Dust," "Old Father Thames" and "On the Sunny Side of the Street."

The funeral service was due to take place at Elham Crematorium yesterday (Wednesday).

## JAZZ/POP IN SUSSEX

A SUPER-plush twelve-thousand-pound Sussex jazz club opens with alto star Joe Harriott and guitarist Amancio D'Silva at the Ambassador Lanes, Worthing, on August 14. Lined up for further weekly sessions — under the banner of Jazz At The Woods—are the Albany, London Jazz Four and Johnny Dankworth Quintet.

Brighton promoter Jeff Rigby told the MM: "We aim to mix pop with jazz at the

## KINKS TOUR CANADA IN OCTOBER



DAVE new album

club, and will probably start folk sessions on Wednesdays. There is seating for 250 and a 350 capacity."

## JONES PROMOTED

JOHN A. JONES who joined Longacre Press Limited in 1966 as an advertisement representative and was promoted in 1967 to Assistant Advertisement Manager, is now MM's Advertisement Manager.

On August 1 he succeeded Peter H. Wilkinson, who is now Advertisement Director of Longacre Press Limited.

## HATCH THEMES

TWO THEMES written by Tony Hatch for ATV series, Who-Dun-It?, which starts in the autumn, and The Champions, are to be released as a single by the Tony Hatch Orchestra on August 29.

Tony has written the A side for Lang John Baldry's new single which will be released in mid-September and is to record a new Petula Clark single and album in September.

## NASH GETS GO AHEAD

GRAHAM NASH — former Hollie now with the Crosby, Stills and Nash group in the States — will not now have to undergo a throat operation.

Clive Woods, of Paragon Publicity, told the MM on Monday: "I spoke to the group's manager, Elliott

THE KINKS will make their first ever tour of Canada in October. They fly out for personal appearances, radio and television dates from October 1 to 15.

Prior to their Canadian

visit, the group celebrate five years together in September and this will be marked by record releases. These will include a single from their album "Arthur" and an album by Dave Davies.

Committee, whose first single, "Sleep Tight," they have written. It will be released at the end of this month.

Tony has also written a new single for Jefferson, "Baby Take Me In Your Arms," due out on August 15, and is writing the music for a new Laurence Harvey film, Portrait Of Dorian Gray.

## MARSHA DATE

MARSHA HUNT, backed by White Trash, appears at the Revolution club on August 20. Prior to this, Deep Purple play there on August 13.

Other groups appearing at the club include Audience (22) and Wallace Collection (27).

Eire Apparent play Blaises Cubie and the Blizzards guest next Tuesday.

The Keith Relf group play at the Speakeasy on August 14 and Blossom Toes appear there on August 19. A week later the Wallace Collection guest at the club.

## FORD DUE HERE

TENNESSEE ERNIE Ford, who had an international hit "Sixteen Tons" in 1956, arrives in London this week to record a television show "Tea Pickin' in Piccadilly" between August 10 and 18.

## DAVE DEE FILM

DAVE DEE cut short a holiday in Ireland last week after landing a part in a new film. Every Home Should

Have One, starring Marty Feldman.

The film, a British Lion production, is being shot by Ned Sherrin, and Dave started shooting on Tuesday (5) on location in a breaker's yard in Hendon.

Dave, who recently quit Dozy, Beaky, Mick and Tich, plays the part of the leader of a gang of motor cyclists.

## PRINCE TO TOUR

KING OF Blue Beat Prince Buster, will tour Britain in September. He opens at the Tottenham Royal and Golden Star Club, London, on September 19, Dunstable California Ballroom (20), Bull, East Sheen, and Scotch Club, Woolwich (21), Orchestral Ballroom, Purley (22), Grayford Town Hall (23) Samanthal, London (24), Shades, Sheffield (26), Dreamland, Margate (27), Starlite, Crawley (28), Daylight Inn, Potts Wood (October 2), Huddersfield (3), Santa Rosa, Birmingham (5), Ritz, Bournemouth (9), Lancaster University (10), International, Leeds and Blue Note, Manchester (11) and Crystal Palace Hotel (12).

## MARY AT BLACKPOOL

MARY HOPKIN stars at two shows at the ABC, Blackpool, this Sunday.

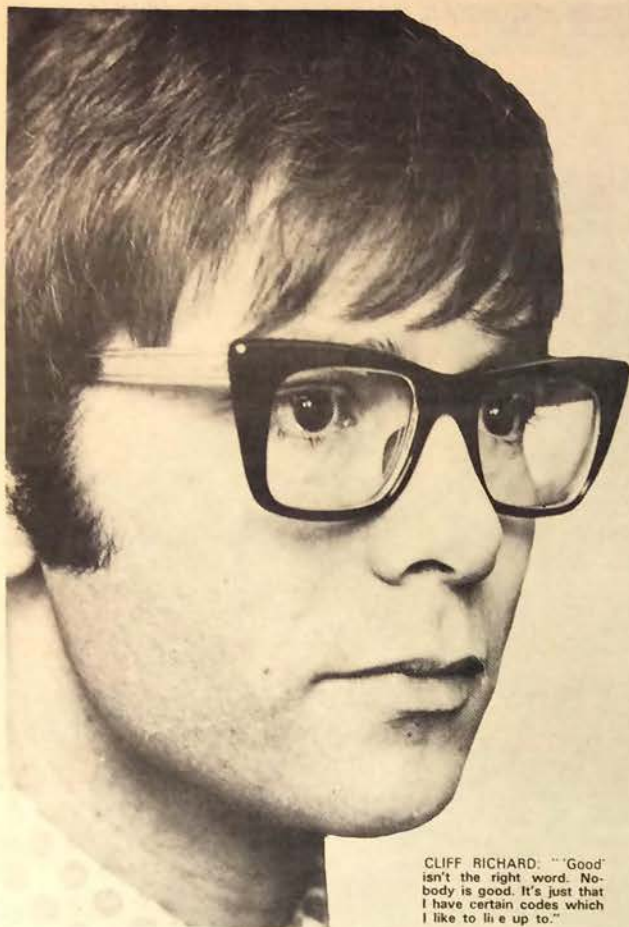
On August 20, she flies to New York to appear at the Rochester State Fair, and the following week at the Ohio State Fair on August 21 and 22. She then leaves for Los Angeles to record an Andy Williams TV spectacular.

She returns to Britain at the end of September to record a guest appearance for the first of the new Tom Jones PTV series.

## PICKETT TOURS

WILSON PICKETT arrives in Europe in September for a tour of European venues.

The three-week tour will take in major British venues including Finsbury Park Empire, Odeon Hammermill, Odeon Manchester and possibly Belfast and Glasgow.



CLIFF RICHARD: "'Good' isn't the right word. Nobody is good. It's just that I have certain codes which I like to live up to."

**THEY'RE TOGETHER** again. The star stayer in his eleventh year in show business and the Shadows, the backing group who became instrumental hitmakers until they went their separate ways at the beginning of the year.

Cliff is joining forces with the Shadows for his forthcoming tour of Japan. And there's also a single on the way from Cliff and founder Shadow Hank Marvin who started a solo career when the group finished.

In their manager's Saville Row office where the rows of gold and silver discs on the walls showed the evidence of a decade of pop stardom, Cliff talked of the re-joining of two of the biggest names in British pop history.

"I still talk of 'we' as if the Shadows were with me all the time. I don't think there was any need for them to have broken up, they could have spent six months of the year doing what they each wanted to do and the other six months in all those countries where they are just totally popular.

"They're going to reform just for this tour although Bruce won't be with them. It'll be Hank, Brian and John and Alan Hawkshaw who plays on a lot of my records. When this tour came up we thought it would be a great opportunity to get together."

The tour of Japan comes after a short return to cabaret and after a holiday

# CHRISTIANITY, CLIFF, AND THAT 'GOOD BOY' IMAGE

BY ROYSTON ELDRIDGE

which includes camping at Herm, one of the smaller Channel Islands with the Crusaders, a Christian youth organisation.

It is this interest in religion that has earned Cliff a "good boy" image. Does this worry him and has it alienated him to the younger audiences?

## CODES

"I'd hate to have any other kind of image but 'good' isn't the right word. Nobody is good. It's just that I have certain codes which I like to live up to. Some of the fans are from eight years old so I don't think I've grown away from them to the mums and dads.

"Obviously there's a certain teenybopper age group, from nine to 13, who go more for the other sort but even the Amen Corner can't rely on that age group for long. In five years time

there'll be another generation of teenyboppers the same as there was when we first started."

This is Cliff's eleventh year in show-business, is he happy? "Hysterical is the word. I've just been up in Manchester and they were swinging from the rafters. It was great. I'm doing what I think is right for me and the public like it too.

"I went through a period of dissatisfaction which is gone now but that brought on Christianity which will be the hub of my life for the rest of my life.

"There are pressures from both sides in being a Christian and being involved in show-business but I don't think I'd be happier if I was Harry Webb instead of Cliff Richard, pop star. About a mixed feeling about it, I think there is a group who would prefer me to be out of the business and they're fairly vociferous but I refuse to do just what they say. "If they could show me

something in the Bible that says I've got to be out that would be different but I don't think there's any need to.

"Would I use a song to put over a religious message? I've done lots of gospel songs and on the B-side of the single that Hank wrote there's a song about Jesus Christ, although it doesn't mention His name, which has a positive message. I don't think "Give Peace a Chance" is really a message song because it doesn't tell you how to."

## ROCK

There's a new Cliff album coming out shortly and he's also planning to record an LP with Hank. The forthcoming album features some old rock standards. "Rock never went away," said Cliff, himself a rebel figure with all those pelvic wiggles in the not so distant past. "We just closed our eyes to it.

"The whole scene is very good at the moment. There's so much happening, there's such a lot to do . . .

Chelsea Morning & Both Sides Now  
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From her new album 'Clouds'  
release date September 5th



Joni Mitchell



Warner Bros.—Seven Arts Records Ltd

The Loner  
& Everybody Knows This Is Nowhere  
RS 23405  
As featured on his albums 'Neil Young'  
& 'Everybody Knows This Is Nowhere'  
release date September 5th



Neil Young



Warner Bros.—Seven Arts Records Ltd

# CAUGHT IN THE ACT

# Relaxed folk at Cambridge

THERE WERE string bands, ceilidh bands and jug bands. Bob Davenport sang Chuck Berry's "Memphis, Tennessee" and Colin Scott bashed out Buddy Holly and 1932 hits, the impartial audience didn't give anybody the raspberry.

Ralph McTell and Famous Jug Band proved to be two of the best new acts around while the big name singers and groups — the Dubliners, the Johnstons, Alex Campbell, Pat Sky, Neil Murphy and Shaggis, the Young Tradition, Alex Campbell, Dave and Toni Arthur, Megan Carter and Al Stewart — were all well received.

The atmosphere at Cambridge is very relaxed, rather like a garden fete with people laying about in the sun or wandering about looking at each other buying records or clothes (a boutique there this year, you buy or buy food and drink. Just having a good time.

Not everything was perfect, at least of all the weather. The sound system wasn't strong enough for an open air festival and those near the back during this part of the weekend's events couldn't hear very well. It was better in the big marquee packed by about 2,000 people by the end of each evening, but here there were problems with lights. Derek Brimacombe, in the middle of a very good set was suddenly plunged into a gloomy half-darkness.

There was a lot of extra-curricular music with odd knots of musicians getting together. Behind one marquee Pat Sky, Joe Locker and the Dubliners' fiddle player, John Sheehan made some good country sounds and on the Saturday night Diz Dingley on guitar, the Strawbs' bassist, Ben Chilterman, Alex Atton on piano and Johnny Sive jammed in one of the smaller marquees. But the music carried on until the early hours with a large number of the official performers taking part.

Surprisingly numbers were down this year — an estimated 4,000 but the weather wasn't certain and this may have affected the day visitors. Cambridge Festival packs a lot into its two and a bit days. This has the effect of alternating periods of interest and boredom. But it is still an important festival, particularly from the point of view of getting up and coming singers

— like Ralph McTell, Colin Scott, the Famous Jug Band sang a big audience. It's an entertainment festival, and a fair way to spend the weekend. — TONY WILSON

## ANTIBES/ELLA

ELLA FITZGERALD and her trio were featured for the entire final concert of the 10th Antibes Jazz Festival last Tuesday and it was too formidable a task, even for Ella. Her voice sounded slightly rough at the start but, after she warmed up, she sang well if not at peak performance. Her accompanists, pianist Tommy Flanagan, bassist Frank De Rosa and drummer Ed Thigpen were excellent but it was too long a stretch for four people on a stage that had seen three of four groups trooping on and off on previous evenings. Flanagan is a tasteful, administering accompanist and Thigpen a crisp positive drummer but, at times, as he just weren't enough. "Hey Jude" shrank out for a blaring big band and songs like "All Right, Okay, You Win" sounded thin. Ella was as immaculate as usual on ballads and turned on a tender and fragile performance on "Blue Landscape". A pleasant evening, but the mind kept slipping back three years to Ella's previous visit to the festival. Then the Duke Ellington band was cooking behind her and the Cole d'Azur sized. — JACK HUTTON

## HANK SNOW

ON SATURDAY Liverpool was hit by a mid-summer snowstorm — and 5,000 people at the city's Empire Theatre loved it. It was Hank Snow's first stage appearance in Britain despite his being an RCA Victor star for 33 years and the number one Country & Western artist in the world for most of those. But the overall verdict was that it was worth the wait. Hank played, sang and wised cracked for 45 minutes at each house though he didn't perform every number loudly requested by the dozing but knowledgeable audience. "I've

recorded 2,000 numbers," he told them. "We'll have to have breakfast together." Numbers like "I've Been Everywhere", "Old Shep" and "The purely instrumental 'Tammy'" recently recorded with Clint Atkins Rowed from the Singing Ranger in a fast-moving production. And despite arogance which Hank himself said marred his performance no one seemed to notice. But much of the mystique of the Snow sound comes from the Rainbow Ranch Boys — Hank's backing group for 20 years. They excelled particularly in the classic "Grange Blossom Special" and deserved their ovation and encore. Full marks to Willie Nelson surely capable of topping any other bill; to Johnny Darrell with a stream of hit numbers more famous by others; to the hilarious duo of Nick Strutt and Roger Knowles; to the professional competence of local boys Phil Brady and the Ranchers; and to "Gentle On My Mind" compare Wally Whyton. If this is a Snowstorm — then let's have a blizzard. But perhaps without the need for the twice-nightly statement from the star regarding his contractual relations. — BOB AZURDIA

## SALENA JONES

DESPITE its name, Cesar's Palace, Dunstable, is not one of those interior decorator's flights of fancy no mid-Sixties Ancient Rome motifs — but a pleasantly appointed, comfortable nightclub. It was here last week that Miss Salena Jones added just the right touch of sophistication to the evening with her singing, completely backed by the resident Geoff Walker's group with Salena's pianist Bruce Rogers supplementing them. Variety and mood change throughout her act easily enabled Salena to sustain the interest of her audience. There was contrast with numbers like "You Are My Heart and I Am Yours" given jazz-influenced treatments and there was a minor excursion into the realms of pop with a relaxed "This Girl's in Love With You", Tim Rouse's "Morning Dew," with a fresh arrangement that didn't rely on the usual, hackneyed setting and "A Walk



MURPHY: with Shaggis at Cambridge

In The Black Forest." Nor is Miss Jones without humour as she proved during her madley "Wilchercraft", "Touch Of Voodoo" and "Be-witched, Bothered And Bewildered" neatly and imaginatively arranged.

This was a smooth, polished performance. If you haven't met Miss Jones, you should — at the next opportunity. — TONY WILSON

## CAROL SLOANE

WHEN Carol Sloane walks on to the stage at Ronnie Scott's scatsinging a fairly complex fugue theme with only brushes for accompaniment and finished dead in tune with the faint chord on the piano, you know you are in the presence of a professional musician.

Miss Sloane is a worthy addition to a longish line of fine girl singers who have been nurtured at the club. She belongs to what used to be known as the cool school of singers, her vocal a finely tuned instrument perfectly under control. She phrases well — often with subtle contempt for the bar-lines — renders lyrics intelligently and sings beautifully in tune. Her version of "When I Fall in Love," accompanied (brilliantly) only by Ron Mathewson's bass, was a small masterpiece. The one flaw in her performance as far as I am concerned is the scatsinging she does in "Honeyuckle Rose", which sounds sadly dated. (Couldn't somebody produce some new sounds for scat singers other than hillyerde-n-doo-dee-buh-dah?)

Being Miss Sloan is pianist Gordon Beck with Tony Daxey and Mathewson and I'd be very surprised if she has ever had the benefit of a more accomplished and sympathetic rhythm section. — STEVE HOLROYD

## LEE KONITZ

LEE KONITZ has earned the respect of all kinds of jazz enthusiasts, however much or little they actually enjoy his work. The audience that packed the Phoenix last Wednesday seemed baffled by some of the things he did, but then Konitz has never been very predictable. A master of the saxophone, he often goes out of his way to disguise the fact, now that he is using one of those amplified Varianes one has over less idea than before as to what is coming next. There were one or two Tristanes in the crowd, and I wonder what they made of the playing of their old hero. Konitz has borrowed Sonny Rollins' habit of stringing his numbers into a many-tempoed medley, and the old Tristano warhorses have been replaced by, among others, the tunes of Thelonious Monk. Accompanied by Stan Tracey (piano), Dave Green (bass) and Spike Wells (drums), Konitz began with a somewhat disconnected version of "Green

Dolphin Street" while the audience shuffled its collective feet waiting for something to happen. It was a fair wait but, after snatches of "Poinciana" and "Bound midnight," Konitz slipped into a hard-hitting, inventive "Well you needn't" that woke everyone up, was a great performance that set a level for the rest of the evening.

Konitz can still play with uncanny control. His sound is a bit rougher than it was, and with the various additions to his union bass line the result is quite spine-chilling at times. Above all he is a wonderful improviser, and it is a shame that this was his only gig on this tour. Praise also for some fine solos by Stan Tracey. — TED WARD

## LULU

ENCOURAGED by husband Maurice Gibb, directing the lighting and timing her entire show to enable her to study it later, Lulu had just the right personality to get across to a cabaret crowd at Birmingham's La Dolce Vita last week (July 28-August 2). It was a varied repertoire, ranging from her opener, "If I Ruled The World," to a selection of songs from "Oliver" and a rave-up interpretation of her early hit, "Shout". Naturally, there was a Bee Gees' "Words," as well as a touch of humour with Lulu sporting a kilt for "Will You Stop You Kicking Jack?" and, of course, a ready-made finale in "Boom Bang-A-Bang." — DENNIS DETHERIDGE

## RENAISSANCE

PEOPLE expecting Yardbird-type music from Keith Reil's new band Renaissance, will be disappointed. They played very different, and very good, music before a small but friendly audience at the Fishmarket, Wood Green, last Friday. Drummer Jim McCarthy is the only other Yardbird in the band, and the rest of the line-up is Louis Connama, bass, John Hawken, sax, and sister Jane Reil, vcls. Keith sings, plays guitar and harmonica. Still, the Brothers Jockey, who were group originals, most of them divided into several movements and lasting a long time. The music seems very Bach influenced, and they make excellent use of varied, and musical light and shade. Connama is an exceptionally fast and versatile hand to build around his highly original bass lines. The line-up of the group are all good musicians, and the numbers are well arranged and well executed, with some interesting effects from amplified piano using a wah-wah pedal. Supporting band were Little Women, who played a good set of group composed, blues-based songs. Their line-up in Dan Chamberlain, gtr, Dave Nash, vcls, Phil Spinell, vcls and Phil Trivette, drs. — STEVE PEACOCK

# Bond is back!

BOND RETURNS! Not James but an even wilder character, organist Graham Bond.



For the past year rumours, hints and guesses have been circulating about the whereabouts of Graham. On Monday Barry Hawkins of Rufus Mannings Associates called the MM to tell us he had located Graham in Jamaica and would be bringing him back to Britain this weekend.

One of the historic loonies, Bond has been the subject of all sorts of improbable sounding tales — including one that he was seen in Dublin's O'Connell Street blessing passers-by. By chance a letter from Barry Hawkins caught up with Graham in Jamaica and so Graham will return to Britain. He has spent a lot of time in America and while there recorded three albums and these will be released in due course over here by Mercury.

## Stolen

Jon Hendricks will sing in with Yes at the National Jazz, Blues and Pop Festival this weekend. Jazz singer Hendricks will be writing material for the group. Dry Ice lead guitarist, Paul Gardner, has broken his nose four times since Christmas. Jiving K. Boots has broken his agent's heart every day for the past ten years.

Hard Meat have Kenny Lynch and comedian Jonathan Routh as neighbours in Fulham. Band leader Ted Heath selling his home in Wentworth, Surrey for about £40,000.

Skin Alley had all their equipment apart from their Hammond organ stolen from their van outside their David Hill Gate flat. From their van outside their group leapt into the swimming pool at the La Valbonne club when the heat became unbearable.

Blodwyn Pig bass guitarist Andy Pyle had his back bitten by a dog on a recent gig. Jiving K. Boots severely savaged by a herd of cows while laying about in the country last weekend. On the under hand there are five fingers.

## Escort

Marmalade received a police escort from Belfast airport when they arrived by private plane for a gig at Port Rush. The plane had been diverted from Ballykelly airfield which was the nearest landing strip to the gig. By the time they'd paid for the plane, the group had spent two thirds of their fee.

Les Ravings d'Antibes, mes amis (as they say in the Finchley Road) — bravest man on the MM Antibes trip — Roger Nickson of South London who locked his professional wrestler mate, Terry Shippen, out of their room two nights running — accidentally, of course! — Former Albany Jazz Band drummer, Graham Webb, now with the Country Expression, touting for business for his new gent's harrassing saloon MM party were Dave Walker, from Dunfermline,

and Ilford guitarist Alan Bartley.

Brian Auger jammed with Spirit of John Morgan at Malvern and Long John Baldry joined them at the Marquee.

MM's Tony Wilson paranoiac about nuns after Cambridge folk festival. Billy Bray has signed a publishing contract for his book "A Mixed Bag of Birds" which contains over 1,000 pictures in colour taken by Billy. Bob Dawbarn was getting all set to place an order until we explained they were the different variety.

Batley Variety Club's Jim Corrigan hasn't yet carried out his threat to veto bingo and reckons that some of the star acts have dropped their fees since his threat. "I think they've realised they are killing the golden goose," he told Melody Maker. Business though hasn't been so good this summer. "I may ya, have to try bring it if the autumn does not show any improvement," he added.

Jiving K. Boots has gone into training as a bigo caller. MM editor Jack Hutton managed to get on the wrong plane en route for Antibes — a chance announcement prevented him from winging off to Brussels.

## Burst

Folksinger Bob Davenport burst into "Memphis, Tennessee" the old Chuck Berry number at Cambridge folk festival — backed by a ceilidh band. Jiving K. Boots burst into flames at the East Sussex Hoopa-Hoop Festival.

MM's Tony Wilson and fellow journalist Lonzo Doggard joined Hard Meat for a three-number set at the Lyceum last Friday. They were greeted by a great show of indifference by the audience. However, the Club Hampstead Country Club has asked them to repeat the performance tonight (Thursday). Says Wilson, "Two lots of bird in one week? I can't believe my luck!"

Bakerloo, with new drummer Keith Baker, moving to London. Tea and Symphony have opened their own shop in Birmingham where they hold impromptu concerts and even sell things.

## Film

Gracious wrecked another car this week. Jiving K. Boots wrecked his third in cycle this week. Scottish group My Dear Watson working in the North of Scotland, invited to visit film set of the British Life set of Sherlock Holmes — being shot at Inverness. They did and played for the film crew. March Hare managed by Lord Derby. Thought of The Week: is anybody there?

# RAMON RISING

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JAZZSCENE

# Now films and R & B get the Ellis treatment

BRITISH musicians were coming in for a bit of praise up at Elstree Studios last week. Trumpet-playing bandleader Don Ellis, of the dynamic outlook and custom-made four-valve trumpet, had been in this country for five weeks, writing and recording the musical score for a film called *Moon Zero Two*.

## DON ELLIS

BY MAX JONES

American percussionists, too. But we employed all the best musicians over here. I believe we had the finest trumpet section in the country."

Michael Carreras, producer of *Moon Zero Two*, seemed equally pleased with the music.

"I went away out to get Don Ellis for this picture," he told me, "and he's a joy to work with. We have at least an hour's music, and it was all done in seven sessions. He was knocked out by the standard of the musicianship."

### Chance

Would there be an album of the moon music, soundtrack or otherwise, released in the near future? Ellis didn't know, what with all the copyright complications and so on, whether he'd be recording it or not. Carreras thought there was every chance of a release, but said: "these were early days."

He added that he was hoping Don would do an album and perhaps a single of the most attractive themes. "And then, of course, there's Julie's

version of the 'Moon Zero Two' song, which could be very successful." Apparently it's up to Warner and Seven Arts.

In his 13 years as a professional musician Don Ellis has tried his hand at many things—playing, conducting, teaching, composing and arranging music, and also writing about jazz and Hindustani rhythmic modes.

But this is his first excursion into film writing. It is, he said, something he always wanted to do, and he has found it satisfying and exciting.

The music sounded pretty spectacular in parts, and there seemed to be large enough chunks of it to give a long-playing record some kind of continuity. Doubtless Ellis will return to the movie world.

Meanwhile, would he be spending more of his time over here or thinking of setting up home in Europe? He said he hadn't thought of it. "Home is where the work is. I have a permanent home in North Hollywood."

Ellis had to leave Britain in a hurry last week to rush back to the West Coast

to rejoin his band. He talked about his latest LP, "The New Don Ellis Band Goes Underground," which reflects the wide scope of his musical interests.

The record, which CBS promises to release in September, is said to be aimed at a broader market than his previous albums.

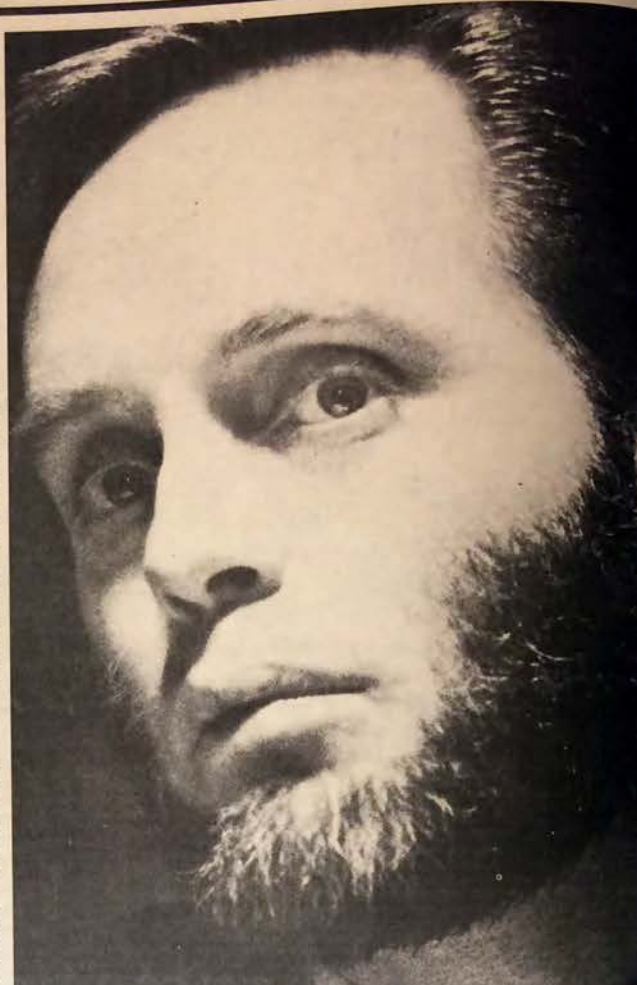
To begin with, it features a girl singer, and much of it is right in today's sound. The girl is Patti Allen, of whom Ellis says: "We discovered her up in Seattle. She's a stone R&B singer, a fantastic personality as well. We're having a ball."

### Idiom

Of the record in general: "You could say it's the big band style applied to R&B, and I've tried to fashion arrangements that are true to the idiom but sound good and exciting. Yes, we've done some hit tunes and we think they swing."

Obviously Ellis is a man who likes departures. He has a foot in both the jazz and classical camps, a hand in Indian music and now one in film scoring. If he grows another limb, it seems likely he'll put it down somewhere in modern pop territory and see what he can scoop up. Critics notwithstanding.

The critics, whether



ELLIS: first excursion into film writing

they're in jazz, classical or popular music, all think and say their thing is right, the only good music, I couldn't work

that way. I say: try to get the best out of each idiom. The trouble with most jazz critics is that that

they haven't realized here's something terrific under their very eyebrows. So they've ignored it. I like improvisation, rhythm and I like swing, that's what I enjoy. And they're doing it now, not with 'I Got Rhythm' or 'All The Things You Are' but with other, often fascinating, songs.

# "There isn't an organ-player around who can teach me anything"

RICHARD "GROOVE" HOLMES was trying to unravel two mysteries when the MM called on him in his West End hotel: cricket, and why British policemen don't carry guns.

Perched on the edge of a chair—all 275 lbs of him—Groove sat, like Rodin's Thinker, with chin cupped in hand as he pondered the pirouetting of the cricketers on the TV screen.

"What are those guys trying to do?" he mused. "I'm not hip to this game. Will someone please explain it to me."

"Another thing bothers me. I take a walk out in your street, and I see the policemen aren't packing guns. Why, those guys would be busted out in the States if they were caught without their gun."

"I sleep with a gun under my pillow. Don't get me wrong. Don't want to kill anyone. But it's pretty violent out there. You never know who might try to get through the window."

"I've had a hard struggle to make my way to the top. I've got the white man trying to knock me down above, and the colored guys trying to keep you down."

"So either way you can't win."

"There, as if to help. On train of bitterness in such exasperated Groove bursts into a hearty laugh.

"But I play happy," he

says. "Though I do feel it's a bit mean. I'm not making much money. I should be making after I had a hit record back in '66 with 'Misty'."

"I booked myself over here. I was told there wasn't any work for me in Europe. But I came over, and it's working out. I have a couple of fine musicians with me at Ronnie Scott's. British boys, Louis Stewart on guitar, and John Marshall on drums. They're both very good musicians. They just fitted in right away. There were no hassles. Which is the way it is with boys who know what they're doing."

That Groove knows where he's at was obvious after a few minutes' conversation. He's brimming over with self-confidence.

"There isn't an organ player around who can teach me anything," he says. "I've no respect for most of them. They all try to copy Jimmy Smith. Me—I copy Jimmy."

"I taught myself to play piano. But I'm not really a good piano player. When I started on piano, all I could play was boogie and the blues. I switched to organ after six months."

"How did I get started? Well, I had dozens of jobs before I took up music. Before I was twenty-two I'd had four or five kids. That was wicked. I was driving a



HOLMES: gun under his pillow

## GROOVE HOLMES

BY LAURIE HENSHAW

tracker-trailer at the time, and barely scraping a living. I used to look into the clubs at night, and see these musicians. They seemed to be making a good living. So I thought I'd try music.

"I started playing piano at friends' houses. I'd listen to records, slow down the speed, and play the solo note for note. Then I ran into Don Garfield, who lent a tape with Jimmy Smith on organ and Al Casey, a horn player.

"Jimmy left to go on his own, and I took over on organ. I'm left-handed, and it was easy for me to play the organ bass lines. So many organists neglect this; they just want to put out all the stops. But I have developed my own style."

"The only organists I do admire are Wild Bill Davis and Jackie Davis. Other organists put them down. But they play pretty and use all the beautiful tones of the

organ. So many other guys try to play way out all the time. My next job was with Cat Anderson—the Duke Ellington trumpet man. He was leading a group in New Jersey. Then I moved to California with my own group, and I really made it out there."

"It was different from New York, where there's so much competition from musicians who come out of rat holes and don't even have no name."

"I began to pull in the crowds and was doing great business at the clubs. It was Les McCann, who I met on a job in Pittsburgh who really put me on to California. He used to come in three nights in a row to hear me."

"He said I'd really make it if I went to California. So I took his advice. I got so confident I even stopped practicing."

"I always had good guitar players with me. There was one who'd been with Jimmy Smith named Thornell Swartz. He helped me a lot chordwise. He knew how to play behind an organ. He was such a fine player he could make the worst organist sound good."

"Then I had Gene Edwards, another very good guitarist. But Gene let me. He got hung up on horoscopes or something."

"There are some good organists around. Players I do admire. It's because they have

some originality. Guys like Don Patterson and Larry Young. Larry is so different on organ it's hard for him to get a job. He's a sort of Thelonious Monk of the organ."

"I have respect for them, because they don't copy anyone. Jack McDuff is a guy who plays good organ with a group. As an individualist he's not so good. But his group arrangements are beautiful."

Jimmy Smith was great back in his Blue Note recording days. I don't know what happened. Maybe his record company changed his style. But he's so commercial these days. You can hear the same solos coming up in so many of his recordings."

"I play a Hammond. It took on with jazzmen because it's ideal for heavy bass lines. I'm having a special model being made for me. It will cost around 15-16,000 dollars."

"Why am I called Groove? Well, when I was as slim as two hills I was pretty smooth with the girls. They called me a smooth groove. It was the way I talked to them and handled them. So I kept the name Groove."

"I've put on a lot of weight since then. But I still keep myself in shape. I don't drink too much. But I eat a little of smoke. But I eat a round in my Cadillac when I should walk. But I still play basketball."

### Critics

"Because everybody likes it, the critics think it can't be any good. I disagree. When I came up, you couldn't listen to most pop music, but now that isn't the case. A lot of pop is tremendously exciting."

"Music's getting more interesting rhythmically. Drummers used to play a lot of boring rhythms on cymbal; now it's getting back on drums, and things are rhythmically more subtle. I believe a lot of this quality comes from Latin-America."

Does Don Ellis find the business as stimulating as he did when he started in it?

### Exciting

"Yes, it's just as exciting to me. I don't see anything wrong with a little fun in music—or in life, for that matter. That's me. I've got an interest in the business side of music. I'm interested in publishing now, and I'm getting my father back in the business too."

"Look after that. Myself? I'm only marginally concerned because I wouldn't let it take the place of participation in music-making."



# Messrs Crosby Stills and Nash enlarge the company

CROSBY, STILLS and Nash are no longer just the ex-Byrd, ex-Buffalo Springfield and former Hollie supergroup. They've added new partners to the rock band with a name more like a group of City solicitors.

BY  
ROYSTON  
ELDRIDGE



CROSBY, STILLS AND NASH: a rock band with a name like a group of City solicitors

Newcomers to the "firm" are drummer Dallas Taylor, guitarist Neil Young and former Motown session man Greg Reeves — and they're already at work on the second album. The first featured just the original trio plus Taylor.

"Neil joined roughly a month ago," said Dave Crosby on the trans-Atlantic phone from Los Angeles. "He and Steve have been friends for a long time — from pre-Springfield days — and they kept in touch after the Springfield split.

"He and Steve have always had a good musical relationship and when we decided to make the three-piece vocal group we had into a band he came along. We tried to work it out with Bruce Palmer on bass but he's into Indian or neo-Indian music. Then we got very lucky and Greg Reeves came along, courtesy of Motown.

## Tighten

"Greg's been playing sessions during the last two years. He's only nineteen but he's fantastic. He also plays stand-up bass. He's really made the band tighten up."

American reports have hinted that Young's teaming up with Stills isn't a good thing. It's been suggested that the two former Springfield guitarists have too big a talent to combine together for long. Has Neil's joining created any problems for the growing band?

"You shouldn't believe all you read in the trades and do disrespect to Neil," said Dave. "Only rarely do Neil and Steve play guitar together and when they do it's interlocking parts."

The reason for the Springfield falling apart wasn't because of Neil and Steve. They weren't at all. Primarily it was because the Springfield couldn't grow to a musical level, the clashes came between everybody else in the group and it was never worked with some of them you'd know why."

I asked David if he was worried that they were being talked about as a supergroup. Does the "Supergroup" tag pose any problems?



FOUNDATIONS: going their own way

yourself talk over it. We're doing every kind of arrangement we can think of. Our vocal capacity is really something."

Graham Nash, the ex-Hollie and very much a part of the group's distinctive vocal sound is suffering from a polyposis on the vocal chords. How serious is the infection and will he have to have an operation?

## Affected

"Well we're keeping our fingers crossed. It's the same thing that affected Stevie Wonder and Grace Slick which put the Airplane out of business. We hope Graham's going to be able to sing but we've had to cancel a few dates because the doctors said they wouldn't be able to guarantee those chords. But apart from that Graham's having a wall of a time, he's got his cheeks and his music. . ."

It was a hot sunny Los Angeles day and a dark London night when I talked. "I really envy you, I'd love to be able to go into Chelsea for a meal right now. We nearly came over to England a couple of weeks ago, we really wanted to be there. It's a bit more civilised," said Dave. "We'll see you soon."

**Cheap**

"It doesn't worry me and it doesn't excite me. People are trying to label everything, it's just a cheap attempt to make us into something we're not. We're just a bunch of musicians playing music."

"Our music is going in every direction that I've been able to figure out. One song comes out like Motown, one comes out South African, one comes out folk and one comes out like a Bulgarian harmony. There's no way I can tell in what direction we're going in — we're going in so many directions at once.

"There's now five writers in the group, can you dig it? It works out with still more material and it's varied. This album we're working on is different from the first which was mostly over-dubbing as it was just the four people. These are tracks played live."

"I resented the change at first because I didn't want to lose that three-part vocal harmony but it's grown into a fully integrated rock and roll band. These guys are fantastic — it's so perfect. I heard them do a song of mine the other night and it was just cooking and bouncing along and you could still hear

# A TRYING TIME FOR THE FOUNDATIONS

BY BOB DAWBARN

FOR THE Foundations a long hangs on their next single which is released tomorrow (Friday). Their reputation has been built on a series of songs by Tony Macaulay who has also acted as their recording manager. Now the Foundations are going their own way, doing what they want to do and recording it themselves.

The group's trombonist, Eric Allendale, who wrote and arranged the new single told me: "This isn't the first time we have recorded something I've written. But it's the first time we've taken a chance and used one as the A side.

"We felt that we didn't want to do anything similar to Macaulay songs, although we had stuff like it. "This will be a complete change of sound for the Foundations. We've always had this problem between the type of number we like to do on stage and the things we

have done on records. Most of our stage numbers have had to be Macaulay songs because these are what people know from our records and are therefore what they want to hear from us in person. It's meant we haven't had much chance to do anything else. The new record is much more our thing.

## HAPPIER

"From the group's point of view we are happier about this record than anything else so far. Don't get me wrong — we liked the Macaulay sound but we found it stopped us from playing anything else."

The group apparently found few problems in producing their own record. "We didn't find it very difficult," said Eric. "Once you know what you want it is easy enough to get it. Everybody put up ideas and I had the idea to use some bells on the intro. "We were looking every-

where for the right bells and I finally went to the BBC library and found I had a choice of 2,000 different bells. Still I think it has worked out very well.

"We also used strings because it was the sort of number that needed them — big projection type of number. "We are now in the process of doing an album. All the numbers are written and it's just a question of getting into the studio."

Because of the rush release of the single, the Foundations have put back a visit to Sweden. "We were due to be there for the whole of August,"

explained Eric. "But we have decided to stay in Britain to promote the single and we will now go to Sweden in September. Then, in October, we go back to the States. "We are hoping the record will go big in the States. When we were there before we found that when we were playing to tennysoppers they didn't want anything except Bubblegum music. "If we were playing to a freak-out crowd they didn't want to know about anything else either. The trouble was finding somebody to play to. "If the record takes off then audiences there will realise we are capable of a wider range of sound and maybe we can bridge the gap between the two types of audience."

# Pat crusades for more understanding in music

THE RAIN was bucketing down outside while inside the West End club, where I met him American contemporary songwriter and singer Pat Sky, was suffering from a rotten British cold and not feeling too happy with himself. Grey skies all round.



PAT SKY not very happy

Pat, over here last week for radio and club dates and a debut appearance at the Cambridge Folk Festival, has a new album "Photographs," coming up for release shortly. "It's a very strange album. It's sketches of people, as the name implies, just describing various types of people and incidents," he said. "I asked Pat if he was happy with it and apparently he is not. "It's prettily arranged I didn't do it but it's been done. I'm not happy with it and I wasn't happy with the last one," he replied. His latest album was "Reality is Sad Enough," released by MCM here some time ago. "I just want to go into a studio and play my guitar but it's not economically feasible. It seems the record companies just want to record what they want. The arrangements on the album are as good as you can get, but it's a matter of taste. "It proves once again that record companies don't know

are looking for another Beatles. And it's not just the record companies. The disc jockeys go along with it. It would be just as easy to play a pretty song on radio as a crappy one but some Wall Street jerk thinks that is what it should be, that's what the disc jockey plays."

"There is no faith in public taste. They say 'This is what the public wants.' Why didn't Joni Mitchell's 'Clouds' make it here and in the States for example. "They let you hear what they want you to hear, they're in control."

"If they — the executives and the disc jockeys — were really interested in the field, then there should be some kind of dialogue between them and the artists. "There should be some kind of convention or meeting between artists and record company administration whereby the various aspects of recording, producing, promotion and distribution of records could be analysed and discussed. "The night to start some kind of society where artists and executives can meet so there can be communication so they can understand a market instead of relying on random ideas." — TONY WILSON

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# THE BLUES

PAGE

## BLUESHOUND ON MY TRAIL—PART TWO

A SMALL but enthusiastic audience came to see Charley Musselwhite and George Smith, and their respective bands, on the opening night of their week's stint at the Golden Bear, Huntingdon Beach, Los Angeles.

Both artists scored well, though Charley's outfit suffered from lack of rehearsal. They had been together only ten days, and on the road for most of that time.

The line-up is Louis Myers (lead gtr), Fred Roulet (steel gtr), Skip Rose (pno), Jack Myers (bass), Fred Below (dr), and Charley on harmonica and doing most of the vocals.

Naturally enough, much of their material was of a traditional nature: "Little By Little," "Sweet Little Angel" (Louis Myers singing) and a number of instrumentals in Little Walter vein.

Louis Myers, playing both rhythm and lead parts, brought back flashing memories of those Checker sides he made with the late Walter Jacobs. He played many familiar licks with authority and, considering that he's basically a rhythm player, his solo work reached a high standard.

On the Chicago scene I'd say that Eddie Taylor must be his greatest rival. And Roulet can have but a handful of competitors.

He may find himself at odds with this outfit in the future. But for now, his imaginative

# Blues at the Golden Bear

BY MIKE VERNON OF BLUE HORIZON RECORDS

phrasing on slide steel (it sits on his lap) lends much bite to the group.

He is, for want of a fuller description, a percussive player (Roulet's work can best be heard on "Puppy Howl Blues" by Big Moose John Walker on the Chicago-based Blues label).

Jack Myers, late Buddy Guy band, and Freddie Below handle things well—Freddie being still one of the all-time "greats." As for Musselwhite, his styling has been helped by the recent transition from a white back-up band to a Negro one.

He is still strongly rooted in the Chicago traditions, but with further working experience a distinctive style should evolve. He was always a good harpman—and he's better now.

There are plans for Musselwhite to cut a new album soon, and he says he wants to bring his band, headed by Rose, the only other

white member, is undoubtedly one of the finest on the road today.

Imagine my surprise when, returning to my seat to catch George Smith's set, my eyes rested on a bunch of youthful white musicians (all locals, it transpired) who were laying it down unlike any British band I've ever heard.

The exceptional drummer is named Dick Innes, and the rest of Smith's personnel is Jerry Smith (bass), Buddy Reed and Greg Schaeffer (gtrs) and Rod Piazza (vocals and harmonica).

Piazza worked a little too zealously for my liking but certainly showed a masterful technique on harp, his chromatic work was a highlight of the evening. But so was George Smith's own performance on a whole range of harps—all keys and sizes.

He spent some five minutes rapping the audience about nothing in particular and then jumped into an instrumental

reminiscent of his "Blues In The Dark."

Both guitarists took solos; both know just where they're at. This proved to be the format for the remainder of Smith's all-too-short act. His rendition of "Summertime" as an instrumental was a crowd-winner. It is scheduled for release soon as a Blues-Way single.

George Smith, born in Cary, Illinois fifty-odd years ago, assumes the status of benefactor and guardian to his whole band.

Wearing a plaid shirt and brimmed hat, "Little George" (he's over six feet tall) shuffles across stage and into the audience; he polks his band up to level with a hand-gesture and then down to almost a whisper, and they obey instinctively.

All praise to his musicians, and especially to Schaeffer who at fourteen years of age, must be one of the brightest blues hopes for a long while. I'll close this week by saying thank you to Charley and George for keeping the music and so many memories alive.



FREDDIE BELOW: an all-time great

## "Don't take blues too seriously"

"PEOPLE take the blues too seriously and because of this, the scene as it is now, will die," says Chris Davies, 24-year-old Australian blues singer.

"It's got to develop from where people come along and say 'I've got to sing like Robert Johnson' and start sounding like old 78's. That's got to stop. People must express themselves as they really are."

Aelaide-born Davies arrived in England in April after spending two and a half years in Australia singing blues there in clubs and concerts.

"I played a little bit of folk at first but it was a means to understand blues guitar techniques. The picking styles are much the same



CHRIS DAVIES: Australian bluesman

basis for them all." Chris came to Britain first in 1962, to attend art school but after six months, threw it all up to hitch around Europe, all up to hitch around Europe, all up to hitch around Europe, all up to hitch around Europe.

He lived in Sweden for a year and while there, in 1963, and through meeting Lightning Sam Hopkins became interested in the blues. He returned to his native Australia in 1965, went back to art school and obtained a fine arts diploma but preferred to carry on playing instead of painting and while in Australia met Sonny Terry and Brownie McGhee who gave him further inspiration.

### Popular

Chris became popular playing around Melbourne, Sydney and Adelaide and just before he left for England, played a farewell concert before an audience of over 1,000.

Chris names Sam Hopkins and John Lee Hooker as his main influences but says, "although I do a lot of country songs I play no specific styles just whatever suits me."

"I don't believe in copying the Negro bluesmen right down to the last note because that just proves you copy someone. In fact I think the electric scene has got nearest

to the blues, the folkies, don't come anywhere near it."

Of his playing and singing, Chris comments "I use electric techniques and things like boogie rhythms that the folkies laugh at. I sing Janis Joplin songs, Leadbelly songs, that I dig. You can take any blues and apply it to any environmental thing that has happened to you."

"I'm one of the happiest people I know. Women don't hang me up although money does. I've got a reputation as being the smiling bluesman. People say to me 'Why don't you stop smiling so we can really see what you look like!'"

One of Chris' biggest complaints about the blues scene is the way, singers and audience alike, take the thing so seriously.

"There are so many depressives. It looks like a grave yard. They seem to be trying to enjoy themselves being cranky about blues. I like people to jump about and react but they just seem to sit there being quiet and they miss out."

Chris is a firm believer in both artist and audience being happy and enjoying themselves. He has met and played with some of the Negro blues singers and says "It's a fun

scene, everybody just enjoys themselves."

"Part of it is the attitude of the white singers themselves. They are so conscious of doing a good performance, they're not relaxed. If you have a good time, the audience will have a good time too."

"When you start getting conscious this is going to stop the audience as well. People worry too much about making mistakes on the guitar or their singing."

### Naturally

Another criticism Chris has is that performers are too imitative of Negro singers. "admittedly I've some Negro infections in my voice but that's because I've been around the blues thing so long I've naturally got them. You pick up things like that."

Chris would like to see more recognition of what both the electric and folk blues areas are doing from each other.

"If people could just accept both sides of the scene, they would get a lot more enjoyment out of it. There's no 'right' if you doing it. You just do it!" — TONY WILSON

## The true saga of Jagger Down Under

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BLODWYN PIG: refuse to be categorised

## Blodwyn Pig continue with the heavy sound

IN LESS than a year, Blodwyn Pig have emerged as one of the most musically exciting groups on the progressive rock scene. They have developed into a tight, musically imaginative unit that refuses to be placed into any particular category.

"They have just had their first album 'A Head Rings Out,' released by Island Records, and a single will follow soon.

The group was formed at the beginning of the year by Mick Abrahams, former Jethro Tull guitarist, and Lancaster, one of the best saxophonists in this area, with Andy Pyle (bass) and Ron Berg on drums putting down the foundations very solidly. An all-round good group in fact, as their album reflects.

### PLEASED

"We're pleased with it," says Jack Lancaster. "Although I think we could have done a bit better. It was done in April and we're not as satisfied with it now as we were then. The production is excellent," he adds.

After a half a year together how were Blodwyn Pig making out as a group? "Well, the writing is better," answers Jack, and everybody is much more together, playing together and there is more empathy between members. The group's got heavier, a more heavy sound. We've got more gear but it's not a heavily

BY TONY WILSON

amplified sound. The feeling is heavier since the album was made. Jack doesn't force any significant changes in the group's musical policy in the near future. "Our musical policy won't change, and we'll still go on playing extended sales which we like playing."

"If the album's a success, we won't go commercial, we'll just play what we want to play."

What Blodwyn Pig want to play certainly seems what audiences want to hear and Jack is very happy about the reactions the group has been getting on gigs. "Audiences have been fantastic," he says. "They were good from the start. Since before the album they've been getting better. We've played in places like Weston-Super-Mare and Folkstone, which are holiday resorts, where you don't expect a reaction, but we've been getting them."

"I think audiences are changing too. They used to be 'hairies' but now they are mixed." With one album out, the group are working towards another, they have laid down a couple of tracks for their second. "But we're not rushing it," adds Jack. "We've got a single coming out soon. This again it won't be commercial, no more commercial than the rest of the things we've done."

Blodwyn Pig's first single is Mick Abrahams' composition "Walk On The Water," which Jack describes as topical. It

could be taken for a religious thing. The words and the tune are good. In fact, out of all the recordings we've done, it's the one we're most pleased with. It's not short. It's about four minutes long but we couldn't cut it. If we had done, we'd have lost everything." Mick has double-tracked on guitar. It's rather strange to put two guitars on it. One of the parts is a soft, lyrical passage, and he got a twelve-string effect by playing a bit behind the first track when he was double-tracking. It makes a good effect.

### SINGLE

On the single Jack is heard playing tenor and soprano sax. "There's tenor in certain parts, soprano in others. I haven't double-tracked them. It can be done on stage just as well and we have the heavier sound on stage." Blodwyn fans may well be in for a surprise on the next album when they hear the group break into a blue beat number but Jack hastens to point out that it's not to be taken seriously. When drummer Berg was off sick recently, the other three members of the group went into the studio as a session was booked, and the result was a blue-beat number which will be used as a link track unless the group decide to issue it as a single under a pseudonym and crash the ska and bluebeat market.

## ONE of the most powerful partnerships in pop music, Julie Driscoll and Brian Auger, has finally and officially split up.

"Julie and I have completely separated," Brian told me this week on the eve of his departure for two weeks' work in Spain with the Trinity. "She really doesn't know what she wants to do at this particular stage, but she wants to relieve the pressure for a while.

### Great Friends

"It's been very hard for her to take over the past 18 months. Her decision to split has really only precipitated what was going to happen anyway.

"Personally, we are great friends and always will be. Julie is remaining with Georgio Gomelsky and I am in the process of setting up my own management company and will be producing my own records from now on.

"Gary Boyle, our original guitarist, is back with the Trinity and is a very useful addition to myself, David Ambrose and Clive Thacker. Gary has spent almost two years at music college in Leeds and arrived back in London at just the right time as far as we were concerned."

### Vocal Chores

Will Brian be taking over the vocal chores with the group?

"Dave, Gary and I all sing," he says. "I don't see myself as a particularly strong solo singer — for a while anyway. But I will be taking tuition and working very much towards developing a singing style. It's one of the things I have wanted to do for some time but just didn't have the time.

"And we want to do a lot more work in England, so we are looking for a single. In England you still need a single — if you get the right one and it catches on then it opens a lot of doors to you. But England is still a most difficult place to work because there is so little TV available, compared with other countries, as far as a group like us is concerned.

"I think we made a mistake last year in trying to do too much. We covered just about every



# The Peddlers BUBBLEGUM



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## IN AN EXCLUSIVE INTERVIEW TALKS TO BOB DAWBARN

country except Japan, but we neglected England. Yet this is the place we want to create an impression, we are still determined to get off the ground here."

I asked Brian if he felt he would miss Julie's undoubted drawing power.

"Abroad it doesn't make much difference because I have had my own hit records in various places including France, Italy and Switzerland," he said. "And it won't matter in America. But it probably will in England because of the way the publicity has been done in the past.

### Remedy

"I must say, however, that we broke the house record at the Marquee last week — though that may be partly due to the number of foreign students in London at this time.

"No, I'm not particularly happy with our drawing power in Britain. This one has to remedy by working here and taking care about the way we present publicity and records."

Brian believes that the

organ will become more and more important in pop music.

"I think the organ has as much, and in the end, more potential than the guitar," he told me. "In a year's time I think it will outstrip the guitar because of the greater musical knowledge of most of the organ players.

"I was gratified and amazed at last year's MMF Pop Poll when I came fourth in the instrumentalists. This was the first time an organ player figured that high.

"What I am interested in is making a step between the rock scene and the jazz scene — making available musical knowledge for the people on the rock scene. They have the right approach now and can see how it can be done, it's just a question of using the mechanics of music to set it off to the best advantage. Historically speaking, this is a very groovy time. We have a great opportunity to lay the

foundations for what pop music can become over the next ten years.

"The trouble is that England is dropping so far behind because people involved in the media haven't understood the basis of today's pop music. The BBC are the real culprits. They are not putting out a balanced, overall picture of the pop scene, just playing Bubblegum music all day.

### Streams

"There are three streams of pop today — Bubblegum, R&B and Underground, by which I mean a progressive rock-and-roll.

"These are steps from one to the other. I'm not suggesting that the BBC should take Bubblegum away — if kids don't start on it they don't get the chance to progress to the next stage.

"But it is important to have all these three streams well represented.

# JOE DOLAN

on the latest sounds in **BLIND DATE**

# The split that had to come— Jools leaves the Trinity

Commenting on some recent singles and album releases in the Blind Date hot seat is genial Irish singer Joe Dolan currently high in the MM chart with "Make Me An Island."

**CLOUDS:** "Scrapbook" (Island).

This would be all right turned down low when you're with a bird. I'm not mad about this. I can't hear what they're singing about. I don't know who it is. It does nothing for me. It's good production but I don't think it's strong enough to be a hit. Easy listening. It's more of an LP track.

**HANK SNOW:** "The Name Of The Game Was Love" (RCA Victor).

I like the introduction. It hasn't got a good country sound. I like to hear a guitar coming out in a country sound. No, I don't like that. It would be O.K. when you're three-quarters drunk and dancing with a bird. Leapy Lee could have a hit with this. Definitely not one for John Lennon, though!

**BRASS**

**LITTLE MILTON:** "Let's Get Together" (Chess).

I like the brass. Yea, that's a good opening. Wilson Pickett? Sounds like Wilson Pickett. The drums are too subdued. I'd like to see that a big hit. I like this type of stuff. He's got a good voice, a sort of weaker version of Tom Jones, without Tom Jones' quality. That'll go great in discotheques.

**HARD MEAT:** "Rain" (Island).

Could be a very big hit. I like that. Again I don't recognise who it is. The sound is different, soft but punchy. I like the rhythm of it. Yea, I like that very much. There's some very country guitar in there, too, like Duane Eddy. I like that throb away into nothing. Good one.

**THE PEDDLERS:** "Birth" (CBS).

This is good to listen to sitting down quietly. Ah, here we go. I like that bit of piano, but there's too much of that no-tempo thing in it. It's not O. C. Smith? Might be a minor hit. I'd like to have it at home to sit and listen to. I think you'd want to hear it a few times to really hear what it's like.

**BROKEN**

**PEGGY SCOTT AND JO JO BENSON:** "We Got Our Bag" (Polydor).

Funny. I should like this but I don't. Nothing. Good for strip, clubs and discotheques. Can't see it being a hit. There's something wrong with the whole record, something wrong with the rhythm. If it's a hit, I'll eat that bit of paper!

**NILSON:** "Maybe" (RCA Victor).

Is it a woman or a man singing? Well, he certainly sings differently anyway. Nothing for me. I wouldn't buy it. He didn't hit me.

**THE SEEKERS:** "Colours" (Columbia).

Not for me. Put on Hard Meat again. Seeker? They should never have broken up. Could be a big hit in Australia. The production's good. The way people buy records



because they had a lot of high pressure promotion behind them.

**THE COWSILLS:** "Sunshine Of Your Love" and "Paperback Writer" (from the MGM album "The Cowsills In Concert" MGMCS811).

Live LP? No idea who it is. I don't particularly like that track. The Cowsills? They get a lot of publicity in the American magazines. Every time you open one, there's a picture of John Cowsill or Mick Cowsill or Paddy Cowsill! They got a good reception by the sound of it. I don't like that version of "Sunshine Of Your Love." "Paperback Writer" is identical to the way the Beatles do it. I like the way the Beatles do it. That's a very good live LP, most live albums are diabolical.

**LOVELY**

**KENNY BURRELL:** "Night Song" (from the Verve album "Night Song" SVLP9246).

Instrumental album? I could sit and listen to that, especially on a winter's night with a nice fire going. Very nice guitar, lovely sound. I like this. Most guitar albums tend to have just a rhythm section but this has an orchestra. I'll buy this before I go home. The only way you can describe this is easy listening, mood music. Yeah, it's beautiful. A good LP if all the other tracks are as good as that.

now, who can say what is going to be a hit and what isn't. Not for me.

**THE MONKEES:** "Daddy's Song" (RCA Victor).

I like it. That sound might just be right for now. It's a long time since we had

a song like that. Sounds a bit like Herman and the Monkees? I can't stand them! But I like the backing and the words are catchy. That must be Davy Jones.

The Monkees got away with a lot of muck in the past but I think that was

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## BRIAN AUGER ABOUT THE GROUP'S FUTURE

At the moment there is so much of just the one thing that we are falling behind even Europe. Surely the BBC could draw a lesson from the fact that John Peel collected just about every decent award last year. These days many groups who haven't had anything approaching a hit single are among the big money earners. It's a healthy sign," says Brian. "For some time in the States records have not been enough. It's happening here now, you have to be able to get on stage and give a good performance if you are going to keep the fans. The way we do things now is to record an album and see if there is a track we can use as a single."

work throughout September, doing colleges and concerts. "One thing I'm hoping to take up in America. Last time I was there I was asked to do an album with Roland Kirk and a rock rhythm section, possibly the Trinity. If we are both in New York this time we can probably get it together. I'd really like to do it because Kirk is one of the most incredible figures on the jazz scene." Brian is also busy on the business end of his activities.

**Contract**

"I'm setting up an independent publishing company, probably in partnership with another, established publisher," he explained. "In recording, my contract with Marmalade is up, and as I will be producing my own records I shall obviously look out for a deal that will be in our best interests — and I don't mean particularly from a money point of view." There are a lot of Auger irons in the fire. Maybe at last Britain will give him the recognition he has long had on the Continent and in America.

**Friends**

Brian has recently been working as a sessionman with Jazzman Don. Ellis Don's music for the film Moon Zero Two. As we have been great

friends for some time he invited me to do the sessions with him," explained Brian. "It was extremely interesting. I spent two whole days playing things in strange time signatures, it was a real mind-splitter. "I'm writing a suite, "The Equator Suite," which Don is orchestrating and we will be recording it with us and his band. "In the immediate future, now that Gary has joined, I have a new band and a new repertoire to work in. This Spanish trip is a help. We will be in one place for two weeks and can rehearse every day, kick over new ideas and tighten things up. Once we really have all tightened up I believe it will be an incredible band. "Before we go to Spain we have to finish a new album so that it can be released in America before we start touring there in October. After Spain we do some concerts in Belgium, Holland and France and then come back to England to

TONY WILSON TALKS TO DAVE SWARBRICK ABOUT HIS FUTURE WITH FAIRPORT CONVENTION

# DAVE TURNS ON TO ELECTRIC FIDDLE

WHEN THE Fairport Convention hit the road again in the early autumn, they will have two new members, drummer Dave Mattacks, who has just joined, and fiddle and mandolin player Dave Swarbrick.

Swarbrick has been a well-known face and sound on the British folk scene for some years now. He was a member of the Ian Campbell group and then later teamed up with singer Martin Carthy whom he is currently working with. His instrumental services have always been in demand for recording sessions with folk artists and it was when he played on some of the tracks of the Fairport's latest album "Unhalfbricking," that the mutual decision was taken that Dave should join the group.

## Hearing

"I think it was just hearing them that made me want to join the Fairport," Dave told me last week when he visited the Melody Maker offices.

"I was doing this session with them and although I'd heard of them, I hadn't any idea what they were like. But they were a gas. They had this gorgeous sound."

The Fairport are moving into a new phase of their development as a group and this is going to involve music that will owe a lot to English traditional sounds and songs. A good example is the "Sailor's Life" track on the "Unhalfbricking" album, which features Dave on fiddle.

"A lot of music we'll be doing will be very loosely folk," said Dave. "It will be based on traditional music, not just an electric copy. It's just the Fairport sound really. I think everyone is going to be surprised. Some of it will be fairly free, like 'Sailor's Life,' and some of it will be disciplined."

## Process

Dave will probably be using a solid electric fiddle, at present in the process of being built. "I've got a number of acoustic violins that have been

tried out that I want to sell now."

How did Dave feel about going electric? "Well, going electric seems to be a natural progression for me," he replied. "If I go electric, who do I go with? The Fairport. They're doing what I believe in."

With Dave splitting from Martin Carthy, there might be some outcry of "selling out" from certain quarters of the folk scene although Dave said that reactions to his joining the Fairport have been friendly. "Reactions from the folk scene? I've had all this before," commented Dave. "When I joined Martin I was frowned upon as this 'pop' fiddler. I don't think I've sold out."

Dave hopes to be increasing his writing activities with the Fairport and said, "I have done some but they don't know it yet. I've had a couple of things going round in my head. It may be possible that a lot of the writing will be a corporate venture as well as the writing that Sandy Denny and Richard Thompson do."

## Weird

"And we might take a traditional song and put it in the middle and say 'What can we do with it,' and what we'd probably do is re-write it. I think it would be very interesting for the Fairport to play in a folk concert or club."

"It's a weird lot of stuff. We've been messing about with sounds and it comes out more trad than some of the stuff I've heard in folk clubs. We've been playing jigs and reels as well."

Would playing with the Fairport effect Dave's style, particularly using a solid electric fiddle? "I

don't know," Dave answered. "I don't know what an electric violin technique is going to be. The problem with playing with a pick-up is that you have to slow down. Being a folk-style player my runs have been folk but what you can do on electric violin will be dictated by the instrument largely. Just what I can do is very much in the air."

Dave's parting from Martin Carthy was something of

a surprise although there had been whispers of it. The break was a friendly one. "Martin knew even before I did," said Dave. "I said on the occasion, 'There's something I want to discuss with you' and Martin said 'Do you want to split?'"

"He was at the Fairport session and he was knocked out by it. I seem to remember him saying 'Are you going to join?' But we'll still do odd things together."

At the moment, the Fairport and Dave are concentrating on another album which Dave thinks "will be quite heavy on traditional material."

After that it will be live dates for the Fairport Convention. "I don't think there will be any gigs before the record's done in September," Dave said. "I don't suppose it is likely to be before October. I'm going to be terrified on the first one though. I'm thinking about it, even now."



SWARBRICK: 'they were a gas, they had a gorgeous sound'

# Georgie's helping to bridge that gap in Britain

IS THERE a jazz and pop entente? Have the two music forms fused together to become the sound of 1969? These are the questions that are currently being asked following the emergence of bands like Blood, Sweat and Tears, Electric Flag and the work of people like Don Ellis.

Whatever the answers are, pop is certainly improving and one of the people responsible for this in Britain is Georgie Fame who's successfully managed to bridge the jazz-pop chasm. And as Georgie says why shouldn't they?

"People used to laugh at Eric Dolphy and Roland Kirk saying it was all gimmicky but it's not. It's taking in all the valid influences whatever you call the music."

"Why shouldn't they come together? The thing is now there's a lot of young musicians who aren't as narrowminded as the musicians before them were and there are a lot of older musicians who are beginning to see the light. Five years ago the straight jazz man would never have strayed off the straight and narrow be-hop path but not now."

"People are always asking me if I see myself as a jazz singer or a pop singer. I suppose I'm a jazz singer when I sing with Basie, but when I sing 'John Wesley Harding' I am a folk singer."

## CHANCE

"You need broad minds to be able to appreciate music and to play music ultimately I've been fortunate in that I've been able to go into the jazz market with people like Basie but it's not something I'd want to do all the time."

"The television show which I'll be doing with Alan Price (The Price Of Fame) gives us a chance to show we're not stuck on one particular thing. It gives us a chance to show all the angles of music in which we're interested."

## NEXT WEEK

# BEE GEES



GEORGIE: 'you need broad minds'

"We did a Nilsson thing, I sing 'Without Her' and I do a jazzy thing, a rock and roll thing and a bluesy thing. Each musical item is totally different and that is what will be the success of the thing. I am interested in lots of different kinds of music and I don't see why I shouldn't perform them. Things have got to come together."

## SUCCESS

Things are coming together for the Lancashire born singer in other directions too. After nearly a year away from the heady heights of chart success with "Bonnie And Clyde" he is heading back in that direction with "Peaceful."

All the songs have been written for a musical which could have Georgie starring in the lead role at the end of the year.

"It's all about an atheist in purgatory. It's got all the moods of man in it — love, pity, faith, hope, charity everything."

And there's a version of Joe Orton's play Entertaining Mr. Sloane due for release in which Georgie and friend Jeff Ryan have been writing the melody and lyrics.

"Things have been pretty quiet for a while only because I've been stuck up in cabaret but I'm getting it together now, as they say," concluded Mr. Fame.

# 'I've done more things in two years than most people will do in a lifetime'

## BY KEITH McINTYRE

The boys are at present busy putting together a new act for cabaret "We want to broaden our horizons," says Steve.

"That doesn't mean that we abandon dance halls and clubs, and wear suits all the time. I figure that it's important to play for your audience. It doesn't mean that you have to compromise on your music, but the audience in cabaret clubs don't want to see me leaping around, so I will have to keep my ravings under control. It will mean that we have to concentrate much more on the music, but that can't do us any harm."

Mr. Ellis used to be one of London's leading looners, but this is a phase of his life which seems to have got out of his system.

"I was sitting in a club one night, and thought to myself 'What's the point of all this?' Steve explains. "All I was getting out of it was a hangover, and missing the best part of the day into the bargain. I don't get up at the crack of dawn now, but at

least I get around and see what's going on in the world."

The thing that annoys him most is other people's attitudes towards him.

"There are certain people in the business who think that every pop star is a moron. I've done more things in two years than most of them will do in a lifetime, and they still try to treat me like I'm a kid of twelve."

"They say to me 'You should do this' or 'don't do that,' and it gets my back up. I can do anything. I damn well want to do as I see fit, and I wouldn't do anything to upset them, but I don't owe my life to anyone."

And knockers? "There are a lot of people who say openly that I don't like the group and I respect them for saying it. I know that there are a number of journalists who we will never get to, because our music is just not in their bag."

## STEVE ELLIS

There are certain people in the business who think that every pop star is a moron."

But they've got to be prepared to own up to be prepared to believe in what we are doing, whether they like it or not.

"What upsets me is bad reviews. I know that reviewers have a lot to do, and I always read them in case they have anything constructive to say. But when you've put a lot of work into something, and then you see it all dismissed in about three sentences, you tend to get heated about it."

"I've got a much thicker skin than when I first started. I know that there are a number of journalists who we will never get to, because our music is just not in their bag."



you've done three months' work, and they say 'the Love Affair weren't very good.' I wonder what it was all for."

"In two years in this business you get to know who your friends are. We have some of the most loyal fans in the country, and their opinion is the one that really counts. I would get more upset if 50 fans wrote in to say 'you did a lousy show' than anything else I can think of."

"When people have supported you through all the early problems, it's important to remember that when things are going good they are the ones which made it all possible."

# God of rock from Humble Pie

**HUMBLE PIE:** "Natural Born Bugie" (Immediate). Reactions to this will depend on how much you have been led to expect by the advance "supergroup" publicity.

In fact it's a slice of yer real, old-fashioned rock-and-roll complete with Boogie Woogie piano (or Bugie Wugie, I suppose, if the label spelling is right).

Marriott, Frampton and Co sound as though they are enjoying every moment of it and my guess is it will be a massive hit. Me? I like it. But then I'm just an old-fashioned rocker at heart.

**FOUNDATIONS:** "Born To Live, Born To Die" (Pye). The Foundations promised a complete change for the first single they have written and produced themselves. They weren't kidding.

This Eric Allendale song gets completely away from their previous soul formula. The group is augmented with strings, bells, the lot. The results is a very commercial song and sound and an answer to all those who thought the group was in a rut.

**BEE GEES:** "Don't Forget To Remember" (Polydor). The departure of Robin Gibb to make his own hit records doesn't seem to have checked up the remaining Bee Gees.

The new offering by Messrs B. Gibb and C. Gibb and C. Peterson sounds just as doom-laden as ever. This time Barry and Maurice have written a mournful little ditty requesting a young lady to remember one or other of them.

And just to prove that all their songs don't sound alike, they've given it a country-and-western tune. I find it all quite improbably dreary — even the strings, bells and rhythm section which sounds as though it is wading through wet glue, all under the direction of Bill Shepherd.

Being the Bee Gees it will probably be a massive hit. Recorded by anyone else, it wouldn't stand a snowball's chance in hell.

## Better

**ARETHA FRANKLIN:** "Share Your Love With Me" (Atlantic). Aretha could sing the London Street Guide and I'd probably like it. This song is better than the London Street Guide, though not all that much better. There's no obvious hook so it probably won't make the chart, but just listen to this girl's artistry. Not one of her more memorable recordings — and no record has yet caught the excitement of her in-person shows — but those vocal chords are as elastic as ever and listen to the way she builds to the climax.

**DIONNE WARWICK:** "From-Isles Promises" (Pye). Have you heard her latest Pye album? Well save the money you might have spent on this and put it towards the I.P.

It still shows that even if you're named after Bacharach and David you can still write a rotten song. It sounds like a tune from one of those American musicals with everybody covorting wildly round one of those ageing, former film star-turned-musical-comedy-actress. It may well be for all I know. Eeva Miss Warwick's talent can't triumph over this sort of banality.

## Starts

**PERCY SLEDGE:** "Kind Woman" (Atlantic). The intro starts it off like one of those Mahalia Jackson Gospel things of a few years back.

The whole thing fails to hang together, it's just a collection of phrases and clichés flung together. He sings well enough and the arranger has done his best. The result will no doubt go down well at the Stoke Poges C&A And Blues Club but it's not likely to wear out the needle in my house. Very average.

**THE OPEN MIND:** "Magie Potion" (Phillips). Chris Welch must have taken all the good singles on holiday with him. This is a competent group music but it has a faintly dated air about it — sort of 1968 psychedelic with a touch of 1967 Rolling Stones thrown in. It has a certain hypnotic effect.

**CHICAGO:** "Questions 67 And

68" (CBS). This is a track from an album called "Chicago Transit Authority" which is due out later this month. The album is superb, but this is one of the less impressive tracks. The line-up includes a brilliant trumpet player and a magnificent trombonist along with a guy on assorted woodwinds and the expected organ, guitar, bass and drums.

Together they make tremendously exciting 1969 music that belongs somewhere between pop and jazz. This particular track probably has too many things going on in the arrangement to appeal to single buyers but I hope it's a massive hit.

**JOHNNY TUDOR:** "Steal A Million Kisses" (Spark). I heard Johnny do this at the recent Knokke Festival and was impressed by his bubbling stage personality. He is a first rate cabaret performer who should never lack work. But I have doubts as to whether he is likely to make hit records. There's a touch of the Frankie Vaughans about his voice as well as his looks and this is the sort of song I could imagine Frank doing — not that that's a thing I imagine often. If it gets the plugs it just could have chart potential.

**DILYS WATLING:** "Have Another Dream On Me" (Pye). I saw her do this on Dee Time — my clock was slow and I thought I was going to see Tom And Jerry. It's a song that sticks in the memory and she bounces along nicely though

# SINGLES



reviewed this week by Bob Dawbarn

those backing voices sound a bit corny at times. The lyrics are hardly mind-splitting but it's jolly sing-along that could easily catch the public ear. Radio One deejays will like it.

**ROBIN SCOTT:** "The Sailor" (Head). It can't be him can it? Maybe things are hard at BBC2. No, it can't be, I'm sure he would do a better Bob Dylan imitation than this. Heavy piano, the drummer apparently hitting a tin roof with a rusty truss and lyrics that the hand-out describes as "poetry." It also says that "he's representative of the New British Music." Just when I thought the scene was getting good!

## Spate

**HAROLD SMITH'S MAJESTIC CHOIR:** "We Can All Walk A Little Bit Prouder" (Chess). I thought we'd be in for a spate of Gospel choirs doing a pop thing after the success of "Oh Happy Day." This choir has less soul — if they will forgive the expression — than Mr Hawkins, but the male lead singer has a pleasantly hoarse voice. I don't know how God feels, but I quite like it, actually.

**CALLAN AND JON:** "House Of Delight" (CBS). A blend of traditional folk music and contemporary music, says the CBS hand-out. It certainly is a slightly

odd mixture, but it comes off.

Somebody plays some nice, wailing guitar, and Jon gets into the act on harmonica. The backings are by Martin Carbury and the Pentangle's Terry Cox and bassist Brian Brocklehurst. I hope it gets the plugs; it makes a nice change.

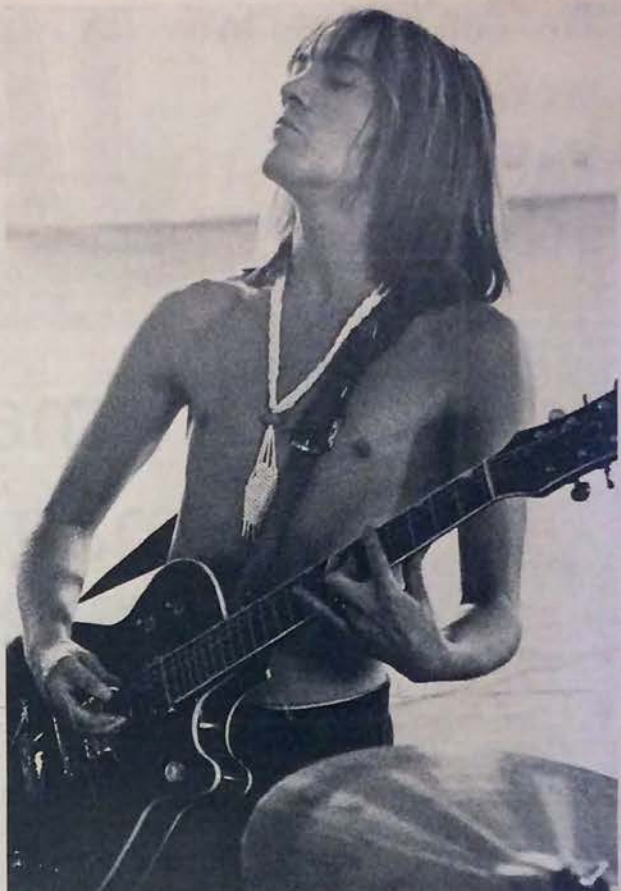
**CLOUDS:** "Scrapbook" (Island). The title track from Clouds' album, one of the six highly recommended pop albums of the month in last week's MM.

The trio — Billy Ritchie (organ), Ian Ellis (bass) and Harry Hughes (dr) — have originality and talent and are backed here by nice strings and woodwind arrangements.

The result is both good and highly commercial if it doesn't make the chart there ain't no justice.

**JIMMY POWELL:** "I Can Go Down" (Youngblood). Jimmy Powell has been around a long time and is still one of our better rock-soul singers. This is hardly a world-shattering song but Jimmy works up a good head of steam and it should get them gently gyrating in the discotheques.

**WHICHWHAT:** "In The Year 2525" (Beacon). I can never understand why people cover songs that are already massive American hits. This Nottingham group do a pretty fair job on the Zager and Evans American Number One but are hardly likely to compete for British chart honours.



MARRIOTT: enjoying every minute

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## NEW POP ALBUMS

# Strong stuff from Crosby Stills and Nash

**CROSBY, STILLS & NASH** (Atlantic). The strength of this trio lies in the fact that Messrs Stephen Stills, David Crosby and Graham Nash are all excellent song-writers, particularly strong on melody.

Add to that the fact that all three have good voices and that they also compliment each other just right in the ensemble passages and you have a pretty strong set-up. This is a delightful album of current hits — "Marrakesh Express" All apart from the haunting "Wooden Ships and Burning Skies" Long Time and "Biting" are lyrical love songs. Instrumentally the line-up has Stills on lead guitar, organ and bass, Crosby on rhythm guitar, and David Taylor added on drums. Nash's falsetto harmonies sound much less strained than on some of his work with the Hollies.

**ROTARY CONNECTION:** "Songs" (Chess). An odd, but highly effective mixture here. Connection, from Chicago, are each given a Ripperton, one girl, men — Sidney Barnes, John Stocklin, Kenny Venegas, Bobby Sirms, Jimmy Stiles and Mitch. A lot of the material has soulful overtones and the material ranges from the progressive "Respect" to an R&B tune dard like "I've Got My Mojo

Working." There's a lot of blues in there and some pretty wild writing for strings and brass.

**OTIS REDDING:** "In Europe" (A&O). A second chance for Redding fans to catch up on one of his most exciting albums. It's a reissue, recorded during live appearances throughout Europe, that confirms the late Otis as the king of all the soul singers. Backed by his fine, jumping band he gives all he's got to a typical programme that included "Satisfaction," "Respect," "Day Tripper" and "Shake."

**BUFFALO SPRINGFIELD:** "Last Time Around" (A&O). Richie Furay, Steve Stills, Neil Young and Jimmy Messina not only had a great vocal sound, they wrote a lot of first rate songs. All the tracks here are originals, and beautifully done with excellent arrangements. A superior album of smooth, sophisticated group music. Titles include "On The Way Home," "Four Days Gone," "Uno Mundo," and "Questions."

**SUSAN MAUGHAN:** "Hey Look Me Over" (Fontana Special). Miss Maughan may

not have too much to do with the 1969 pop scene, but she has developed an excellent cabaret singer and she displays a lot of professional know-how on this set.

**TONY OSBORNE ORCHESTRA:** "Passing Strangers" (Fontana Special). There are so many of these strings and brass albums of hit songs it's amazing that they sell in the enormous quantities that they do. This one is as smoothly orchestrated and performed as you might expect from Tony Osborne who plays piano. Titles include "Passing Strangers," "I Don't Know Why," "Shadow Of Your Smile" and "Puppet On A String."

**THE FRIENDS OF DISINTEGRATION:** "Grazin'" (RCA). Slightly in a Fifth Dimension vein, this vocal quartet of Floyd Butler, Harry Elston, Jessica Cleaves and Barbara Love, lack the magic of that group and are also added with some pretty hackneyed-sounding material. Not that this is a bad album, there's a lot of nice things on it. And the backing reads like a jazzman's Who's Who with names like Al Casey (gtr), John Audino and Buddy

Childers (pts), Plas Johnson (flute, clt) and Jim Horn (flute, trr) among others.

**MARTY WILDE:** "Wild About Marty" (Fontana Special). This will take a few 30-year-olds back to their gay, abandoned youth in the days of fur collars and "Oh Boy!" Marty ranges over his old hits like "Teenager In Love" and "Bad Boy" from ten years back up to the new "Little Girl" via a big production on "Jezebel." He's certainly a vastly improved singer today, but his early fans may miss some of the roughness of the originals.

**THE WINTER CONSORT** (A&M). Alto saxist Paul Winter, who leads the group here, is best known as a jazzman. But this type of baroque ensemble is more likely to appeal to today's "progressives" who are just catching up with the music of Queen Elizabeth I. With a line-up that includes lute, cello, assorted guitars, flute and something called a darbuka, it's a pleasing sound but hardly improves on the straight versions of pieces such as Dowland and Villa Lobas.

# "We don't have to prove anyone that we aren't just a bunch of ravers"

IAN CARR coaxing two bar blues phrases from diffident beginners with patience and skill.

Master and pupil drummers Brian Spring and Paul Lytton, stripped to the waist, doing a Sonny Rollins al fresco bit beneath a cloudless blue sky; Malcolm Griffiths urging a hastily assembled octet, with critic Brian Priestley sitting in on piano, through three roaring John Surman scores at one of the late club sessions.

These are just a few impressions of the Barry Summer School, now in its fourth year, one of the premiere events in the British jazz calendar.

## COURSE

With seventy students enrolled this time, with abilities and interests ranging from the semi-therapeutic, as typified by the business man in his mid forties looking for something completely outside the pressures of his normal life, to the tenor saxophonist-composer Alan Wakeman, who has just completed a full time course at the Guildhall and is a star of the future, I heard one, this year's course could well be the most successful ever.

The increase in enrollments year by year (present course is twice the size of the original one) means that its organizers, Pat Evans is able to deploy a bigger teaching staff than in the past — a staff whose range of ability and experience is considerable.

As well as Carr, Griffiths and Spring, Pat is also able to call upon pianist Johnny Bryce, veteran of three previous courses, composer/arranger Alan Cohen, and one of the greatest of all British jazz musicians, tenor saxophonist Bobby Wellins, the latter pair of course deputising, in the first week, for Graham Collier and Don Rendell.

According to Evans, this year's event perhaps lacks some of the fervour of previous ones.

It is a way this is inevitable. The course is bigger for one thing and for another, I suppose we feel that more that we aren't just a bunch of ravers.

## WELCOMED

"Indeed the whole thing is now so well accepted, welcomed would be a more accurate word, by the authorities that one wonders why it took so long for the jazz world to get into this kind of environment in the first place. The new members of staff are excellent. Malcolm, as you probably know, has done quite a bit of lecturing so it's hardly surprising that he is as good as he is. But Bobby has hardly done anything like this before, and it has been marvelous to find what a natural teacher he is.

"As you can imagine, the hardest job is with the beginners' groups. In such a limited time you can't really expect miraculous improvements — just sound foundations laid on which the brighter pupil can build.

"Above all a little confidence inculcated — a belief in themselves and the knowledge that they really can do something."

But of course it is the more finished products by the advanced students which catch the ear. Two mornings in a row I caught a very fine big band being meticulous, rehearsed by Alan Cohen.

With Paul Lytton on drums, Lindsey Cooper on bass and Keith Maynard and Ray Chester leading the brass section, they were running through a fiendishly difficult score — Series Space Time by local drummer Tony Faulkner, who next January is Berkeley bound himself as a result of being

## BARRY JAZZ SCHOOL REPORT

awarded a scholarship on the strength of his compositions. On another occasion it was Wakeman the writer who was to the fore, his composition "Ode" highlighted by some quite hair raising high harmonic saxophone writing which would have sounded perfectly at home on one of those Monday night at the 100 sessions.

"This is a new feature," said Evans. "Next week, we're having a concert which will be made up entirely of music commissioned by the M.U. I've been given money for writers like Wakeman and Faulkner and other young composers like Keith Tippett.

## GENEROUS

"The Union has been really generous this year, not only have they provided scholarships for over half the students but I have been able to afford extra seminars/lectures by people like John Surman, Neil Ardley and Dave Gelly.

All that, plus the cost of two fully professional concerts means that the Union involvement is something in the order of £1,000; not bad for an organisation which still, in some quarters, is looked upon as the persecutor of the struggling jazz player.

Tuesday night's concert saw Evans' own group in action with Jill Lyons, Alan Connell, Keith Graville (gt), Bill Low, somebody else we're going to hear a lot more of (tmb), and Brian Spring (drms) on the same bill as Keith Tippett's Group.

This was the occasion of the premiere of Keith's Arts Council sponsored work "I am Here, You Are There," performed by the band which, amazing as it may seem, did not exist at all until last year's Barry course.

If the applause which greeted the end of the piece is anything to go by, visiting from the States, Council, Keith Winter, must surely have concluded that it had got its money's worth.

Thursday's concert presented another mixed bill: the new John Burch Octet with students Wakeman, Low, Lytton and Cooper, (what a big sound from his bass playing), being joined by three musicians up from London, Alan Ellis (tp), John Williams (bar) and Dick Walter (alto).

Opposite was the fascinating quartet of yet another ex-Barry man, vibist Frank Ricotti, with Brian Spring on drums and some of the best young music circles, the brilliant Chris Lawrence on bass.

## PROVED

Frank's band, despite poor amplification (which meant that his vibraphone lines were frequently lost) and Chris Spedding's guitar assault on the ear drums, like Tippett's proved yet again that jazz is definitely, not the least cause it is often made out to be.

And to all those super hipster type pundits who imagine that Local Education Authority, Arts Council and M.U. type blessings are the kiss of death to any self respecting music, I suggest they start enrolling for next year's little lot before it is too late.

Make no mistakes, the Barrys, Dartingtons and Leeds' of this world — like the London Youth Jazz Association's Easter courses are here to stay. And they are changing the scene for the better. CHRISTOPHER BIRD.

# JAZZ RECORDS

## REVIEWERS:

BOB DAWBARN, JACK HUTTON, MAX JONES

# Timeless, magnificent Navarro



NAVARRO: magnificent technique

**CBS REALM** have had the highly commendable idea of re-packaging some comparatively recent releases which, they felt, didn't sell as well as they should first time round.

Any serious student of jazz who doesn't already own these Navarros now has the chance to do so at a mere 25s 11d for each of the two albums.

Apart from their historical importance they contain much confident, timeless jazz — as well as some that is quite dire.

Navarro was very much influenced by Dizzy Gillespie, as was wasn't in the late 1940s, but managed to come up with an instantly recognizable tone and style.

Not as effortless as Dizzy he nonetheless had a magnificent technique and to hear him building up to a high-note climax is still one of the most exciting sounds in jazz.

The get varied support on these two LPs. The (a) tracks are notable for some excellent Bud Powell and some very Parkerish Stitt.

## CRISP

The (b) tracks show Leo Parker to have been underrated by his contemporaries but contain some of the best Navarro and some crisp Clark drumming are the highlights of the (c) tracks.

Those marked (f) on the second album were made under Dexter Gordon's name and have much of his timeless tenor. The (d) titles have admirable Lockjaw tenor and it's nice to hear Al Haig again.

The tenors, in fact, seem to have worn best from this era, because it is Charlie Rouse who best supports Fats on the (f) tracks.

But it is the chance to hear Navarro, who died at the age of 27 in 1950, which makes these a notable pair of albums. — **ROB DAWBARN.**



STRAYHORN

## ELLINGTON/STRAYHORN

**DUKE ELLINGTON — BILLY STRAYHORN.** Cottontail. C. Jam Blues, Flam, Bang Up Blues (all a), You Johnny Come Lately, A Blue Summer Garden, Great Times (all b), Perdido (c), Take The "A" Train (d), Giza (e), (d) Blues For Banton (c), (Riverside 673019). Strayhorn (pno), Wendell Marshall (bass), Late 1950 (f) — Same but Joe Shuman (bass) (c), Elton (pno), Oscar Pettiford (cello), Lloyd Trotman (bass).

**FATS NAVARRO: "Memorial, Volume 1." Bopppin' A Riff, Parts 1 and 2 (a); Fat Boy, Parts 1 and 2 (a); Everything's Cool, Parts 1 and 2 (a); Fat Girl (b); Ice Freezes Red (b); Eb Pch (b); Goin' To Mintons (b); The Tadd Walk (c); A Bop Carrol (c); Goni With The Wind (c); That Someone Must Be You (c). (CBS Realm Jazz 52192).**

(a) — Navarro, Kenny Dorham (tp), Sonny Stitt (alto), Morris Lane (tr), Eddie De Verteuil (bar), Bud Powell (pno), Al Hall (bass), Kenny Clarke (drs), 6.9.46. (b) — Navarro (tp), Leo Parker (alto, bar), Tadd Dameron (pno), Gene Ramey (bass), Dezil Best (drs), 16.1.47.

(c) — Navarro (tp), Ernie Henry (alto), Dameron (pno), Curley Russell (bass), Clarke (drs), Kay Penton (vc), July 1947. **FATS NAVARRO: "Memorial, Volume 2." Nostalgia (e); Barry's Bop (e); Be Bop Romp (e); Fats Blows (e); Dexterity (f); Index (f); Stealing Trash (d); Hollerin' And Screamin' (d); Fracture (d); Calling Dr Jazz (d). (CBS Realm Jazz 52208).**

(d) — Navarro (tp), Eddie Lockjaw Davis (tr), Al Haig (pno), Bluey Long (gr), Gene Ramey (bass), Dezil Best (drs), Oct 1946.

(e) — Navarro (tp), Charlie Rouse (tr), Dameron (pno), Nelson Boyd (bass), Art Blakey (drs), Sept, 1947.

(f) — Navarro (tp), Dexter Gordon (tr), Dameron (pno), Boyd (bass), Art Mardigan (drs), Dec, 1947.

Jo Jones (drs) (g) — Same but Strayhorn (celiste) added

## THESE PIANO DUETS —

well, all but a couple of tracks feature keyboard duetting — were pretty rare recordings until they came out some years ago in Riverside RLP475.

Most of the numbers are familiar, including a few original blues themes such as "Great Times" and "Bang-Up," but here they are moulded into unusual sound patterns.

As Jack Maher writes in the liner note: "What the two composer-pianists do with these melodies, however, will be a revelation to the majority of listeners."

## ROMPS

The two-piano collaboration produces impressionistic keyboard music on "Blue Summer Garden," recognisably Ellington-Strayhorn composition, and some typical "Kinda Dukish" blues work on "Times."

The light-hearted "Fonk" known from a 46 Victor recording (which I slightly prefer), had long been a party-piece for the two men, and is said to be the only one on the album that might be even "loosely termed arranged." It's quite a little tour-de-force.

"Lately" is more of a solid swinger, with Duke leading on the theme, I suppose, as he does most of the time. Strayhorn, in this instance, would be supplying the answers and the statement which begins with a chop-sticked arrangement.

There's no need to dwell on individual tracks right through. "Cottontail" romps joyously with the help of Marshall's effective bass, and "C Jam" features much delightful interweaving. All the bass playing is first class, and Pettiford's lively

cello work — showcased on the final tracks — shows technical facility and has the benefit of a certain novelty appeal, especially when combined with Stray's celeste. D.E. sounds fine on "Blanton."

As you'd expect, Duke and Billy worked together with complete sympathy, so it's hard to tell them apart at times. This set is hardly spectacular, but it is one that grows on you. — **M.J.**



## FRANK RICOTTI

**FRANK RICOTTI QUARTET: Our Point Of View** Late Into The Night, Three Times Loser, Three Times Blunder, Don Know Why House in the Country, Abbaadit The Cat. Pop and Jazz.

## RADIO JAZZ

**FRIDAY (8)**  
4.10 a.m. J: Jazz Unlimited (Fri), Mon-Thurs, 8.45 p.m. B: Jazz On One (Peter Clayton, Adelle Girard and Marsala), Benny Green, 11.5 E: Them Aderleyes, 11.30 T: Dionne Warwick, 12.0 T: New Orleans JF (Roland Kirk), 12.15 a.m. E: Pop and Jazz.

**SATURDAY (9)**  
4.5 a.m. J: Finch Bandwagon, 10.55 B: Jazz Record Requests (Steve Race), 12.30 p.m. M2: Radio Jazz Magazine, 8.32 B: Jazz Club (Mank Shaw Quintet, Eddie Harvey's Trombone Band, Humph), 10.30 Q: Pop and Jazz, 11.5 J: Jazz, 11.5 Al: Raymond Fol and Phil Woods Orks, 11.30 T: Urbie Green and 21 Trombones, 12.0 T: New Orleans JF (Pete Fountain).

**Dark Though The Sun Shines.** Walter. (CBS Realm Jazz 52668).  
Ricotti (vibes, alto), Chris Spedding (tr), Chris Lawrence (bass, electric bass), Bryan Spring (drs).

**AT FIRST** sight there are obvious parallels between this group and the Gary Burton Quartet — the young vibist leader, a guitarist who employs pop techniques.

Once you play the album the parallels are neither obvious nor relevant for these are four original and very talented musicians who have their own things to say.

It is almost unbelievable that Ricotti and Lawrence are only 20 — Ricotti was 19 when he did the recording — and Spedding and Spring are not exactly tottering towards their graves either.

## MATURITY

All four show complete maturity in their music, resisting temptations to display their undoubted virtuosity and cleverness, rather sublimating them to produce good music of a very high order.

Another interesting point is the way Spedding, who earns most of his bread in the pop world, incorporates pop techniques — feedback, for example — completely successfully and with no feeling of striving for effect. If you have to compare him with the Button equivalent, Larry Coryell, then, for my money, I find Spedding by far the more interesting improviser of the two.

## PATTERNS

Ricotti builds flickering patterns of sound on vibes and plays alto on one track, "Dark," which also features a most intelligent bass solo — Chris Lawrence is yet another of those remarkable young bass players who have come up on the British scene over the past two or three years.

A fine album that thoroughly deserves its place in producer David Howell's excellent Realism series of contemporary British Jazz. — **BOB DAWBARN.**

## in brief

It's interesting to hear the development of George Shearing's sound between 1949 and 1954 on **THE SOUND OF GEORGE SHEARING: THE GEORGE SHEARING QUINTET** (VSP 35/36). The double album features some of George's best known earlier recordings and gives you a chance to hear again some of the line musicians who worked with him: Donzil Best, Chuck Wayne, Marjorie Hyams, Al McKibbon, Cal Tjader and Jean Toits Thielmann. It's odd to speculate that if Shearing is remembered for jazz it will be for formulating the vibes, piano, guitar sound, a sound which came about by accident when pianist Buddy De Franco had to drop out of a 1947 record date and was replaced by vibist Hyams and guitarist Wayne. Another value for money double album. — **J.H.**

Possibly pleasant is about the fairest summation for **THE HORACE SILVER QUINTET: YOU GOTTA TAKE A LITTLE LOVE** (Blue Note BST 84305). Trumpet and flugel man Randy Brecker of Blood

Quintet, whose fame injects more than a little of the '69 music scene into this Silver Quintet. The same nuances come from Bennie Maupin's flute and Silver's piano itself. Horace says in the sleeve note that the theme is brotherhood and he has succeeded in that the mood of the album is never schismatic. Unfortunately there is a certain pliancy about some of the long piano passages which detract from the excitement of Clark Terry's solo, a slightly nervous version of "Dark Terry, is a young man worth watching. — **J.H.**

Pat Williams is an arranger who has done a lot of TV work in the States and backed pop stars like Jack Jones, Dionne Warwick and Eydie Gorme. He has assembled a 25-piece band for "THINK PAT WILLIAMS" (Verve SVP9245) and despite the pliancy of names like Zoot Sims (tr), Clark Terry, Marvin Stamm (tp), Wayne Andre and Tony Studt (tmb), this is very much an album of serious, rather than a jazzman's session. The charts are professional and clear. The material is mostly pop or mood music. There is, however, some superb Elms on three tracks, "Think," "Chicken Feathers" and "Hex Lode" as well as responsible Terry and Stamm (who plays piccolo trumpet as well as the normal one). But generally this is not for the hard core jazz fan — **U.D.**

**10.30 D: Jazz Journal.** 11.0 O: Pop and Jazz.  
**WEDNESDAY (13)**  
7.30 a.m. M: Jazzpresso, 9.15 B: Jazz Workshop (Music of Tubby Hayes), Clark R. NOR 3-444/188, 1/4/VHF.  
Hamburg 309/189, H: Hilversum 3-488, B: BBC 3-247, 2-1500/VHF.  
1.40 is very new 127/344/271.  
FR: BR Munich 375/187, VOA 251, U: Radio Bremen 221, V: Radio Eirann 530.

**KEY TO STATIONS AND WAVELENGTHS AND FREQUENCIES**  
A: RTF France 1-1829, 3-368, 3-368, B: BBC 2-47, 2-1500/VHF, 3-444/188, 1/4/VHF.  
H: Hamburg 309/189, H: Hilversum 3-488, B: BBC 3-247, 2-1500/VHF.  
FR: BR Munich 375/187, VOA 251, U: Radio Bremen 221, V: Radio Eirann 530.



# FOCUS ON FOLK



BILSTON: full-time singing from August

# Don, the singing train driver

DON BILSTON is one of those amazing people that crops up on the folk scene now and again. A thick-set, fair-haired Brummy with a quick wit and receptive mind.

For the past 17 years, Don has worked on the railways, rising from the lowly position of van boy to the elite of the railway industry, an engine driver, both on steam and diesel locomotives.

His rise was fairly fast in terms of the industry, taking him 11 years. Usually the rise to engine driver takes much longer.

But at the end of August, Don leaves the employ of British Rail, perhaps understandably for the basic wage is about £19 a week for a job that carries responsibilities and liabilities and involves speeds of anything up to 100 mph.

## REASON

But the main reason is because Don is taking up folk-singing full time. Appropriate then, that as he switches from one profession to another, his first album is to be released by Transatlantic.

Titled "Farewell To Steam," which in the circumstances takes on double meaning for Don, it is a collection of Don's own compositions about the railway industry.

For Don, who has been seriously singing for about six years, it marks the end of one segment of his life and the beginning of another.

The album is a deliberate attempt to put down in words and music that part of the railway industry that is the folk industry," explained Don when he was in London last week.

## FOLK NEWS ON PAGE 19

## BY TONY WILSON

"It's a good record, I think. It's sincere and factual. The songs are not so much about myself as other people I've met and worked with, a sort of social documentary. And it covers a third of my life. It was a project and now it's over and done. I can get back now to writing about — God knows what."

Don began writing about the many aspects of a railway worker's life when he discovered that, apart from known songs, there was dearth of songs about railway life.

## COLLECT

"I wrote four songs and then tried to collect songs about the railways but for an industry that should have been abounding in them, it surprisingly, hasn't got many so I decided to write them."

Don's interest in folk music began at school and grew via idiosyncratic and jazz — Don played trumpet and cornet in a local Birmingham jazz band.

One night at a folk club with his wife, Don told her

he'd like to try his hand at singing. She poured some wifely cold water on Don's keenness, or tried to.

"It took a fortnight for me to pluck up courage before I did," recalled Don. "I died a 1,000 deaths after that but I've got used to it now."

From there Don began singing in Birmingham clubs and gradually built up a reputation around Midland clubs and made radio and television broadcasts but the nature of his job restricted his folk-singing activities.

In the future Don will be teamed with ex-Lan Campbell Group banjo player, John Dunkerley. Recently Don and John worked together in Copenhagen at the Gadespelet on the same bill as a couple of girl singers and a pop group. Their spot went down very well although Don was disconcerted by the Danish habit of signifying approval by slow-handclapping.

In November Don and John have a return booking at the club, which they got on their first night, and will also visit Norway and Sweden.

"We'll really be getting

down to doing folk and contemporary songs," said Don. "John's been in the backwoods of Europe but he's done miracles with guitar and banjo. All I use the guitar for is to find the tunes."

"We're going to be a duo in the true sense of the word. We'll be based on contemporary songs and folk songs and John is getting good on the Woody Guthrie songs."

"With our approach and angle, the object of the exercise is to present the songs in a manner befitting them. John is one of the best accompanists in the country and with an interchange of ideas, we'll both progress."

## INTEREST

As well as songs, Don also writes poetry and is currently working on a book. "It's the life and times of a man from 1917 to 1965. He's a railway man but that's a side issue, he could have been a plumber."

A major publishing house has shown interest in Don's book, so it may be that we will be hearing a lot more of Don Bilston, not only in a musical sense, but in a literary one too.

## FOLK ALBUMS

THE folk scene can claim a high incidence of singer-songwriters and many of them are finding their way on to records. One of the latest is Mike Absalom who debuts on the edgy titled, **SAVE THE LAST GHERKIN FOR ME** (Savoy disc 162). As a writer, Absalom comes from a long tradition. His work is often light-hearted but behind it there is comment and observation of the quirks and idiosyncrasies. Mike uses his own guitar accompaniment and in some tracks guitarist and singer share highlights. Among the notable songs on the album are "On The Train To Huddersfield," a song that will "express" the inner-wit thoughts of the professional folk singer, "English Love Song," a barbed comment on the English governmental attitude, "Dovershire" a light-hearted protest against those terrible plastic food restaurants and "Choir of American Country Music. One group who have a really au-

thentic nng about what they play from this era are the New Deal String Band who are heard on "DOWN IN THE WILLOW" (A & O 04104). Ex-NCLR member Tom Paley, Joe Locker (both American) and Janet Kerr, a British fiddle player, combine to produce some of the music that constituted the early country music form. Their selection is wide ranging from religious items such as "Waiting For The Boatman" and "I'll Fly Away," humorous songs like "Hunger Hash House," and "Heston Blues" to more serious songs such as the railroad ballad "Wreck Of The Virginian" and the murder ballad "Down In The Willow." There is little to fault in the playing or singing on this album but there is a lack of warmth in the delivery, it all seems just a bit too clinical. However, this is an interesting album with some good material and a slight appeal to folk and country alike. — T.W.

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# FOLK FORUM

## THURSDAY

AT FOX, ISLINGTON GRN, N.1  
CAREY & COLIN INTRODUCE

**RALF BARRETT**  
with Bunty Camplin, Andy Farber, Mark Smith, Bent Utensil and Jo Vincent & Colin Keece.

**BLACK BULL**, High Road, N20.  
**DAVE WARD**  
THE CONTRAST!  
Host: DENNIS O'BRIEN.

**FARNBOROUGH FOLK CLUB**  
The Old Ford, Lynchford Road.

**GAS WORKS**  
FOLK CENTRE, HAMMERSMITH  
ORANGE BLOSSOM SOUND  
Prince of Wales, Dollis, Road,  
two minutes Ravenscourt Park Tube.

**WHITE BEAR**, Kingsley Road,  
Hounslow.  
**MIKE ABSALOM**  
STRAWES — CHAS UPTON —  
ALAN HOWARD

## FRIDAY

AT LES COUSINS, 49 Greek Street, 7.30-11.00.  
**RALPH McTELL**  
Admission 5/-.

**BASILDON FOLK CLUB**  
Whiteways Liberal Club  
**GAS WORKS**

**BENEFIT CONCERT**  
FOR MARGARET BARRY  
& MICHAEL GORMAN  
BOB DAVENPORT  
THE RAKES  
ERNIE GROOME  
FRED McAY  
JACKIE O'CONNOR

Cecil Sharp House, 2, Regent's Park Road, NW1. 7.45 pm. Bar. 5s.

**DAVE & TONI ARTHUR**  
Gasworks General Havelock, Ilford.

## SATURDAY

"ANGLERS," TEDDINGTON:  
Bodega Flamanca  
PETER CANE  
Skypori's away, so come and play!

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 pm.  
**ROSEMARY HARDMAN** with Tony Deane & Tony Shaw

**COUSINS**, 49 Greek Street, 7.30-11.00.

**RON GEESIN**  
**KEITH CHRISTMAS**  
ALLNIGHT SESSION, 12-2 plus guests

**MIKE CHAPMAN**  
**AL JONES**

THE FO'CASTLE at the "CASTLE," Fairfield West, Kingston.

**JOHN & STEVE DAWE**  
**IAN CULPIN & MIKE HUXLEY**

THE GREENWICH THEATRE  
FOLK CLUB  
The Gloucester  
King William Walk, SE10  
**MIKE HART**  
8 pm. Please come early.

THE WANTON SEED  
100 more songs from the Harwood and Gardiner collections. A worthy "follow-up" to the famous "Marrowsbones" 9/6. Post 10p 1/2.

SONGS FOR SINGING FOLK  
The new Jackie and Sidde song book—first most requested songs. 5/6. Postage Pd.

THE FOLK SHOP  
Cecil Sharp House, 2 Regent's Park Road, London, N.W.1.

PIPERS FOLK — BOTALLACK  
Penzance, Cornwall  
AUGUST 11-16 incl.  
**DEREK BRIMSTONE**  
Brenda Wootton - John the fish

## SATURDAY cont.

THE LCS PRESENTS THE SINGERS' CLUB. EWAN Mac COLL, PEGGY SEGER, DAS GUPTA, UNION TAVERN, 52 Lloyd Baker Street, London, WC1. 7.45 pm.

THROUBADOUR 10.30, 263 Old Brompton Road.  
**MALCOLM PRICE**

## SUNDAY

IN AID OF MENTALLY HANDICAPPED CHILDREN  
**FOLK CONCERT**  
JOHNNY SILVO  
JEREMY TAYLOR  
DIZ DISLEY

THE FOLK COURIERS  
CONTRAST  
SUMMER THEATRE, PYMMES PK. EDMONTON, N.18. At 3 p.m. TICKETS AT DOOR 5/- & 7/6 Silver Street (B.R.) Station, Any bus passing Angel, Edmonton. Leaflets PUT 4928.

**NAGS HEAD**, 205 York Road, Bromley.  
**ROSEMARY HARDMAN**  
host JOHN TIMPANY.

**RAILWAY HOTEL**, DARTFORD.  
**IAN RUSSELL**  
Residents CRAFTFOLK.

THE ENTERPRISE, Hampstead.  
**REDD SULLIVAN**, plus residents: The Folk Enterprise & Terry Gould (Opposite Chalk Farm station, 7.30 pm).

TOWER HOTEL opposite Walthamstow Low Central  
**ROGER WATSON & COLIN CATER**.

THROUBADOUR 9.30.  
**JOE STEAD**

## MONDAY

AT CATFORD RISING SUN.  
**COLIN CATER AND ROGER WATSON**. HOST, DAVE COOPER.

AT HANGING LAMP THE VINEYARD, RICHMOND, 8 pm.  
**JUGULAR VEIN**  
THE HOP-POLES, BAKER ST., W.C.1.

**ALEXIS KORNER**  
**JIM CAMPBELL**

**GEORGE ROBEY**, Seven Sisters Road, Finsbury Park Station  
**THE GASWORKS!**  
CLOSING UNTIL SEPTEMBER.

HAMPSTEAD FOLK CLUB, Redhill Street, off Albany Street, NW1.  
**THE TIPPENS**

**ROSEMARY HARDMAN** Herga, Royal Ark, Wealdstone

**WALTON-ON-THAMES**, Church Street. STAN ARNOLD presents  
**JON ISHERWOOD**

## TUESDAY

THE FOLK AT THE CROWN  
The Crown, Richmond Rd, Twickenham.  
**VELVET OPERA**

FOLK CENTRE, FULHAM  
YOUNG TRADITION  
THE SWAN, FULHAM BROADWAY

HOUNSLOW ARTS LAB  
**TONY CRERAR**  
**STRAWES**  
White Bear, Kingsley Road, Hounslow

THREE HORSESHOES Folk Club, Dave Lippan

THROUBADOUR, 265 OLD BROMPTON ROAD, 9.30 pm. IN CONCERT FOR ONE NIGHT ONLY  
Australia's top blues singer  
**CHRIS DAVIES**  
plus miscellaneous guests.

## WEDNESDAY

BALTARBARR, DUNHAMWAY.  
01-698 6316  
PHONOGRAPH SUN BAND

TUESDAY, AUGUST 12  
**CONTEMPORARY FOLK**  
with AL STEWART  
Michael Chapman & Bridget St. John  
8 pm. 10/-  
Open to Public.

## WEDNESDAY cont.

JILL DARBY with Hal at the Vark and Albany, Parkway, Camden Town.

SURBITON Assembly Rooms.  
**DEREK SARJEANT FOLK TRIO**  
DIZ DISLEY.

THE HOLY GROUND, 4A Inverness Place, Baywater, W2.  
**RONNIE CAIRNDUFF**  
introduces  
**JEREMY TAYLOR**  
resident JIM McCann.

WESTMINSTER HOSPITAL FOLK Club, Greenwich.  
**MIKE ABSALOM**  
28 Page Street

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1/4 per word  
ABANDON ABSOLUTELY your search for a better sound, service and price. Scully 4-track — the lot! Tony Pike Music Ltd, Home of The Teepee record label. Leaflets PUT 4928.

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EDEN STUDIOS. Top quality recordings. Fast tape in, disc service. Sensible rates — 11 Edon Street, Kingston, Surrey. 01-546 5577.

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£10 an hour  
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A SOUNDPROOF rehearsal room in private residence available in Hampstead 6 daily, 9 am-6 pm — Tel 435 9810.

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**A BAND,** a Cavalry Band. The Band of the 9th/12th Royal Lancers has vacancies for all woodwind players. Other instruments considered. Experienced and beginners please apply to Bandmaster, 9th/12th Royal Lancers, Caterick Camp, Yorks.

**ALL INSTRUMENTS.** Top Rank residency near future. All names kept for reference. — Box 8531.

**BARITONE SAX,** top solo band. Phone 505-3962 after 6.30 pm, anytime weekend.

**BASS AND LEAD** guitarist to form group. Must rehearse. — 254 6774.

**BASS GUITAR,** South London dance band, mainly Saturdays. — Phone LIV 3984, evenings.

**BASS GUITARIST** and drummer required for London based progressive group. — Steve, 01-739 2445.

**BASS GUITARIST** urgently required for progressive band. Phone 790 7079.

**BASS/VOCALS** wanted for creative recording group. — East Hendred 241, Roger.

**ATTENTION ALL DRUMMING ENTHUSIASTS JOIN NOW**

**THE BRITISH DRUMMERS' ASSOCIATION**

for the development of an association of your very own drummers and applicable form and details on membership.

NAME: \_\_\_\_\_ ADDRESS: \_\_\_\_\_

Post to: The British Drummers' Association, 10-18 Clifton Street, London, E.C.2

**BIG BAND Blow,** Laytonstone Readers only — 590 2380.

**BOB SANDS** Agency requires good dance bands and organists for London area. — Phone 531 2531 after 6 pm. Men to Wed.

**CREATIVE ASSOCIATION** with progressive group wanted. Included lounge Jack Bruce's Atomic Floyd, Soft Machine, Zappa and Prokofiev, aged 24. Electronic clarinet if needed. — Tel 01-267 9927 after 6 pm.

**DRUMMER** and **BASS GUITARIST** for top semi-pro band with **SINGER, LEAD GUITARIST, TENOR and BARITONE SAX.** Must have own transport. — Tel 01-499 4219.

**DRUMMER, GUITARIST, JAZZ, B&T, GUY,** London Area, 262 4944 or 373 6574, ask for Mr Roy.

**DRUMMER, JAZZ,** for established semi-pro traditional/dixieland band. Based in South London. Must rehearse. — Chandra's Ford 5381.

**DRUMMER, ORGANIST** and singer wanted for progressive recording group. Must be experienced. — Contact Barrie, 723 1811.

**DRUMMER, SEMI-PRO,** good tempo, must stick. — 360 1042 (weekend).

**DRUMMER / VOCALIST** for all-guy resident band with **SINGER, LEAD GUITARIST, TENOR and BARITONE SAX.** Must have own transport. — Tel 01-499 4219.

**EDINBURGH:** Organist for three week paid gig with experimental theatre group appearing at the Festival of Ideas. Must be free to own organ. Gig starts August 26. — Tel 01-949 2200 after 11 pm.

**EXPERIENCED SEMI-PRO VOCALIST (24)** WISHES TO JOIN **IN C & W, STANDARDS, POPS, rambas** etc. — Contact Leon 5328 after 6.30.

**GOOD LEAD GUITAR/VOCALIST** to join semi-pro harmony group. South London. Ring evenings. — GMS, 677 9228.

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**GUITARIST / VOCALIST** for all-guy resident band. Includes sax. Phone Humberston 3102 and ask for Oliver.

**GUITARIST / VOCALIST,** harmony, pop, Latin American, for well established vocal-instrumental group. Top London residency. Top money fabulous prospects. Box 9561.

**LEAD GUITARIST** positive thinking, creative, and adaptable, for strongly based progressive group. (future) Call 01-1 303 9561.

**LEAD GUITAR, VOCALS,** transport essential. Commercial harmony group. management. contact Friday 8.30. Naxi Road, Vaux Road, Battersea. — 897 0301.

**LEAD GUITARIST,** for well established vocal-instrumental group. Top London residency. Top money fabulous prospects. Box 9561.

**LICENSEE OF THE GREATEST LITTLE WATNEY PUB** in SE London, will require within next few weeks, pianist/entertainer. Phone 654 2621. Present pianist/entertainer having signed contract with his organisation.

**NAME SOLO BAND** with full date sheet require **HAMMOND ORGANIST**

To: **BARRY COLLINGS AGENCY LTD.** (Southland) 0702 43443/43464

**ORGANISTS URGENTLY** wanted to replace member of top London based Soul Band. Fit into working line up when ready. — Phone Malcolm, all times. — 883 9219.

**ORGANIST** to complete trio, young, versatile, road, busk. Bass needed. 578 7132, 429 2492.

**PIANIST / ORGANIST,** professional, preferably vocals, southern night club. Good reader, book, all types music. State age. — Box 8550.

**PIANIST REQUIRED,** able to do standards, jazz, pop, etc. Suitable applicant. — Apply 992 9282.

**PIANISTS** and pianist-vocalist duos, and all types of entertainers are required. Only first class performers need apply. — 947 1899.

**PIANISTS FOR SOUTH LONDON** weekend lounge work. Top rates. — 499 3221.

**PIANISTS, START WORK THIS COMING WEEKEND.** Wide choice of lounge work, 1-3 nights weekly. All Areas. New increased rates. — Clayman's, Bishopsgate 5531.

**PROFICIENT SEMI-PRO TRUMPET.** Work waiting. 994 7064.

**REPLACEMENT DRUMMER FOR GROUP (SEMI-PRO AT PRESENT).** Must be pro standard. — Phone Chris 938-7874, Box 437-7811.

**SAX** for pre group, heavy and creative. Phone 727 7728 after 6.

**SCOTS GUARDS BAND** has vacancies for experienced musicians in all sections other than trombone. For details, an application to Director, Scots Guards, Birdcage Walk, London SW1. Tel. 01-938 4886, ext. 379.

**TENOR,** resident, perm. must read. Doubling flute or vocal asset. — Write Colin Hulme, Sherwood Music, Nottingham, or phone 01-529 3270.

**TENOR SAX** wanted for **HEAVY PROGRESSIVE BAND** with excellent recording deal, etc. Management. 021-454 7610

**URGENTLY REQUIRED, YOUNG BASS GUITAR / VOCALS, STRONG VOCALS ESSENTIAL.** — Write HILL MELLER, STRATH 5209.

**WANTED LEAD GUITARIST PLUS VOCALS**

**BASS GUITARIST PLUS VOCALS**

**and DRUMMER**

Genuine opportunity for good Musicians

PHONE: 0303 66371 after the 8th of August

## 1/- per word

**WANTED GUITARIST** and bass guitarist with good gear, also pianist or organist for show group, also drummer. Phone Eddie Travellas 204 0063 after 6 pm.

**WANTED IMMEDIATELY,** first class pianist for busy lounge bar in comfortable residential Holiday Club. Must be able to read and book. Congratulatory to end of season, September 20. (Prospect of full season's engagement for next year.) — Phone 8531 now, Potter's Residential Club, Hopiton-on-Sea, GI Yarmouth, Tel. Bundeaston 345.

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Genuine opportunity for good Musicians

PHONE: 0303 66371 after the 8th of August

## ENGAGEMENTS WANTED

**8d. per word**  
**Minimum 2/8d.**

**A ABLE** accomplished accordionist. 176 4542.

**A ABLE** accomplished pianist. 176 4542.

**ACID/FOLK/Raga** rock, guitarist. 176 4542.

**ALTO, JOIN SP. Lnd.** rehearse engagements N London. — Box 8552.

**ALTO/TENOR** clar. — CL1 4811.

**ALTO / TENOR / CLARINET** player wishes to join amateur/semi-pro jazz group London area. — Box 8552.

**AMATEUR ORGANIST** wishes join amateur group, London area. — Box 8552.

**AMPLIFIED VIOLIN.** — PUT 0146.

**BARITONE / TENOR / ORGAN / CLARINET / RECORDER** players seek group. — L. Roadhouse, Planning Dept., Crown Hill, Luton.

**BASS AND DRUMMER,** equipment, hair, but no transport; quick to get on or turning pro. WS 2628.

**BASS / B / GTR / GIGS.** — 01-499 3218.

**BASS (DOUBLE),** home, abroad for ships. — Box 8558.

**BASS GUITAR,** ex name US and Harley. — Box 8558.

**BASS GUITAR,** experienced pro. — Box 8558.

**BASS GUITAR,** exp. Experienced. 205 0414.

**BASS GUITARIST,** doubling organ. Good gear. — 01-863 3495.

**BASS GUITARIST,** experienced professional. 01-458 4869.

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## PUBLIC NOTICES

**1/4 per word**

**JOHN Bramley-Fenton,** known as Jon Bramley, also known as Jon Fenton intend to apply to the Westminster City Council for a licence to carry on an Employment Agency for persons in the Entertainment Industry at Dumbarton House, 68 Oxford Street, London, W.1. All objections and grounds must be submitted in writing to the Town Clerk, Westminster City Council, 100 Strand, S.W.1 within 14 days from the date of publication of this advertisement.

**THEATRICAL EMPLOYERS REGISTRATION ACTS, 1925 and 1928 NOTICE** is hereby given that the Registrar of Theatrical Employers, 341 Green Lane, Walsall, Staffs, is now open for business under the name of 'Starting Productions' intend to apply to the Walsall Council for Council registration under the above Acts. DATED this 24th day of July 1969.

**WE** Barry Geoffrey Robinson and Michael James Lewin intend to apply to the Westminster City Council for a licence to carry on an employment agency for persons in the Entertainment Industry including musicians at the Phoenix Centre, 100 Strand, S.W.1. Such agency to be known as 'Starting Productions'. All objections and grounds must be submitted in writing to the Clerk of the Council, Westminster City Council, 100 Strand, S.W.1 within 14 days from the date of publication of this advertisement.

**PIANO/ORGAN.** — 328 2482.

**PRO-DOUBLE BASSIST (27),** READ-BUSK, currently in summer show till September 26. (PIANO, BASS AND DRUMMER) long winter season at home or abroad. — Phone 499 3218.

**PROGRESSIVE PRO GROUP** seeks work. — 01-499 3218.

**PROFESSIONAL DUB/trio** with a 1/2 a.c. v. swinging girl pianist/organist seeks offers for sound work. — Phone 499 3218.

**RUSTY DRUMMER** (pops/dance) seeks new forms of work. — Phone 499 3218.

**SIGHTLESS, YOUNG** drummer available, jazz, pop, Latin. — 01-499 3218.

**SOLID BRILLIANT** drummer, TV recording, name group work. — 01-499 3218.

**SOUL TRUMPETER,** coloured, seeks work. — 01-499 3218.

**TALENTED DRUMMER, 20,** versatile, wishes work with professional group, progressive. — 01-699 2070.

**TENOR, FLUTE,** 20, young experienced pro seeks good pay and good lineup anywhere. — 01-699 2070.

**TENOR SAX/VOCALS,** lounge work. 21 0315 after 5.

**THE QUANTUMS,** Hammond Organ Duo with vocals. — Phone George, 949 2419.

**TRADITIONAL CLARINET** and sax seeks work. — 01-862 4232.

**TROUBLE** (PROFESSIONAL) trio seeks weekday work. Piano, drums and sax vocals follow. — Phone 499 3218.

**WHO CREAM** drummer. — 01-425-3705.

**YOUNG,** experienced atm. — 743 1401.

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**AXLE & FREELANCE TRANSPORT,** Transit buses, American cars, vans, for hire. — WS 2146/01-284 7425.

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**BOB DYLAN,** Isle of Wight, 26, 31st August. Coaches from Manchester. Wolverhampton, Bristol to Portsmouth. Leave Friday return Monday, £5, £4 and £3 return. Send SAK plus 36p deposit. — Davies, 148 Nightingale Road, Southsea, Hants.

**GROUPS WANTED** 1/- per word

**ALL GROUPS** for weekday circuit, organ, vocal units, weekend gigs. — Norton York Agency, 86 Turnham Green Terrace, W.4. 01-994 4859.

**CONTINENTAL QUARTET,** versatile, available for London residence. No agents. Ring season.

**COUNTRY GROUPS/ARTISTS** wanted for country music circuit. — Write to Music Manager, 86 Turnham Green Terrace, London, W.4.

**NEW NORTHERN folk club** requires residents. — Reply Box 8548.

**ROCK GROUPS,** American tour and recording contract for the right group. Must write own material. Send demo or tape (not returnable) to KDM Records, 6288 Sunset Boulevard, Hollywood, California.

**WEST END** agency urgently needs groups of all descriptions for work in the coming season. Good professional and semi-proessional groups able to accept work should ring 01-496 4554 immediately.

**GROUPS! AGENTS!** A previously unpublished list of hundreds of English venues is now available for the new season. Label phone numbers and details of venues currently booking all types of groups up to 1200 seats. If you are dissatisfied with your agency or management this is the way to organize your own bookings. £2 for list by return post.

**POP MANAGEMENT PUBLICATIONS** 28 Taver Street, London, W.1

**GROUPS & ARTISTS WANTED FOR MAJOR RECORDING COMPANY 505 1864**

**B & C RECORDS** 37 50th Square, London, W.1

**YOUNG GROUP** with powerful vocals wanted for major promotion. REG 3932

**GROUPS** 1/- per word

**"IMMAGINATION"** wish to make it a reality that they have contractual agreements and are open to offers for management, agency, recording, etc. Further details Ring 529 2716 (Roger)

**VERSATILE GROUP** with girl singer available for bookings after August 17. — Broadway 1261.

**ATTRACTIVE BIRDS WANTED** by a leading PHOTOGRAPHER. MUST BE WILLING TO TRAVEL ON THE CONTINENT WEARING THE LATEST MOD GEAR. — Box 8549

**GO GO GIRLS** required for club gigs, home and abroad. — 01-699 2667, 427

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1/- per word

DO YOU... NORWAY, FINLAND... GERMANY, HOLLAND... LAVIA etc. etc. etc. YANDY's... TANDY'S 185, 38, Wolverhampton... GUARANTEED USED LP's... OVERSEAS customers supplied... RECORD CAZAAR... RECORDS: Save 7s 6d... SEND 1s and large Sae for list... SOUL LP's usual price 2/6...

Free radio rally in London

CARS, vans, coaches and trains will take ex-pat fans from Manchester, North Derbyshire, East Yorkshire, Berwick-on-Tweed and all points north-east and north-west to join the Free Radio Rally in Trafalgar Square on Sunday (10).

NEWS IN BRIEF

Jazz, Blues and Pop Festival at Plumpton this weekend... Joe 'Mr Piano' Henderson started a month's season at La Reserve Restaurant... Deejay Malcolm Jay has been so successful with his Wednesday discotheque... Cats Eyes, appearing in Radio One's Sounds Like Tony Brandon for the August 11 week, double the Wakefield Theatre Club and Keighley Variety Club for the week of September 21.

ELVIS IN ACTION



Back on stage at last: Elvis pictured in action this week at the new International Hotel, Las Vegas. PICTURE BY TERRY O'NIELL.

Don't miss next week's 48 page MM it's the BIGGEST EVER

FOLK NEWS

A. L. LLOYD, recently hospitalised following a heart attack, is now out and about again. Prior to his going into hospital, Lloyd was involved in an unusual and interesting task. It was that of teaching Rolling Stone Mick Jagger about Australian ballads and the singing of them. Mick was priming himself for his visit to Australia where he is currently on location for the Ned Kelly film, in which he plays the title role. Martin Carthy and Dave Swarbrick, Shirley Collins, Tim Hart and Maddy Prior,

Packy Byrne and the Marsden Rattlers appear in concert on Saturday at Harrogate Royal Hall. The concert is part of the Harrogate Festival. Harrogate Council are also presenting two folk concerts there in the coming months. The Spinners guest on September 20 and the Pentangle on October 25. Following their appearance at the Cambridge Folk Festival Magna Carta have been invited to appear on two television shows by Dutch singer Cobi Schreijer, who is to record their song 'Emily' in Dutch. Another Magna Carta song, 'Parliament Hill' will

be one side of a forthcoming Derek Brimstone single. Agent Mike Taylor is now presenting Magna Carta, Derek Brimstone and Colin Scott as a concert package and dates so far fixed for them include Rugby on September 14, Leicester Polytechnic (26) and Digges on October 22. Ron Simmonds guests at the Stamford Folk Club, Brighton, on Sunday. Cliff Augler appears there the following week and further guests include Rod Machling (August 31), Brian Golby (September 7) and Diz Dingley (14). Accrington Folk Club reopened this week, after a fortnight's break, with the High Level Ramblers. Their guests on August 13 are Blackpool Taverners and the next week the Pendle Folk headline. Residents at the club are the Wayfarers. The Burnley Folk Club reports that the Pendle Folk have reformed and are working around that locality. Although they broke up at Easter 1968, they reformed for the odd tour, but now they will be together full time. Burnley residents, Tom and Hugh, will be splitting when Hugh goes to university in September. The Gife Reivers have completed their first album which is due out on the Columbia label. Included on the album is a track called 'Caravan' by young Russell Laing. All the songs on the album are by the Laings and for variety there are some instrumental tracks as well.

A tribute to the Beatles

from page 1

Elvis' song repertoire at the International includes two Beatles' songs—"Yesterday" and "Hey Jude." He has, in fact, included the latter on his new album, plus a new song called "Suspicious Mind."

retinue of songs with which he struck fame—like 'Hound Dog' and the rest, and then contrasting with softer lullabies in the shape of 'Love Me Tender.' Elvis told Don Short why he had decided to come back. "I always wanted to get back into live concerts," he said, "but I've been too busy filming. Remember, I've made two, sometimes three films a year and there was no let up."

Dynamic

The inclusion of Beatles' songs in his act and on an LP reinforces El's spoken tribute to the Beatles in the Elvis NBC-TV spectacular that has yet to be shown in Britain.

Overdue

And how did Todd Slaughter, secretary of Elvis' British Fan Club, react to the EP's statement that he at last intends to visit Britain? Says Todd: "Of course, everybody wants him to come. About 50 per cent of the 30,000 fans we represent think a British visit is overdue. But the other 50 per cent think he can do no wrong, anyway."

ZIGZAG BENEFIT

at the CIVIC HALL, QUEENSWAY, DUNSTABLE WEDNESDAY, 13th AUGUST

EDGAR BROUGHTON BAND THE GROUNDHOGS HIGH TIDE SWEET SLAG

7.30-11.15 licensed bars admission only 7/6

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representation RUFUS MANNING ASSOCS. 47 Glisson Road, Cambridge 0223 63308

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representing RAY KING SOUL BAND THE MOHAWKS WISHFUL THINKING (Broadway and overseas) ONYX (Broadway and overseas) THE SUN 74 Wigmore Street, W.1 (011) 933 4244/2195 & 2043 All enquiries VICTOR SUTCLIFFE

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RAWHIDE JACKET No. 451. Real cow! SUEDE LEATHER. With heavy top with HAND CUT Pleistamine-type lining. Side pockets and inside safety pocket. 34" length. £14.99. P&P 2/6. W. 60". DEP. 8.65. (Cash price £10.18.6).

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 (LYCEUM, STRAND, W.C.2)  
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**FRIDAY, AUGUST 9th**  
**KARAVAN**  
**BLOSSOM TOES**  
**ELMER GANTRY \* DRY ICE**  
**CRAB NEBULA LIGHTS**  
**D.J. ANDY DUNKLEY**  
**ADMISSION 20/-**  
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 Cabin Agency, 20 Chesham Mansions, Cranidge Circus, London, W.C.2 01-834 2816

**SAM APPLE PIE**  
 Bookings, enquiries, ring 01-505 1651

At Alton Towers  
 ON SUNDAY, AUGUST 10th  
**THE MOVE**  
 supported by  
**THE MONTANAS**  
 Comper: Mark Orme  
 Pop Concert on the Alton Towers open-air stage from approximately 3 p.m. until 5 p.m.  
 No additional charge for the Pop Show. Standard admission charges apply. Adults 4/-. Children half price. FREE PARKING.  
 Alton Towers, between Leek and Uttoxeter, in scenic North Staffordshire.

Through Public Demand  
**DERRICK MORGAN**  
 will be staying on in this country indefinitely  
**DATES FOR CLUBS & DANCES ARE AVAILABLE**  
 Contact:  
**PAMA RECORDS LIMITED**  
 78 CRAVEN PARK ROAD  
 HARLESDEN, LONDON  
 N.W.10  
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**FARX** THE NORTHCOTE ARMS, NORTHCOTE AVENUE OFF SOUTHALL BROADWAY (UXBRIDGE ROAD) SOUTHALL, MIDDLESEX BRITISH BAILS SOUTHWALL BUSES: 232, 120, 307, 103 OR 195  
**SUNDAY, AUGUST 10th, 7.30 p.m.**  
**EDGAR BROUGHTON**  
 D.J. SIMON STABLE LIGHTS BY APHRODITES RAINBOW  
 Next Sunday: JOHN DUMMER'S BLUES BAND

**MUSIC EVERY NIGHT**  
 and Sunday Luchtime, 12-2 p.m.

Admission free except Saturday at <b>THE KENSINGTON</b> RUSSELL GARDENS, HOLLAND ROAD KENSINGTON, W.14 Buses: 27, 73, 31, 9 (Olympia) Thursday, 8.11 p.m. <b>STAN GREIG QUARTET</b> with DAVE SHEPHERD Friday, 8.11 p.m. <b>TED WOOD JAZZ BAND</b> Saturday 8.11 p.m. (one show except twice) <b>DAVE JONES</b> Sunday Luchtime, 12-2 p.m. <b>BILL NILE'S GOODTIME BAND</b> Sunday night, 8.10-10 p.m. <b>FAT JOHN COX</b> BOSSA 4 Monday and Tuesday, 8.11 p.m. <b>JOHN WILLIAMS</b> <b>TRIO</b> Wed. Add PROCTOR (Guitar) BRIAN LEMON (Piano) KENNY HAPPER (Bass) PHIL SEAMAN (Drums) RAY WALLY 8.11 p.m.	Admission free all sessions at <b>THE TALLY HO!</b> FORTRESS ROAD, KENTISH TOWN N.W.5 Buses: 03, 134, 137, 214 or Kentish Town Tube Station Thursday, 8.11 p.m. <b>BRIAN GREEN NEW ORLEANS STOMPERS</b> Friday/Saturday, 8.11 p.m. <b>BRIAN LEMON</b> (Piano) <b>JOHNNY RICHARDSON</b> (Drums) <b>COLIN FERROCK</b> (Bass) Sunday Luchtime, 12-2 p.m. and Sunday Night, 8.10-10 p.m. <b>TALLY HO! BIG BAND</b> Monday, 8.11 p.m. <b>JOHNNY RICHARDSON TRIO</b> BRIAN LEMON on Piano Tuesday, 8.11 p.m. <b>DENNY OGDEN OCTET</b> Wednesday, 8.11 p.m. <b>ALAN LITTLEJOHN/ TONY MILLINER QUINTET</b> PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET
--	---

**THE MOHAWKS**  
 will start to give live performances in this country as from September 5th  
 Available for limited club dates  
 Contact  
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**KARAVAN**  
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**9th NATIONAL JAZZ POP BALLADS & BLUES FESTIVAL**  
 at beautiful **PLUMPTON**  
 Race Course near LEWES, SUSSEX  
 will NOW be held near to the SOUTH COAST at beautiful **PLUMPTON**  
 An NJF/MARQUEE presentation

**THIS WEEKEND**

Friday, August 8th, 8.11-10.30 p.m. — Tickets 15/-  
**PINK FLOYD, SOFT MACHINE, KEITH TIPPETT BLOSSOM TOES, JUNIORS EYES, EAST OF EDEN, THE VILLAGE**

Saturday, August 9th, 2.5-10.30 p.m. — Tickets 10/-  
**BONZO DOG BAND, ROY HARPER, THE STRAWBS BREAKTHRU, PETER HAMMILL, ETC.**

Saturday, August 9th, 7.11-10.30 p.m. — Tickets £1  
**THE WHO, CHICKEN SHACK, FAT MATTRESS JOHN SURMAN, AYNLEY DUNBAR, YESI, JOHN MORGAN KING CRIMSON, GROUNDHOGS, DRY ICE, WALLACE COLLECTION**

Sunday, August 10th, 2.5-10.30 p.m. — Tickets 10/-  
**THE PENTANGLE**  
**RON GEESIN, JO ANN KELLY, MAGNA CARTA**

Sunday, August 10th, 7.11-10.30 p.m. — Tickets £1  
**THE NICE, THE FAMILY, LONDON CAST OF 'HAIR' CHRIS BARBER, KEEF HARTLEY, ELECTION, BLODWYN PIG CIRCUS, HARD MEAT, AFFINITY, BABYLON, CUBY'S BLUES BAND**

FESTIVAL VILLAGE — Open all day. Coffee Shop. Discotheque. Licensed Bars. Record and Book Shops. Clothes. Souvenirs. Restaurant, etc.

TRAVEL: By road about 45 miles from London. Take A23 or A22 (A275) turning off at B2116. Special Southern Region Trains. SPECIAL LATE SERVICE back to Victoria and Brighton.

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IMPLOSION AT THE  
**ROUNDHOUSE**  
 CHALK FARM ROAD, N.W.1  
**SUNDAY, AUG. 10, 3.30-11.30**  
 Admission 7/6

**THE MISUNDERSTOOD REFLECTION**  
**FERRIS WHEEL**  
**ANDROMEDA**  
**JEFF DEXTER**  
 Films/Stalls/and more  
 Lights by Insanity Machine

**FRIARS** NEW FRIARAGE, WALTON ST. AYLESBURY  
**Monday August 11th**  
**MIGHTY BABY**  
 HEAD SOUNDS BY ANDY DUNKLEY CRASH BREEZE LIGHTS BY OPTIC NERVE TRIBAL PEOPLE

DAVE ALLAN PROMOTIONS present  
**BEAT CONCERT '69**  
 starring  
**★ THE AMEN CORNER ★**  
**THE CASUALS ★ VANITY FARE**  
 Special guest stars from America  
**★ BANDWAGON ★**  
**THE EXPECTATIONS ★ SPRINGFIELD PARK SUNSHINE ★ SHOO STRING BAND GARY BUCHANAN CARIBBEAN BAND**  
 D.J.s TONY PRINCE :: DAVE EAGER

Refreshments and hot snacks available all day In case of bad weather substantial covered stands will be available

**SATURDAY, AUGUST 30th, 1969, 3.30 till late**  
**ROYAL LANCASHIRE SHOWGROUND, BLACKPOOL**  
 Tickets in advance 15/-, on the day £1  
 Send cheque or P.O. with stamped, addressed envelope to: Dave Allan Promotions, Oak House, Cross Street, Sale, Cheshire, or normal agencies.

VIBRATIONS AT THE FESTIVAL FROM  
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APPEARING ON TV SOON  
**THE FREDDIE MAC EXTRAVAGANZA**  
 RECORDING THIS WEEK FOR LIVE LP.  
 Returning in near future to:  
**THOMAS-A-BECKET WHISKEY-A-GOGO**  
 Sole Agency:  
**DUEL ARTISTES AGENCY LTD. — 01-727 3087**

WINTER GARDENS, MALVERN  
 Saturday, August 9th, 1969  
**BLODWYN PIG**  
 featuring Mick Abrahams  
 8.30-11.45 **CLOUDS** LICENSED BAR

**"THE COMMITTEE"**  
 STARRING FITZ 'N DENNIS  
 THE SOUL SHOW THAT PROMOTERS ARE QUEUING TO BOOK are taking a well-earned rest from live performances during August, to concentrate firstly on recuperating from a hectic year and then to record their second record, due for release in September.  
 ENQUIRIES ARE INVITED for bookings for THE LAST TWO WEEKS OF SEPTEMBER ONWARDS  
 Sole Representation:  
 Millers/Maximum Entertainment Ltd.  
 54 Sidney Street, Cambridge. Telephone 0223 61018/61924

**UE CLUB**  
 5A PRAED STREET, PADDINGTON, W.2  
 TEL. PAD 3274  
**MONDAY-THURSDAY**  
**COUNT SUCKLE SOUND SYSTEM**  
 WITH BAND  
 Latest Records from U.S.A. & J.A.  
 Friday, August 8th

**SOUL EXPLOSION BAND**  
 Saturday, August 9th  
**GENROY OAKLEY & TLENOR THE SCAT BAND**  
 Club open 7 nights a week  
 Please apply for membership  
 Licensed Bar  
 Ladies' Free Night: Tuesday, Thursday and Sunday  
 Gent's Free Night Every Wednesday

**SIR PERCY**  
 QUINTET  
 (Pye Recording Artists)  
 Thurs., Aug. 7 RADIO ONE CLUB RECORDING  
 Fri., Aug. 8 PLAYBOY CLUB PARK LANE  
 Sat., Aug. 9 LONDON, W.1  
 Sun., Aug. 10 DAY OFF  
 Mon., Aug. 11 PLAYBOY CLUB  
 Tues., Aug. 12 PARK LANE  
 Wed., Aug. 13 LONDON, W.1  
 Sole Representation  
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 01-806 4645/6494

**RANCH ROOM DISCOTHEQUE**  
 LANGSTON HOTEL, KINGHAM OXON. KINGHAM 207  
 8-1.30 a.m. DRINK TILL LATE  
 Drinks at pub prices Snacks or full meals  
 Friday, August 8th  
**CHERRY BLOSSOM CLINIC**  
 Saturday, August 9th  
**AMEBA TRIAD**  
 Every Sunday drink till midnight  
 Admission Free  
 Pop Party with the Ranch Room Discotheque, plus D.J. competition Cash prizes. Open to all. Commencing Thurs., 11th, and every Thursday night. Discotheque Dancing  
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**THE GOLDEN STAR CLUB**  
 46 Westbourne Road off Muckness Road, N.7  
 Tel: 607 6373  
 Thurs., Sun.  
**BILLS THE NEW SOUL BOSS**  
 Fri., Sat., Sun.  
**COUNT OWEN**  
 Affection to come: August Bank Holiday, open Mon., Wed., Thurs., Fri., Sat., Sun., Mon., Wed., Thurs., Sun. — Gilt free  
 Have a night out at The Golden Star

**RED LION HOTEL**  
 HIGH STREET, BARNET  
**MICHAEL'S 'SOLE MOTOWN' SHOW**  
 Every Sunday and Thursday  
 Over 18s. only

LISTEN TO **THE DON REEVE SOUND**  
 on "Sunday Special" — B.B.C.2 7.9 a.m. August 10th  
 If you like it, why not BOOK US  
 Phone 01-769 6425

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 can be found on  
**PAGE 19**

# 1001 CLUB

100 OXFORD ST. W.1  
7.30 till late  
Thursday, August 7th  
Melody Maker Pull Winner  
Clarinettist

**SANDY BROWN AND HIS BAND**

**BLACK BOTTOM STOMPERS**

**BILL NILE'S GOODTIME BAND**

**COLIN SYMONDS JAZZ BAND**

**MONTY SUNSHINE'S JAZZ BAND**

**MIKE WESTBROOK TENT and GUEST STARS BRIAN MILLER SEXTET**

**EDGAR BROUGHTON BAND**

**ALEX WELSH AND HIS BAND**

**BERYL BRYDEN**

**STUDIO 51**

**ERIC SILK JAZZ BAND**

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**THAMES HOTEL**

**BOB WALLIS'S STOREVILLE JAZZ BAND**

**MONTY SUNSHINE'S JAZZ BAND**

**BRIAN GREEN'S JAZZ BAND**

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**THE KENSINGTON**

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**EDGAR BROUGHTON BAND**

**ROYAL FISHMONGER'S ARMS**

# CLUBS

## FLAMINGO

AY 33-37 WARDOUR STREET, W.1  
\*\*\*\*\*  
WED. AUG. 6th, 8 p.m. - 8 a.m.  
FRIDAYS - ALL-NIGHT SETS ARE NOW A MUST FOR ALL N & B AND SOUL FANS - COME AND SEE THIS EXCITING SHOW TONITE

**DEMON FUZ**  
THE GROUP WITH ALL THE ACTION  
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SAT. AUG 8th, 8 p.m. - 8 a.m.

**FANTASTIC DOUBLE-BILL**  
FLAMINGO'S MOST POPULAR SOUL GROUPS  
**GOLDEN ASTRONAUTS**  
AND ANOTHER RETURN VISIT TO THE CLUB BY YOUR DEMAND

**SKATELITES**  
DON'T MISS THIS GREAT EVENT  
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WED. AUG 12th, 8 p.m. - 1 a.m.  
MEN THERE ARE GIRLS GALORE EVERY WEEK BECAUSE ALL GIRLS ARE ADMITTED FREE AND THIS IS DATE-MAKING NIGHT SO COME EARLY AND ENJOY YOURSELVES AND DANCE TO

**TONI ROCKET DISCOT**  
\*\*\*\*\*  
\*\*\*\*\*

**THURSDAY**  
ALBANY JAZZMEN, Rose and Crown, Iford Hill

**BREWERY TP, WALTHAMSTOW**, New Era Jazz Band  
**GREYHOUND**, High Road, Chadwell Heath  
**JOHN WALD WORKSHOP**, Grimit Lights and Paul  
**NAGS HEAD, BATTERSEA**  
**JOE POE** plus  
**JULIAN'S TREATMENT** 8-11 5s Adm

**THREE TUNS, BECKENHAM, TERRY SMITH ORGAN TRIO**

**TORRINGTON**  
HIGH ROAD, NORTH FINCHLEY  
**RONNIE ROSS**  
NEXT WEEK - JOE HARRIOT

**FRIDAY**  
BLACKBOTTOM STOMPERS, 100 Club  
**GOTHIC JAZZ BAND**, Earl of Sandwich  
**THE FABULOUS NEW ERA JAZZ BAND**, Elm Park Hotel, Hornchurch, Free

**OSTERLEY JAZZ CLUB**  
**CHARLIE GALBRAITH'S ALL STAR JAZZ BAND**  
**ROYAL OAK M.J.S. Club**, Tonley Street, SE1  
**PHIL SEAMEN, PETER KING, TERRY SHANNON, REG PETTIT**

**SATURDAY**  
BLACKBOTTOM STOMPERS, Greenman, Blackheath  
**BLUESCENE CROWN, TWICK'YM (NIGHTHAWKS)**  
**ERIC SILK**, Ken Colyer Club

**FISH HOOK**  
Featuring NICK PICKETT an electric fiddle GENERAL HAVELLOCK, Iford  
**ROYAL OAK, M.J.S. Club**, Tonley Street, SE1  
**PHIL SEAMEN, PETER KING, TERRY SHANNON, REG PETTIT**

**THE ORIGINAL EAST SIDE STOMPERS**, River Boat Shuttle  
**TOFTS, FOLKESTONE, Grace Hill**  
**AMBROSE SLADE** also J. J. Bender & SOS

**SUNDAY**  
**BILL BRUNSKILLS** Jazzmen, Fighting Coops, Kingston  
**BLACK PRINCE HOTEL**, Buxley, Kent  
**TRAPEZE**  
**BOB HARLEY'S** Dixielanders, The Swan, Fulham Broadway  
**BOTTLENECK BLUES CLUB**, Railway Tavern, Abchurch Lane, E13  
**EASTERN PHILHARMONIC**  
**PLUS PALE GREEN LIMOUSINE**

**FREAKEASY** Fishmonger's Arms Wood Green  
**Friday August 8th**  
**EDGAR BROUGHTON BAND** Plus SUPPORT GROUP  
D.J. JERRY FLOYD  
Booked by Melody Maker, Berkeley St.  
Booked by The Melody Maker Company - 01-437 8307

**MOODY BLUES AUDIENCE** plus  
Tonight  
Thu 8th - Barclay James Harvest  
Fri 9th - Principal Edwards THEATRE  
Sat 10th - Duster Bennett BREAKTHRU  
Sun 11th - HEAVEN  
Booked by Plymouth 932607 - no membership required

**CALIFORNIA BALLROOM**  
Whitewash Road, Dunstable 62804  
**SATURDAY, AUGUST 9th**  
The Greatest Soul Show in the Country  
**THE FREDDIE MACK SOUND**  
Car Park Supporting Groups: Bar exit.

## SUNDAY cont.

**COOKS, CHINGFORD**  
ROYAL FOREST HOTEL  
Enjoy a "Sauna Bath" in music  
**ERIC SILK SOUTHERN JAZZ**  
**DENNIS FIELD**, lunchtime, Green Man, Plumstead

**ELM PARK HOTEL**  
New Era Jazzband Lunchtime session  
**ERIC SILK**, Royal Forest Hotel, Chingford

**GROOVESVILLE**  
"WAKE ARMS," EPPING (A11)

**STEVE MILLAR DELIVERY BAND**  
TWO BARS, GARDEN, MEMS, 5/6  
NEXT SUNDAY, JODY GRIND  
Not Colosseum as previously advertised.

**THE ORIGINAL EAST SIDE STOMPERS**, Camberley

**TORRINGTON**  
HIGH ROAD, NORTH FINCHLEY  
**THE LONDON JAZZ FOUR**

**MONDAY**  
AT PLOUGH, STOCKWELL, SW9  
**REX MORRIS**  
**DEXLEY, KENT**, Black Prince Hotel, Bill Niles Goodtime Band  
**GOTHIC JAZZ BAND**, Earl of Sandwich

**RESURRECTION CLUB**  
THE WARWICK EAST BARNET ROAD (NR ALEXANDER PUB)  
**SPICE**  
**THE ORIGINAL EAST SIDE STOMPERS**, Green Man, High Road, Leytonstone

**THE STAR, CROYDON**  
**JO-ANN KELLY** + KEY LARGO  
BULLDOG LIGHTS & SOUNDS

**TUESDAY**  
**ALAN HOWARD RILEY TRIO**  
KING'S HEAD, FULHAM B'WAY

**AT PLOUGH, STOCKWELL, SW9**  
**MIKE WILSON DUO**  
**DENNIS FIELD J.B.**  
Elm Park Hotel

"GEORGE" MORDEN: CY LAURIE  
**HOUNSLOW ARTS LAB**, TONY CERAR, STRAWNS, WHITE BEAR, KINGSLEY ROAD, HOUNSLOW

**RONNIE SCOTT'S** 47 FRITH ST., W.1. GER 4752/4239

**DOWNSTAIRS UNTIL AUGUST 16th**  
One of the great jazz organists  
**RICHARD 'GROOVE' HOLMES** AND HIS TRIO

**CAROL SLOANE • GORDON BECK TRIO**  
UPSTAIRS: CLOSED OWING TO FIRE  
REOPENING FRIDAY, 15th AUGUST WITH  
**AFFINITY/LINDA HOYLE**  
MONDAY, 18th AUGUST: CHRIS MCGREGOR  
Coming Soon - A WEEK TO REMEMBER  
**THAD JONES-MEL LEWIS BIG BAND**  
FROM AUGUST 25th !! MEMBERSHIP NOT NECESSARY

**WELWYN GDN. CITY CHERRY TREE**  
WAT TYLER & VINEGAR TOM  
100 CLUB  
100 OXFORD ST., W.1  
**EDGAR BROUGHTON**  
FREE EXERCISE/RUNES

**WEDNESDAY**  
**BLACKBOTTOM STOMPERS**, Greenman, Blackheath  
**GOTHIC JAZZ BAND**, Earl of Sandwich  
**TOBY JUG**, Tolworth, Surrey, Yes

**MOBILE DISCOTHEQUES** 1/4 per word  
**ROGER SQUIRE DISCOTHEQUES**  
"the mobile music makers"  
DANCES • PARTIES • CLUBS • RECEPTIONS  
FOR THE BEST IN MUSIC, D.J.'S • LIGHTING  
Tel. 01-722 8111 (day)

**ACTION DISCOTHEQUES** invite you to invest your bread in happiness. **JAM KICKERS TO THE NATION** - 01-330 0413  
**A PROFESSIONAL** disc show. Lowest rates - Sands Discotheques 524 3521  
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**JAY'S DISCOTHEQUE** for all occasions. In the South ring, Fordingbridge, Hants 2679 anytime.  
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"RENAISSANCE FAIR" Travelling sound circus for all scenes and happenings - Gerrards Cross ( Bucks ) 8653  
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**"PARTIES, DANCES, RECEPTIONS SOCIAL FUNCTIONS, MARQUEES ALL PROVEN A SUCCESS!**  
**MACKAY-MONSON PROMOTIONS**  
MOBILE DISCOTHEQUES  
Book now to avoid disappointment  
01-699 2667/01-437 8391

## TUESDAY cont.

**WELWYN GDN. CITY CHERRY TREE**  
WAT TYLER & VINEGAR TOM  
100 CLUB  
100 OXFORD ST., W.1  
**EDGAR BROUGHTON**  
FREE EXERCISE/RUNES

**WEDNESDAY**  
**BLACKBOTTOM STOMPERS**, Greenman, Blackheath  
**GOTHIC JAZZ BAND**, Earl of Sandwich  
**TOBY JUG**, Tolworth, Surrey, Yes

**MOBILE DISCOTHEQUES** 1/4 per word  
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"the mobile music makers"  
DANCES • PARTIES • CLUBS • RECEPTIONS  
FOR THE BEST IN MUSIC, D.J.'S • LIGHTING  
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# Thunderclap Newman and Strauss ...

FOR THUNDERCLAP NEWMAN'S benefit (Blind Date, MM 26/7/69), the monolith in the 2001 film was accompanied by singing, not by the introduction to "Thus Spake Zarathustra" which, more important — was written by Richard Strauss in 1896, and hardly subject to the influence of Gustav Holst, who was 24 and had not yet composed any of his major works. — MONT CAMPBELL, London SW14.

I HATE to sound pedantic, but hell, you've got to draw the line somewhere. Thunderclap Newman's dismissal of Richard Strauss's music as "not very original" is just about the most ridiculous thing this year.

And to say that "Thus Spake Zarathustra" betrays influences of Gustav Holst when Holst was still working on his Opus 1 (never published or performed) at the time Strauss began writing Zarathustra is well, I can only think Thunderclap was joking. — PETER HALSTEAD, Belsize Park Gardens, London NW3.

ROBIN GIBBS' statement in Pop Think-in (MM 26/7/69) on the subject of free concerts must really take the biscuit for inaccuracy.

The "12 casualties" Gibb seems to think evolved from some gigantic punch-up were, in fact, sufferers from the heat. — ALAN LEWIS, Henley-on-Thames, Oxon.

WHAT DID MM readers do to deserve Robin Gibb's ludicrous opinions? His ideas on free concerts are what one would expect from a 73-year-old pensioner playing bingo in home-knit socks!

Had Mr. Gibb met the beautiful people who met in peace to enjoy good music, I am certain he would have entirely different views. Fourteen troublemakers in an audience of well over 250,000

surely does not justify anyone classifying the gathering as "undesirable."

Grow up, Mr. Gibb. Enjoy the good things in life — including those which are free. — ANGELA, Blackpool, Lancs.

RECIPE for a "supergroup": Take two/three midding musicians from second-string pop groups; add competent session-type musicians; transport all to a secret hideaway country cottage; invite down Chris Welch; announce group, keep public waiting. Add John Peel and make first record.

Then flee to the USA. — MARTIN J. DAWES, 151 West Street, East Grinstead, Sussex.

IF THE fantasmagorical Apple organisation keep churning out grotty rubbish by the Plastic Ono Band — for crying out loud people, please, please please "Give Peace A Chance" before we all go round the twist. — G. ROBERTS, Scunthorpe, Lincs.

WHEN ARE Marriott and Frampton going to stop playing with each other in that cottage and expose themselves to the eager public? — J. SHAW, Blackheath, London SE2.

I WAS disgusted to read about the exhibitionists who demanded their money back after Scott Walker's show at the ABC, Blackpool.

But then, that's human nature, I suppose. I only hope the people concerned are aiming at their disgusting behaviour. — ANN WOOLCOTT, Wyke Regis, Weymouth, Dorset.

I SAW Scott Walker at Blackpool. Unless he changes his attitude to the public (who after all pay for his bread and butter) and greatly improves his stage presentation, then his potential will never be realised.

Performances like this will leave only his hard core of female teenage fans wanting to see him again. What happens when they grow up and are no longer fascinated by his looks? — GRAHAM HALL, Southport, Lancs.

REGARDING Laurie Henshaw's article on the BBC and MU (MM 19/7/69). Does it really matter what Hargie Ratcliffe of the MU wants or does not want? Surely it's the listeners that matter.

Does anyone really like the Northern Dance Orchestra. Not that I know of, except maybe Peter Murray.

Who are the majority of Radio One listeners anyway? They're the younger people who want pop. So why can't they have it? Don't give them rubbishy singers and dreary middle-of-the-road music bands that don't appeal to their taste. — SHEILA M. T. SIEHEY, Bayswater, London W2.

REGARDING Alan Stevens' Second Opinion of Oscar Peterson (MM 19/7/69): I



THUNDERCLAP: he must be joking, says a reader.

**Mailbag**

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

that's the way they usually treat someone who is travelling several hundred miles to try and fulfill a one-night-stand when he hadn't completely recovered from a car accident.

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REGARDING Alan Stevens' Second Opinion of Oscar Peterson (MM 19/7/69): I

sincerely appreciate his realisation of Peterson's greatness and his offer of apology through the press.

It is not everyone who would admit this. But it is amazing that, having his regard for Hines, Tatum and Wilson, he could ever have discounted Peterson.

I am also astounded that Alan Stevens should ever refer to Peterson as "the Charlie Kunz of Jazz." Charlie Kunz was never basically a jazz pianist. While he used a clean, neat dance tempo with his soft-loud-soft gimmick, he had no knowledge of jazz improvisation.

Incidentally, I am now an Old-age pensioner in semi-retirement, but my fingers are still as nimble as they were 40 years ago and I could still hold my own with the majority of present-day jazz musicians. Anybody like to prove that can't? — EDDIE URSELL, 3a Popesgrove Mansions, Heath Road, Twickenham.

THANK GOD somebody knows what he is talking about. Mailbag correspondent P. Hallyard certainly knows his stuff (MM 26/7/69). How could Miss Theaker say Jim Black is second to none

among US drummers. I happen to live in the States and, being a drummer myself, I am qualified to say that Buddy Rich is the greatest drummer in the States. — TERRY MILLER, Waldorf Hotel, London.

I AM disgusted that Buddy Rich is not appearing anywhere in the West Midlands on his next tour. I should have thought from the reception he was given on his two previous visits, this would be the first place to come to. — GEORGE BENNETT, Olton, Solihull, Warwick.

ACCORDING to the advert, "YOU are the Plastic Ono Band." When can I expect my royalties? — ALAN MAWDSLEY, Liverpool.

NOW THAT hanging has been abolished, Tony Blackburn must be the worst punishment available. — COLIN BRINTON, Harwich, Essex.

REGARDING the photograph of the MM's Mr Chris Welch on page 15 (MM 26/7/69). Is it not time that he was either cut down — or had the rope loosened a little? — M. MILLER, 11 Granville Road, Bournemouth, Hants.

NOW THAT Bob Dylan has agreed to perform at the Isle of Wight, let's be sure to give him the appreciation and respect he so rightly merits, thus showing that the morons who booed and slow-hand-clapped him on his last tour are just a petty minority.

Who knows — he may repay us with a full tour this year. — CHRIS JENKINS, Stevenage, Herts.

WHY MUST we have a B-side on singles? Let's just have an A-side and reduce the price of the record from 8s 6d to 6s. — M. SAINSBURY, Bury St Edmunds, Suffolk.

sure any person who has witnessed their incredible live performances will agree that Britain is being sadly deprived of one of its greatest bands. — BOB GREENWOOD, London N14.

WHAT ARE Tamla Motown up to by releasing Stevie Wonder's "My Cherie Amour" as an A-side after releasing the B-side "I Don't Know Why" only a few weeks before.

I'm sure a lot of people rushed out to buy his latest release without knowing they already had the B-side. It's

unfair. — LYNN FRANKEL, Westcliff-on-Sea, Essex.

WHY ALL this fuss over King Crimson? Original they may be but their music is still boring and yet they are being talked of as the supergroup. — ANDREW THORNE, London SE7.

WITH ALL this talk of supergroups, how about sending the world off its axis by teaming up Jimi Hendrix and Marsha Hunt. — RICHARD SHARP, High Wycombe, Bucks.

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**Soul seven**

**COOKE no mention**

**ELDRIDGE.**

WITH REFERENCE to Royston Eldridge's choice of the Magnificent Seven of Soul (MM 26/7/69): Why no mention of "Mr. Soul" Sam Cooke, Lou Rawls and, of course, Ray Charles — though the last is perhaps less easily categorised.

Soul had earlier roots than the over-publicised "unique soul sound" as typified by Tamla Motown. Of this Mr Eldridge seems to be unaware. — ALISAIR DAWSON, 68 Aubert Park, Highbury, London.

My article only claimed to be a PERSONAL choice of soul greats — ROYSTON

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