

RICHIE PLAYS LONDON DATE



Royal Festival Hall concert on December 6

RICHIE HAVENS, one of the big successes of the recent Isle of Wight Festival, is to star in his own London concert.

The show, at the Royal Festival Hall on December 6, will feature Havens and the group which backed him at the Isle of Wight. There will be no supporting acts.

Determined

Jo Lustig, who is organising the concert, told the MM: "I was originally going to put the Pentangle on at the Festival Hall, but we decided to do the Royal Albert Hall on October 4 as the start of their tour.

"I was so knocked out with Richie at the Isle of Wight that I was determined to get him. I saw his manager Bert Block at once and we finalised the date.

Appearances

"Richie will probably also do some other appearances, possibly TV and concerts, in Britain around the same time."

A new Havens album may be released to coincide with the visit.

RICHIE HAVENS: will probably do other appearances

Josh White dies in New York during operation

JOSH WHITE, the blues and folk singer, died while undergoing heart surgery in New York last Friday (September 6). He had been in poor health for a number of years.

His birth date was variously given as 1908 or 1912 and he learned his trade as a child when, to help support his family, he was employed

leading blind men around, some of them blues singers. Josh first visited Britain in 1951 and had made regular appear-



JOSH here in 1951

ances, for concert tours, club dates, TV, radio and recording, ever since. For a tribute to Josh White turn to page 10.

Ringo taken ill - rushed to hospital

RINGO STARR was rushed to hospital on Monday morning with intestinal trouble. He was taken ill at breakfast at his Weybridge home, and immediately admitted to the private wing at London's Middlesex Hospital.

Said Beatles PRO Derek Taylor: "Ringo is under observation and there is no cause for concern. An operation is unlikely."

Ringo was due to attend a big meeting at Apple's London headquarters on Tuesday when the Beatles were discussing their plans for the future. At press-time, the advance orders for the Beatles new album - due out on September 26 - are already approaching the 50,000 mark.

The meeting was still being held - but without him.



RINGO ill on Monday

RAY CHARLES THE FIGHTER PAGE 5



MAYALL'S LETTER FROM AMERICA PAGE 14



BEATLES NEW LP PAGE 6

Melody Maker POP 30

- 1 (1) IN THE YEAR 2525 Zager and Evans, RCA
- 2 (7) BAD MOON RISING Creedence Clearwater Revival, Liberty
- 3 (2) TOO BUSY THINKING ABOUT MY BAY Marvin Gaye, Tamla Motown
- 4 (6) VIVA BOBBY JOE Equals, President
- 5 (9) NATURAL BORN BUGIE Humble Pie, Immediate
- 6 (5) MY CHERIE AMOUR Stevie Wonder, Tamla Motown
- 7 (13) JE T'AIME MOI NON PLUS Jane Birkin and Serge Gainsbourg, Fontana
- 8 (8) DON'T FORGET TO REMEMBER Bee Gees, Polydor
- 9 (4) HONKY TONK WOMAN Rolling Stones, Decca
- 10 (3) SAVED BY THE BELL Robin Gibb, Polydor
- 11 (14) GOOD MORNING STARSHINE Oliver, CBS
- 12 (10) EARLY IN THE MORNING Vanity Fare, Page One
- 13 (11) MAKE ME AN ISLAND Joe Dolan, Pye
- 14 (12) CURLY Move, Regal Zonophone
- 15 (18) CLOUD 9 Temptations, Tamla Motown
- 16 (23) I'M A BETTER MAN Engelbert Humperdinck, Decca
- 17 (19) WET DREAM Max Romeo, Unity
- 18 (15) CONVERSATIONS Cilla Black, Parlophone
- 19 (29) BIRTH Peddlers, CBS
- 20 (16) BRINGING ON BACK THE GOOD TIMES Love Affair, CBS
- 21 (27) I'LL NEVER FALL IN LOVE AGAIN Bobbie Gentry, Capitol
- 22 (25) SOUL DEEP Box Tops, Bell
- 23 (21) SI TU DOIS PARTIR Fairport Convention, Island
- 24 (28) MARRAKESH EXPRESS Crosby, Stills and Nash, Atlantic
- 25 (—) IT'S GETTING BETTER Mama Cass, Stateside
- 26 (17) GOODNIGHT MIDNIGHT Clodagh Rodgers, RCA
- 27 (20) IN THE GHETTO Elvis Presley, RCA
- 28 (22) GIVE PEACE A CHANCE Plastic Ono Band, Apple
- 29 (24) WHEN TWO WORLDS COLLIDE Jim Reeves, RCA
- 30 (—) CLEAN UP YOUR OWN BACK YARD Elvis Presley, RCA

POP 30 PUBLISHERS

1 Essex; 2 Burlington; 3 Jobete/Carlin; 4 Grant; 5 Immediate; 6 Jobete/Carlin; 7 Shapiro; 8 Bernheim; 9 Abigail; 10 Mirage; 11 United Artists; 12 Lowery; 13 Shuffbury; 14 Essex; 15 Jobete/Carlin; 16 Blue Sea/Jac; 17 Baverley; 18 Cookway; 19 Lillian/Carlin; 20 Josid Music; 21 Blue Sea/Jac; 22 Cyril Shane; 23 Blossom; 24 Copyright Control; 25 Screen Gems; 26 April; 27 Carlin; 28 Northern Songs; 29 Burlington; 30 Carlin.

u.s. top ten

- 1 (1) HONKY TONK WOMEN Rolling Stones, London
- 2 (3) SUGAR SUGAR Archie S. Calender
- 3 (2) A BOY NAMED SUE Johnny Cash, Columbia
- 4 (4) GREEN RIVER Creedence Clearwater Revival, Fantasy
- 5 (5) GET TOGETHER Youngbloods, RCA
- 6 (10) I'LL NEVER FALL IN LOVE AGAIN Tom Jones, Parrot
- 7 (2) LAY LADY LAY Bob Dylan, Columbia
- 8 (5) EASY TO BE HARD Three Dog Night, Dunhill
- 9 (6) PUT A LITTLE LOVE IN YOUR HEART Jackie De Shannon, Imperial
- 10 (11) I CAN'T GET NEXT TO YOU Temptations, Gordy

top twenty albums

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

ROLLING STONES WIN THIRD GOLD DISC

THE ROLLING STONES' "Honky Tonk Women" has become their third single to win a Gold Disc in America, and is nearing sales of 1,500,000.

"Satisfaction" — still their all-time biggest seller — and "Ruby Tuesday" were the previous golden singles, and their new album, "Big Hits Vol. 2," looks like being their eleventh album to win the gold accolade.

It's also understood (writes Ren Grevatt) that the long-awaited and much-discussed Stones American tour could come about as early as October. It is felt that such a tour could become a multi-million dollar success, and Stones and Apple chieftain Allen Klein raised additional conjecture about a massive return by the Stones by flying into London unexpectedly last week.

COURT CLOSES

THE LATE-NIGHT Midnight Court progressive music scene at London's Strand, will finish on September 14. Announcing this last Friday, general manager, Peter Smith, told the audience, "This is not because of any pressure from Mecca management. The contract with Marquee-Martin finishes then and there are a number of late-running engagements already booked for following Fridays which would mean that Midnight Court would be able to take place intermittently."

Graham Bond headlines at Midnight Court tomorrow (Friday) together with King Crimson, and the final night on September 19 features the Bonzo Dog Band.

NEW EMI LABEL

A NEW record label featuring progressive groups is to be launched in Britain through EMI this autumn. First releases on the new Probe will be albums from Soft Machine, Billy Meinel and the Mystic Network - National Bank.

EMI are also releasing two other new labels. One is the new Tamla Motown label Rare Earth and the other is the budget label Regal Starline (19s. 11d.) which will feature artists including Nat King Cole, Animals, Georgie Fame, Hollies, Manfred Mann, Frank Sinatra, Shadows and Shirley Bassey.



DEE nobody's business

DEE DENIES CAROLINE TV RUMOURS

SIMON DEE this week denied rumours that he has received an offer to join Caroline Television, the proposed airborne pirate station run by Ronan O'Rahilly, who launched Radio Caroline.

"Ronan and I have been great friends for six years," Simon told the M.M., "and we kicked off Radio Caroline together."

"It would be great if we could kick off Caroline Television, but I have received no offer."

Commenting on reports that the BBC were to give him a "friendly warning" that his future with them would be affected if he joined O'Rahilly, Simon said, "All the BBC do is to provide me with employment. As long as I do my job, what I think about is nobody's business." Dee's contract with the BBC expires at Christmas, and he said: "I'm considering a lot of things at the moment."



ROLLING STONES: tour in October

LEE DORSEY TOUR DATES

SINGER LEE Dorsey kicks off his British tour on October 10 at the White Lion, Edgware. Other dates are as follows: California, Dunstable, doubling the Cue Club, London (11), Orchid Ballroom, Parley (13), Rebecca's and the Cedar Club, Birmingham (14), Weston-Super-Mare and the Bamboo Club, Bristol (18), the Spinning Disc, Leeds (24), the Imperial Ballroom, Lincoln and the Twisted Wheel, Manchester (25), Up The Junction, Crews, and the Town House Ballroom, Wellington (26), the Starlite Ballroom, Crawley (30), and Tottenham Royal (31). More dates may be announced later.

REGGAE HOT 20

- 1 (1) HOW LONG WILL IT TAKE Pat Taylor GAS-115
- 2 (4) IF IT DON'T WORK OUT Pat Taylor GAS-125
- 3 (5) SEND ME SOME LOVING Derrick Morgan CRAB-21
- 4 (3) WET DREAM Max Romeo UNITY-503
- 5 (6) MY WHOLE WORLD IS FALLING DOWN Ken Parler BAMBOO-1
- 6 (2) WHAT AM I TO DO Tony Scott ESCORT-805
- 7 (8) SAFE BOOM The Tappers CRAB-26
- 8 (7) PEYTON PLACE Donald Lee UNITY-319
- 9 (17) SAVE THE LAST DANCE Laurel Aitken NU BEAT-029
- 10 (14) MAN ON MOON Derrick Morgan CRAB-30
- 11 (9) JUST ONCE IN MY LIFE Small Wilson & Freddy CRAB-21
- 12 (11) THROW ME CORN William Sharp BULLET-399
- 13 (18) SOCK IT TO ME SOUL BROTHER Bill Moss PAMA-765
- 14 (10) SLIP AWAY Slim Smith UNITY-328
- 15 (12) WANTED Ronan O'Rahilly GAS-110
- 16 (16) HOLD DOWN The Kingstonians CRAB-19
- 17 (13) SOMEBODY TO LOVE Slim Smith UNITY-515
- 18 (20) TOO EXPERIENCE Winston Francis PUNCH-5
- 19 (15) HAILES SELAISE/BLUES DANCE Laurel Aitken NU BEAT-032
- 20 (19) TOO PROUD TO BEG The Uniques GAS-117

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Piter Patter!
Piter Patter!
TITUS GROAN! TITUS GROAN!
TITUS GROAN! TITUS GROAN!
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"Waterloo Road" RCA 1875

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Nilsson

"Everybody's Talkin'" RCA 1876

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STAFFMEN
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ADVERTISMENT MANAGER
John Jones

PROVINCIAL NEWS EDITOR
Jerry Dawson
Statham House,
Talbot Road
Manchester
M32 0EP

WILSON PICKETT, Zager and Evans, Dionne Warwick and Erroll Garner have been signed for British appearances by Danny O'Donovan, of ABP International.

Pickett will interrupt his current European tour to star at the Royal Albert Hall on September 19. He will play the whole of the second half of the show, backed by his American group, the Midnight Movers.

Concerts in Holland

The first half of the show will star Irma Franklin, singing sister of Aretha, Comere will be Emperor Rosko. Pickett will fly in after a show in Germany on September 18 and will fly out again immediately after the London show for concerts in Holland.

O'Donovan's next signing will be comedian Dick Gregory who will do TV, radio and possibly college dates from September 18 to 30.

Zager and Evans will tour Europe from October 25 to November 10 and will include six or eight days of club and possibly college dates from September 18 to 30. Next in will be Joe Tex with his full orchestra who will play five days in Britain from November 14.

Dionne Warwick will play four or five concerts in Britain during a ten-day European tour from January 9.

Finally, O'Donovan has signed Erroll Garner for a fortnight of concert dates in Britain starting on March 17.

PEDDLERS GET U.S. OFFER

PEDDLERS, WHOSE single "Birth" entered the MM Pop 30 last week, have been offered a three year contract worth 150,000 dollars for Caesar's Palace in Las Vegas. The group, currently appearing at Caesar's, Dunstable make a London appearance on Tuesday (September) 16 at Hatchets where they will be photographed for their new album cover.

They appear in caheret at the Up The Junction, Crewe, for one week beginning September 19 before starting a week at Stockton's Poco-A-Poco from September 28. On October 13 they appear in concert at London's Festival Hall with Frankie Vaughan. (See page 10)

EAGLE MARRIES

ROGER EAGLE pioneer of the progressive, pop movement at Manchester's Magic Village, is to marry Miss Patsy Robinson, manageress of Barry's Record Rendezvous, the city's discery which specialises in jazz and progressive pop records.

BUCK OWENS TO TOUR

BUCK OWENS, leading American country music singer, tours Britain in November, with his group the Buckaroo and girl singer Skeeter Davis.

Following a short visit to Germany, Owens opens his British tour at the Ulster Hall, Belfast on November 17, then plays two dates in Dublin on November 18 and 19. From Ireland, Owens travels to Manchester where he appears at the Palace on November 20, then City Hall, Glasgow (21), Empire, Liverpool (22), and London Palladium on November 23.

BOND GROUP

GRAHAM BOND this week announced the line-up of his new group which debuts at Midlight Court, at the London Lyceum, tomorrow (Friday).

Graham (organ, sax), will be leading Dave Usher (trc, gir, flute, clt, tpt, bass, vcls), Keith Bailey (drs, pno), Dave Howard (sitar, sax, bass) and dancer-singer Diane Stewart. The group is also booked for the Wake Arms, Epping, this Sunday (14).

Ginger will not leave Blind Faith

STRANGE RUMOURS that Ginger Baker will quit Blind Faith to be replaced by ex-Traffic drummer Jim Capaldi, were described as "totally unfounded" by the Robert Stigwood Organisation on Monday. "He has no intention of leaving," said a spokesman.

It has been rumoured for some time that Ginger was unhappy in the group, which includes Steve Winwood, Eric Clapton and Rick Grech. The group are currently on holiday after their American tour, and neither drummer was available for comment.

Steve Winwood is working on a solo album and is writing material in collaboration with Jim Capaldi at the old Traffic cottage in Berkshire. There is a possibility of a European tour by Blind Faith, but no details have been revealed.

JIMMY SMITH DATES

AMERICAN JAZZ organist Jimmy Smith and his trio have been booked to star at London's Royal Festival Hall on Saturday, November 22, followed by Colston Hall, Bristol (23). Other dates may be fixed.

DEEP PURPLE FILM

THE CONCERT shared by Deep Purple and the Royal Philharmonic Orchestra at the Royal Albert Hall on September 24 is to be filmed in colour by Lion Television Services, newly-formed subsidiary of British Lion.

Proceeds from the concert will go Task Force, the London organisation for helping old people.

The Orchestra will be conducted by Malcolm Arnold and the concert will include his Sixth Symphony as well as a set by Deep Purple and a



Colin demands apology



BAKER RUMOURS
quit rumours
combined performance by the Orchestra and group of a concerto written by Deep Purple's organist Jon Lord.
Deep Purple have a new album released on the Harvest label tomorrow (Friday).

recently recorded a live album at Les Cousins, Greek Street, London.

COUNTRY SHOW

COUNTRY EXPRESSION top the bill of a variety show at the Lewisham Concert Hall on September 15.

COUNTRY LABEL

FIVE SINGLES have been set for the first release on the Lucky record label.
They are: "Let The Whole World Sing It With Me" by Phil Brady; "Too Many Honky Tonks" by the Cody Nash Outfit; "The Ballad Of Ned Kelly" by Brian Chalkler; "Watching The Trains Go By" by the Country Express; "Take Time For Your Baby" by David H. Lee; and "Did She Mention My Name" by Country Fever.

Colin demands apology

COLIN PETERSEN, the drummer sacked by Bee Gee brothers Barry and Maurice Gibb (above), has objected to the Gibb brothers being presented as the Bee Gees without him.

He has demanded an apology from the BBC following a Top Of The Pops appearance by Barry and Maurice Gibb last week in which they performed "Don't Forget To Remember."

"The BBC have been notified that the disc was made by the Bee Gees which includes Colin Petersen. Therefore their action in using only the Gibb brothers was wrong," said a statement issued on Petersen's behalf.
A BBC spokesman told

the MM at presstime that they had not yet received any notification from Petersen who says he will take legal action if the Gibb brothers are presented as the Bee Gees. "If it is a legal matter it will go to our legal department for consideration," said the BBC spokesman.
Robert Stigwood, the Gibb brothers agent and manager, said: "Mr Petersen overlooks that he only joined the Bee Gees in 1967 at which time the brothers Gibb had been appearing under the name of the Bee Gees — which are Barry Gibb's initials — for many years prior to that date.
"The Bee Gees will go on performing as the Bee Gees."

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COUNTRY JOE visits Britain

COUNTRY JOE LP RELEASED

COUNTRY JOE and the Fish, who visit Britain for a Royal Albert Hall concert on September 22, are to release a new single. And a new album, "Here We Are Again," is released this month.

No title has yet been fixed for the single release. The new album and single features the group's re-arranged lineup Country Joe and guitarist Barry Melton are the only original members left in the band.

Newcomers to the group are bass player Doug Melzer, drummer Greg Dewey and Mark Kepner on keyboard. The group's sole British appearance comes at the end of their fourth European tour which takes in Sweden and Denmark before the London appearance.

After their Albert Hall appearance the group return to the Fillmore East in America where they star in two concert appearances.

FAITH TOUR

BLIND FAITH, now back in London after their six week tour of America, are expected to tour Europe soon.

Manager Robert Stigwood is considering offers for the group to tour Germany, Holland and Sweden, but nothing has been finalised yet.

Drummer Ginger Baker is the only member of the group not in Britain at the moment. He is now holidaying in Jamaica.

BOX TOPS TOUR

THE BOX TOPS make a four-week British tour starting November 15. No dates have yet been announced by the Arthur Howes office.

SCOTT WALKER DROPS OUT OF MANCHESTER SHOW

FREDDIE and the Dreamers and comedian-singer Ted Rogers took over at short notice for Scott Walker at the Golden Garter, Wythenshawe, Manchester, on Monday.

Scott had been billed to appear for two weeks from Monday, and rehearsals were called for Wednesday, Thursday and Friday of last week, according to Scott's manager, Maurice King.

"I can't say anything more than that the matter is in the hands of the solicitors," said Maurice King on Monday. Mr. Trevor Woodward, booking manager of Entam Leisure, the entertainment department of Fortis—which owns the Golden Garter—told the MM on Monday.

"I understand Mr. Maurice King had a hand standing by for rehearsals in London, then the whole thing would have shifted to Manchester.

It was inconvenient, to say the least, when we heard Scott Walker would not be appearing, but the matter has calmed down a bit now."

Freddie and the Dreamers will be at the Golden Garter for their second summer season at the South Pier, Blackpool, and were to have taken a holiday this week.

The group and Ted Rogers will be at the Golden Garter for this week only. Other replacement acts for Scott Walker will be booked for the remaining week.



ENGELBERT: booked at Riviera Hotel

Engelbert returns to Las Vegas

ENGELBERT HUMPERDINCK returns to the scene of an earlier triumph this year when he opens for a month at Las Vegas from December 19.

Engelbert has been booked to star at the Riviera Hotel in Vegas.

Currently on holiday in Rhodes, in the Greek Islands following his Great Yarmouth summer season—Engelbert returns to Britain this week-end.

He then flies to California to start rehearsals at the Hollywood Palace for his TV series. On September 28, he opens his first-ever American theatre engagement at the Greek Theatre, Los Angeles.

He then spends two days filming at the Hollywood Palace before returning to London on October 1 to televise the first show in his new series which goes into production in the New Year.

SYD'S PLANS

FROM this week, Syd Lawrence has vacated his trumpet chair with the NDO to concentrate fully on his Glenn Miller-style Big Band.

Already the band has recorded a further six programmes in Yorkshire TV's "See Les" starring comedian Les Dawson—the first of which featured American jazz singer Carol Sloane and was screened last night (Wednesday).

On November 17 at London's Festival Hall, the Lawrence-Miller sound will be heard in a concert to mark the 25th anniversary of the American leader's disappearance over the English Channel.

DEKKER'S GOLD

JOHNNY NASH will present Desmond Dekker with a Gold Disc for his "Israelites" single on stage during the Caribbean Music Festival at the Empire Pool, Wembley, on September 21.

Apart from Nash and Dekker, the Festival also stars Max Romeo, Jackie Edwards and Jimmy James.

Also billed are Count Prince Miller, Joyce Bond, Rool and Jenny Jackson, Black Velvet, Derek Morgan,

the Mobawks, Pat Kelly and the Skalatics. It will be coppered by Dwight Whyte and Count Prince Miller.

The Festival comprises two shows, at 6 pm and 10.30 pm, and has been promoted by the Round Table of Wimbledon in aid of charity.

DYLAN FILM

A VIDEO-TAPE recording of Bob Dylan, the Who and other acts who took part in the Isle Of Wight Music Festival will be shown continuously at the Arts Lab, Drury Lane, London, from September 16.

The tape was made by the Arts Lab organiser, Jim Haynes.

KINKS ALBUM

A NEW KINKS album entitled "Arthur—Or The Rise And Fall Of The British Empire" is to be released on October 4, and the group are due to make their first tour of America in four years in

November, for eight weeks.

Manager Robert Wake told the MM: "They open at the Fillmore East, New York on November 17 and 18. They are regarded as one of the biggest Underground acts in America, and another reason for their going is that Ray Davies is extremely interested in America. Their last album 'Village Green Preservation Society' sold very well there."

EQUALS ARE IN

THE EQUALS have replaced Amen Corner on a major European tour with Barry Ryan next month.

This means that the Equals' proposed American tour will be postponed until early November.

Official reason why the Amen Corner pulled out of the tour is that they wish to concentrate on their projects in this country, and rumours of a split between the group and Andy Fairweather-Low were denied this week by the singer.

UK TOUR LIKELY FOR BEE GEES

BEE GEES, currently in the MM Pop 30 with "Don't Forget To Remember," may go out on tour in Britain later this year.

Manager Robert Stigwood is considering putting Bee Gees Barry and Maurice Gibb on the road for a limited tour of major British towns.

Barry Gibb said this week: "I want to go back on stage and see the kids again. We've finished the film. The film 'Cucumber Castle' is likely to be extended into a 13-week series and deals with British and American television companies are expected to be announced soon.

Bee Gees Barry also hopes to launch his own record label in the near future. One of the first artists expected to record for the label will be Pat Arnold, currently in the States promoting her latest record "Bury Me Down by The River," a Barry Gibb song.

BLUES SHOW

GEORGE MELLY, Errol Dixon, Jerome Arnold, Mike Cooper, Alex Turner, Mike Raven, Ian Anderson, Gordon Smith, Jo-Ann Kelly, Paul Oliver, Davey Graham, Tony McPhee and Davey Kelly take

LEE KONITZ GIGS CANCELLED

A NUMBER of gigs pencilled in for American star Lee Konitz have been cancelled following his failure this week to obtain a Ministry of Labour work permit. Konitz is currently on holiday in London.

O W A R D H RILEY has set the line-up for his Octet which will premiere "Convolutions," the work he has written with an Arts Council grant, at London's Purcell Room on December 1.

Howard Ken Lindsay starts weekly session at the Goat, St Albans, from September 17 when the opening attraction is the John Surman Quartet.

KE WESTBROOK'S Concert Band will play the first two nights of his new Friday and Saturday club, the Crucible, in London's New Compton Street, this weekend. Later bookings are Ken Terroade (19) and the Battered Ornaments, featuring George Khan and Chris Spedding (20).

THE LONDON Jazz Centre Society, in conjunction with Ken Lindsay, starts weekly session at the Goat, St Albans, from September 17 when the opening attraction is the John Surman Quartet.

TRUMPETER Tony Frutkin has died in New York, aged 42. He worked with such names as Lester Young, Gerry Mulligan, Sonny Rollins and toured for a year with Stan Getz. He had one album released under his own name.

ERIC SILK'S Southern Jazzband plays the traditional jazz club at the Wake's Arms, Epping, tomorrow (Friday). Steve Lane's Southern Stompers take part in a Worker's Festival at Katowice, Poland, this weekend.

THE ALBION Modern Jazz Club switches from Tuesdays to Thursdays at the King's Head, Fulham Broadway, from October 9. Bookings at the club include: Alan Skidmore's Quintet (September 30), Howard

JAZZ NEWS



BY BOB DAWBARN

Riley Trio (October 7), John Taylor Trio with Norma Winstone (9), Bob Dawson Open Music (16) and Dave Holdsworth Band (23). THE MAYNARD FERGUSON Big Band are last-minute guests for Jon Hendricks, stranded in Sweden, at the Manchester Sports Guild on Saturday (13). Den Rendell plays Jazz At Blundstone House, Swindon, on September 15, followed by Frank Ricotti (22).

SONNY ROLLINS broke all attendance records at Shelly's Manne-Hole, Los Angeles, during his first club appearance in the area for four years. Miles Davis and Dizzy Gillespie are currently sharing the bill at Harlem's Club Baron.

MICK MULLIGAN has started sessions with the Stan Tracey Jazz Band on the first Friday of every month at the Egmont Arms, Midhurst, Sussex. The Band is resident on Sundays at the Rees Hotel, Selby.

THE RIKD CURTIS Quintet leave today (Thursday) for six dates in Switzerland, including a Festival in Zurich and a broad cast. They return for dates at London's Phoenix (24) and Sussex University (29).

THE KEITH TIPPETT 100 Club returns to London's 100 Club next Monday (16). The Stan Tracey Quartet, featuring saxist Peter King, start recording a new album for Denis Preston's Record Supervision this week.

ABC-IMPULSE have ten John Coltrane albums in the can, including newly-acquired tapes of Coltrane's European concerts. Norman Brown, guitarist with the Mills Brothers for 32 years, died in Hollywood aged 55.

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TEN YEARS AT RONNIE'S SUPPLEMENT

SEE PAGE 16

CBS Records 28-30 Theobalds Road London WC1

THE BUSINESS tycoon swivelled in his office chair and fingered a Braille edition of Dr Tom Dooley: My Story. The scene was a business building owned by him on Washington Boulevard in Los Angeles, its second floor taken up by his recording studio and numerous other ventures (RPM Enterprises), the rest profitably rented out. As I was shown into his handsome, conservatively decorated office, he picked up a phone to talk briefly with Joe Adams, his suave ex-actor major domo, then leaned back in the chair. For the next hour or two Ray Charles — now 37, greying a little around the temples, and at relative peace with the world — rapped about life, race and the career that has brought him, among other comforts, an annual income well into the seven-figure bracket and a couple of private planes, one a jet.

Having recently read the galley proofs of a book due out soon, *The Sound of Soul*, by a sensitive black writer named Phyl Garland, I wondered what would be his reaction to Miss Garland's assessment of the early Charles as "a young man in his 20s . . . whose voice sounded indescribably old."

"Many people have said that," said Charles. "Hearing me on records, they'd picture me as a huge, ageing fellow, about six feet six and 250 pounds. That's the sound they hear."

Precise

"Soul? I don't have a precise definition, but there were certain real old blues singers — Big Boy Crudup, Tampa Red, Washboard Sam, Muddy Waters, Blind Boy Phillips — I was raised with their sounds, so this certainly was a part of me, and it was the same as being reared in a Baptist church."

"Nat Cole — I tried like the devil to sing like him, but his influence had nothing to do with the blues or soul sound. What mainly attracted and influenced me was his piano playing."

Miss Garland also makes the point that middle-class Negroes previously ashamed of their heritage, now say it loud: they are black and proud.

"There is little truth in that, to the extent that certain people are brainwashed by white society. When I was a youngster, what we now call soul

music was known as race music, and you didn't hear it on the radio.

"Some black people felt they were on the bottom of the pile anyhow, and since blues singers were looked down upon — this was as low as you could get in the music field — by associating with it, they would identify with the bottom of that bottom. But that's not a general rule — there are plenty of colored people who have followed my career for years and years and who certainly wouldn't qualify for the poverty program."

The man who grew to adolescence under the unspeakable triple burden of blackness, blindness and poverty speaks now in the temperate terms of a middle-class moderate. His reactions often are those of a black capitalist and realist, a ghetto graduate who may actually believe in the American dream because through most of his adult life, it has been a part of his experience. ("I Got A Woman," his first real hit, was recorded in 1954 when he was 22).

Still, the shell of success could not have rendered him invulnerable to the slings and needles of outrageous racism. It was not



CHARLES: he is as far from Uncle Tommery as from militancy.

A fighter who has won the toughest battles

until 1965 that he entered a Los Angeles hospital to post a milestone on the road to maturity by curing himself permanently of the narcotics addiction that had been a heritage of teenage ghetto life.

The raging turmoil of the pre-cure Charles soon gave way to a calmer personality. After all the years of naked anguish he seemed to have come to terms with himself and with society.

He is as far from Uncle Tommery as from militancy. When the subject of protest songs came up, he said, "It's sort of fashionable now. I will not do a song just because it's the in thing to do." But he quickly added that he had recorded, a few years ago, two tunes that might be classified in the protest category. (But what, some militants may say, has he protested for us lately?)

Choice

His present conservatism in the choice of material carries over into his attitude towards freakout electronic sounds. "I played electric piano long before it was popular — remember 'What'd I Say' in 1959? — but not all these things sound good to me. The sax has a nice sound when the amplifier is set right, but you saw my show at the Coconut Grove — nobody in my band plays one. I haven't tried electric sax myself. I don't need to, because I can hear in my mind's ear precisely just how it would sound, just as I could write a whole big band arrangement right at this desk without ever going over to the piano.

"The Moog synthesizer is interesting—I'd like to give that a whirl some day."

Turning to the related topic of the rock volume syndrome, and the deaf generation predicted for us by Ralph Nader and by prominent ear specialists,

he said: "That's been proven for many years; I don't need any doctor to tell me that you can take any piercing sound and drive someone deaf. I can even take a medium frequency, say 1,000 cycles,

and drive you deaf. That's why I know the kids can't possibly stick with it. Five years from now there'll be some other lad."

The generation gap means this to him: "In my young days, if you went

LEONARD FEATHER TALKS TO RAY CHARLES, WHO STARTS A NEW BRITISH TOUR ON SEPTEMBER 26

from say Tampa to Chicago, you came back and told everybody in town about it; today, by the time a kid is 15, he may have been to Europe and back. They're not necessarily more sophisticated, just more experienced, and they're exposed to more than they can absorb and handle. It's like, you can overwork a computer; if you put too much in, it'll holder.

All the classical music that is recorded. Almost none of the classics get anywhere near the sales of a country and western hit, but at RCA or Columbia they can afford to round out their catalogues by including them."

Charles is no less pragmatic in his personal appearances. "A guy who comes in to hear my R&B ballad and maybe learn to appreciate this other kind of music, or vice versa. I check the reactions of people. Generally, my guide lines are how the records go. By the same token, a tune that hit first in the black community will be established later with whites, just as 'Georgia' and 'Crying Time' hit with whites and later with blacks. In the final analysis all audiences are pretty much alike.

"In New York we played exactly the same show at the Copa as at the Apollo Theatre.

Society

"Our kids are right in many ways — 90 per cent of them are righter than we are — but our society has put so much pressure on them, faced them with so many gigantic problems and dangers, that they try to escape through forms of behaviour that we don't understand. To put things right, we adults are going to go through a lot of changes in our own ideas and attitudes."

It was when we discussed the business end of music that Ray Charles, the soul singer, was instantly transformed into the president of RPM Enterprises. I confronted him with the materialistic credo as voiced recently by a major record company executive: "If any artist can't sell 100,000 records, we are not interested in that artist."

"I don't find that so callous," said Charles. "It's the way things have to be. With the production costs as they are nowadays, most artists can't break even unless they can sell 50,000 to 100,000. Even back in the 1950s, Atlantic didn't hire me to experiment with; they hired me to make money, and they had a good idea of what my potential was."

"In any case, the very big record companies do make exceptions. Look at

Reasons

"One of the key reasons I'm still around is that we try to have a show that's as well rounded as possible, with something for the fan whether his bag be soul, country and western, modern jazz or what have you."

Ray Charles, multi-millionaire, knows the fine print in every contract he signs, knows better than some of his own engineers how to run his own recording equipment and his airplanes. As a fighter who has won some of the toughest battles of our society, he has emerged a whole man, his mind crammed with knowledge of a host of subjects from sociology to psychiatry.

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Beatles' new album

RADIO One deejay Kenny Everett last Saturday played snatches of the Beatles new album, "Abbey Road"—three weeks before the official release date on September 26.

"I shall be playing it every Saturday morning up to the release date," Kenny told the MM on Monday. Kenny circumvented a pre-release block on the album by, in his own words, indulging in a little "jiggery-pokery."

"I hummed over a backing track and played a doubled up version of one of the tracks, 'Maxwell's Silver Hammer,'" he said.

Delicious

Kenny describes the album as "delicious." "Maxwell's Silver Hammer" is his particular favourite. "It will become a standard," he says. "It's a groovy thing that identifies the very first time you play it. It's delightful."

On the other hand, Kenny's verdict on "I Want You (She's So Heavy)" which John sings is "very average."

Of Ringo Starr's "Octopus Garden," Kenny says: "I think they've tried to do a 'Yellow Submarine' here, but it's not half as effective."

Kenny regards George Harrison's "Here Comes The Sun" as "the best thing he's ever done."

The track titled "Because" he regards as "pure harmony," and "very beautiful."

Another winner

"You Never Give Me Your Money" is the start of a medley including the titles "Sun King," "Mean Mr. Mustard," "Polythene Pam," "She Came Through The Bathroom Window" and "Golden Slumbers." "Each track lasts from 45 seconds to about a minute," says Kenny.

"The 'Bathroom Window' and 'Maxwell's Silver Hammer' titles were written about seven or eight months ago by Paul," adds Kenny. "I 'Carry That Weight' is a blues," says Kenny, "and I don't like blues."

But his overall verdict on "Abbey Road" is another winner for the Beatles — as the advance sales of 50,000 already indicate.

Club men say: no smoking

CLUB promoters are worried that hippies could charge on the premises. Said one promoter this week: "You often get a couple of kids smoking out of bravado. There are a lot of plainclothes police attending clubs at the moment, and it would be a shame if they started closing us down because of a few kids who can't keep their cool."

Postcards from Dean and Jane Ford in Spain and John Peel in Luxembourg — to chaps... At Royston El-dridge's rugby club one of the scrum drank two pints of bitter in ten seconds, claiming a world record. He challenges all comers.

Caught in the act

Forum is one cultural society that puts its money where its mouth is. They don't just pay lip service to jazz; they give the musicians work. Last Friday they brought the Troubadour-based quintet led by trumpeter Lionel Grigson and alto saxophonist Pete Burden to the 'Pool for a session of conventional but hardblown jazz, and introduced a new solo talent to these ears.

Sharing rhythm duties with dependable Mike Payne (piano) and Tony Levin (drums), the London Jazz Four's Daryl Runswick was an impressive deep for regular bassist Danny Thompson who was Pennington on the night of the concert. Runswick is one of those well-schooled musicians who solos with consummate skill, but he is above all a natural instinctive player.

The bassist was at his best on Wayne Shorter's "Footprints," the most impressive of the quintet's seven selections, and a number that owes its success to a heavy, resilient bass line. Burden stretched out and into a good groove on this 6/8 theme.

LIONEL GRIGSON

LIVERPOOL'S Bluecoat Arts Forum is one cultural society that puts its money where its mouth is. They don't just pay lip service to jazz; they give the musicians work. Last Friday they brought the Troubadour-based quintet led by trumpeter Lionel Grigson and alto saxophonist Pete Burden to the 'Pool for a session of conventional but hardblown jazz, and introduced a new solo talent to these ears.

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TUBBY HAYES

TIME was when British jazz musicians used to handle their instruments as though they were afraid they would bite back. No longer is this true; today's jazzmen play with an assurance and drive that often has their elders shaking their heads in envious amazement.

These attacking qualities are a feature of all four members of the Tubby Hayes Quartet — Tubbs (tenor), plus Mike Payne (piano), Ron Mathewson (bass) and Spike Wells (drums). Tubbs, of course, always blew through his tenor as if intent on removing the gold plating but he never sacrificed tone for forcefulness.

His tone at Ronnie Scott's on Monday was as true as ever, though Tubbs, modestly dismissed the opening set as "what you just heard was a rehearsal."

Mike Payne played percussive, well-integrated piano, and Spike Wells was one of the growing bunch of young university musicians — a fully equipped drummer who plays complex rhythmic patterns with distressing ease. Providing a fine foundation was the finest bass of Ron Mathewson — whose beautifully clean playing and liquid tenor were a notable asset as one of the finest — if not the finest — bass player in Britain today. LAURIE HENSHAW.

JOHN WILLIAMS

THERE'S not much doubt that the best thing in the John Williams Octet is the leader. At the 100 Club on Monday night he proved to be an excellent bandleader and capable soloist of writing interesting charts.

He provided the night's best moment during his solo on "Half And Half" — a long, comfortable excursion into the mainstream-modern idiom which indicated that he could well hold his own in much faster company.

Maggie Nichols joined the band for several numbers, and sang best on the lovely "A Horse Called Autumn," a Brian Patten poem set to music by Pat Evans.

Bill Lowe played several very original and stimulating bass trombone solos but too often the band members appeared unfamiliar with each other. On one number which used a heavy rock beat, altoist Dick Waters and the rhythm section lost each other completely. — RICHARD WILLIAMS.

Club men say: no smoking

CLUB promoters are worried that hippies could charge on the premises. Said one promoter this week: "You often get a couple of kids smoking out of bravado. There are a lot of plainclothes police attending clubs at the moment, and it would be a shame if they started closing us down because of a few kids who can't keep their cool."

Postcards from Dean and Jane Ford in Spain and John Peel in Luxembourg — to chaps... At Royston El-dridge's rugby club one of the scrum drank two pints of bitter in ten seconds, claiming a world record. He challenges all comers.

Dollars

Said a pop journalist at Vic Danone show at Talk Of The Town: "We're a long way from Blodwyn Pig."

Bell records to distribute Steve Rowland's recordings in England, Ireland, US and Canada. Woodstock Festival lost over one million dollars.

Says the freelance country and western writer: "V-I-H is in my ear and I'll follow you anywhere."

EX-MM man Bob Houston producing records — and the flags of all nations bob? — Cubic Vision perform free concert in Central Park, Darford on Sunday.

Dean Martin won his 12th gold disc for "Gentle On My Mind" album. Allan McDougal has left Tetragrammaton to join Straight Records on promotion.

Doors backing Gene Vincent in Toronto on a show with Jerry Lee Lewis, Little Richard and the Chicago Transit Authority. The mind boggles.

Bonzo Dogs to be featured in December issue of Esquire magazine in a story on comedy in rock. See MM back issues of three years ago.

Reports denied of a new supergroup featuring Leapy Lee, Bert Weedon and Dave Clark, hotly denied by publicist "Lies" McGhee this week.

Strange list of tunes in the chart list — "Curly," "Cloud 9," "I'm A Better Man," "Wet Dream," and "Birth." Yeah, blow in my "Je T'aime Moi Non Plus" and I'll "Si Tu Dois Partir" you anywhere. As they have it in France. (And don't they have it in France, ah ah!)

Jam

Jamming at Mothers, Birmingham, Robert Plant, and elements of Bakerloo, Juniors Eye and the Move, with Fat Mattress.

Apple pleased at success of Hare Krishna single — 1,225 copies sold in a day. And dat's a lot of Monks, baby.

"Holy, man holy," says Sam Gopal of Rome.

East Of Eden played with a Persian belly dancer at the Country Club — the filthy swines — Deviants new album cover features a nun sucking an ice lolly — or is she licking her habit?

THOUGHT FOR WEEK: A fat girl and a thin girl are smoking a cigarette. Which one finishes first? (The fat girl — she takes bigger drawers.) Groan.

SOULS

Dave Sheehan to join Graham Bond on tabla drunk.

So the lost souls are returning — Bond, Money, Spencer, Arthur Brown. Your MM has missed you.

Nice producing alternative sleeve for their album Clodagh Rodgers awarded "Golden Leg" by a London dress firm in a campaign against the Paris inspired Maxi-skirt.

Jiving K. Boots awarded the cardboard campaign by a well known politician.

Fairport's Sandy Denny

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LED ZEPPELIN

and how they made 37,000 dollars in one night

probably be just as different again. "John plays organ, and we're going to use that on stage in the future, and I play steel guitar, so that opens a lot of new musical doors for us."

Jam

"And then Robert Plant is such a fantastic singer. Everytime he sings a song his phrasing is different, which is very stimulating."

"I do jam occasionally in clubs, but you've got to know that it's going to be good before you start, otherwise it's not worth doing. I've seen so many really boring jams."

Jimmy and the band are currently taking a month's holiday before beginning another hectic session of travelling. When I saw him, Jimmy was trying to decide between hitching to Spain "to see some real flamenco guitarists" and going to the Isle of Elba to stay in a friend's villa.

He is also looking out for a white Rolls-Royce — "I suppose it's a bit flash, but I really fancy one" — the only hang-up being that he can't drive.

After the holiday, the Zeppelins will go into the studios to record their first serious single.

Atlantic put out a single from the first album in the States, but it was never meant as a single. Jethro Tull have proved that a good single can get through, so we're going to try it.

"I don't see any reason why we can't cut a good 21-minute track, and a lot of the things on the new album are quite short — about four minutes. But they're really just frameworks for our stage performances, when we really stretch out."

Sessions

Before his rise to fame with the Yardbirds and the Zeppelins, Jimmy was a top session man, playing on two and sometimes three different sessions a day. Would he ever consider going back to that life?

"Definitely not. It used to make me into a nervous wreck, and I'd enjoy perhaps one session every two months. But I do like doing things like Joe Cocker's album, where he knew just which musicians he wanted."

"I wouldn't mind doing that sort of thing, where the music's satisfying, but as for the rest... NO!"

BY RICHARD WILLIAMS

LED ZEPPELIN and the adjective "heavy" are practically synonymous. They were made for each other, and it's difficult to think of one without immediately associating it with the other.

But rumour has it that the "heavy" scene is on the way out, to be replaced by some unspecified new fad — possibly the fusion of country with rock.

How does Jimmy Page, ace guitarist with the Zeppelins, feel about it? I put the question to him recently during one of his all too short visits to London.

"I can't see the heavy thing going out," he replied.

"Ever since the underground thing started a couple of years ago, people's tastes have been broadening."

"You can have a group like the Pentangle, who are into a light, folkie thing on one hand, and us on the other. The scene is broad enough to take us all in, and I don't see why that situation shouldn't continue."

Judging by the reaction to their most recent Stateside tour, with Jethro Tull, Jimmy's dead right. They did amazingly good business from coast to coast, and at one New York venue 21,000 people turned up at an auditorium which would hold just 10,000.

Gold

The promoter squeezed an extra thousand bodies inside, which left a mere 10,000 disappointed, and he then promptly offered the group 30,000 dollars to appear again two nights later. Unfortunately they had to refuse, through previous commitments.

They have also just received a gold disc for a million dollars' worth of sales for their first album, and as the new LP, "Led Zeppelin 2," already has advance orders for 350,000 copies, they look like having two gold discs inside a very short space of time.

"It was tremendous in America," Jimmy told me. "We went down very well, and so did Jethro, particularly on the West Coast."

"I think the scene is very healthy at the

moment. People have all kinds of records in their collection, and that's a very good thing."

"Like they may have albums by Crosby Stills and Nash, who are still basically a Top 40 thing, as well as us. I think that what we play is music from the stomach rather than the head, although it does come from the head too."

"I don't get much time to listen to records in the States, but over here it's my way of relaxing. I listen mainly to guitar-dominated music, naturally, and I dig all kinds of things, including flamenco. Have you heard Manitas De Plata? He's ridiculous. That gypsy thing is fantastic."

It's widely realised that America is the group's main scene, and that's where they earn the most acclaim... plus hard cash, of course. Does Jimmy feel that British audiences aren't very rewarding by comparison?

"Britain is one of those places where you've got to make it, but it's a lot more difficult. Over here you feel you've got to knock yourself out before the people start listening to you, but in the States they listen from the start, and if they don't like you they simply don't come to see you again."

"But it's far from being a walk-over for British groups in the States," Jimmy warned. "It's fatal for a group to go over there when it hasn't got its

internal affairs sorted out. Jeff Beck, for instance, takes a new band every time he goes over there, so it's no wonder he's sick of the country."

"America couldn't be better for us at the moment. The scenes there are just incredible. The new system is to put groups on a percentage of the gate money, and we drew 37,000 dollars from one amazing gig in Los Angeles."

Name

"When we formed the group a year ago and took it to America for the first time, I think it was my name that was the attraction, because I'd been there several times with the Yardbirds and we always did pretty well."

"The biggest problem with the new group was getting everyone's name across to the fans, and I think we've done that now. That's very important, and I'm happy about the situation now that there's no star name in the group — everyone's equal."

"I think we'll probably spend six months of the year in America in the future. That sounds a lot, but people don't realise the size of the country. You can get lost there!"

"I can't see this group ever getting stale, because new ideas are coming up all the time. The new album is so different from the first, and the next one will



PAGE: healthy scene

GUITARS BY

TORRE

SEARCHING through the dusty MM files one comes across names from the distant past. Faded cuttings and curling pictures are sometimes the only reminders of the heart-throbs and bill-toppers who were yesterday's giants.

The bizarre fortunes of pop are all on record in the metal cabinets. Groups and solo singers who had one hit and then disappeared, big names of three, ten and fifteen years ago.

One of the big names of 1960 was American Johnny Tillotson, whose "Poetry in Motion" made the number one spot in Britain. His follow ups failed to register here and it was another two years before he entered our charts again with "Send Me The Pillow You Dream On."

Concerts

Now Tillotson is set to come back yet again. He flew into Britain last week with a different hairstyle and plans to return to Britain before the end of the year to do a concert tour.

Over a drink in a Fleet Street restaurant, I asked him if he was still country-influenced and what he had been doing during the last few years?

"I've been working a lot in cabaret, especially in Las Vegas and Lake Tahoe. I try to be a total performer and to do a lot of different things."

"Country? Well I recently did a thing with Hansi Snow. I love country, but I do other things. I include things like 'Proud Mary' and 'Green Apples' in my act although my favourite song is 'Hey Jude'. I get more emotional reaction with that song than

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A comeback for the Poetry in Motion man

mentious. I knew I'd be in Europe so I took the chance to come to England again for a short visit."

Are there any plans for a new single? "They may take one off an album I've just finished, I'll be coming back over here when the single is released and I hope to do a concert tour."

"I've signed with Jimmy Bowen, who recently produced a big hit in the States titled 'Ruby Don't Take Your Love To Town'. He's also produced Frank Sinatra, Sammy Davis and Dean Martin and as I'm now with his label in the States I thought it was the highest form of flattery."

"Certain single singers are getting a lot of attention in America at the moment. Your Tom Jones, Glen Campbell, Johnny Cash and Presley again are really big."

With Presley it was that intangible mixture of the artist and the material. "The Ghetto" was a hell of a song, a lot of people wanted to do it. And now he's combined the vintage Elvis with the Elvis of today.

"You like to feel important so the masses and I want to be important right now. I'd really like to make a comeback in Britain." — ROYSTON ELDRIDGE

TILLOTSON: concert tour

anything else, it says so much that I believe in.

"I've just come from Germany where I've been for the fourth time playing for the military. The reaction we had this time was tre-

mendous. I knew I'd be in Europe so I took the chance to come to England again for a short visit."

Are there any plans for a new single? "They may take one off an album I've just finished, I'll be coming back over here when the single is released and I hope to do a concert tour."

"I've signed with Jimmy Bowen, who recently produced a big hit in the States titled 'Ruby Don't Take Your Love To Town'. He's also produced Frank Sinatra, Sammy Davis and Dean Martin and as I'm now with his label in the States I thought it was the highest form of flattery."

"Certain single singers are getting a lot of attention in America at the moment. Your Tom Jones, Glen Campbell, Johnny Cash and Presley again are really big."

With Presley it was that intangible mixture of the artist and the material. "The Ghetto" was a hell of a song, a lot of people wanted to do it. And now he's combined the vintage Elvis with the Elvis of today.

Presley

"You like to feel important so the masses and I want to be important right now. I'd really like to make a comeback in Britain." — ROYSTON ELDRIDGE

anything else, it says so much that I believe in.

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VIC DAMONE talks to Laurie Henshaw

WHILE Vic Damone can pack 'em in at such plushy haunts as the Frontier Hotel, Las Vegas — where he has a three-year contract, and at London's Talk of the Town, where he opened last Friday — it's likely he'll be singing for far more than his supper for years to come.

In fact, during his last British visit, when he taped a BBC-2 colour spectacular from the Talk and also recorded "Don't Let Me Go" for Ember Records, Vic ordered that ultimate in status symbols — a Rolls-Royce. "It's a sandy coloured convertible," says Vic proudly.

Like many other prospective Rolls owners, he's still awaiting delivery. It will be shipped direct to the States. So Mr. Vito Farinola — as he was christened — has certainly come a long way since he was born in Brooklyn, N.Y.

No less an authority than Frank Sinatra described Vic as "a guy with a fantastic pair of pipes." Those "pipes" are still in first-class shape. As is Vic himself. He keeps himself fit by fishing, shooting, and playing golf. And his figure is lithe enough for him to carry off the snazziest tailoring with casual aplomb.

Last year, he was voted "Show-business Man of the Year in Gold" — which alone indicates his prowess as a swinger in another sense — and was also named among America's ten best-dressed men.



VIC DAMONE

THE SINGER WITH THE GOOD VIBRATIONS...

polished performer on the big-money cabaret circuits. But if he ever did have to give up singing, he already has another profitable string to his bow. He is quite an inventor. He has already devised two safety devices for cars. And one — already being tested by 2,000 truck drivers — is also suitable for airline pilots.

"It's called Revive-a-Driver," says Vic. Basically, it consists of two vibrators activated by rheostats. One vibrator is fitted in the seat under a driver's buttocks; the other at his back. If he starts to nod during a long and ted-

ious drive, he is jerked into awareness by the vibrators. So far, the tests are going fine, and it looks as though quite a few thousand American drivers will soon be twitching happily in a complete state of awareness as they bomb along the Free-ways.

Only one snag. The Revive-a-Driver doesn't, apparently, work with women drivers. "They find it a little too stimulating — almost sensuous," says Vic with a grin. "They tend to start weaving all over the road!"

Unkind

A lot of unkind male drivers would say they do that anyway.

Vic has also invented a gadget called a Safety Voice. This is fitted in the steering wheel, and, if the driver is going too fast, speaks a warning.

Mothers-in-law have been known to do the same thing.

Then Vic has an idea for a circuit running through the safety belt and connected to the ignition. It would mean the car couldn't be started until the belt was fastened.

"A safety-belt saved my life when my wife and I went over a cliff in my Ferrari," says Vic. He also had a nasty incident on a 295-mile drive from Las Vegas to Los Angeles.

Safety

"Things like this started me thinking about car safety aids," says Vic.

He even has a company, Vidam, to handle such business activities.

But, while Vic still has those "fantastic pipes" in good trim, who cares about the car Safety Voice? Vic has got his own going for him. And it's still his best insurance.

(Vic Damone at Talk of the Town reviewed on page 6.)



VANILLA FUDGE: "Anything goes as long as it's good."

Fudge disappointed by their own albums

BY TONY WILSON

IT WAS just two years ago that Vanilla Fudge sweetened the MM Top Thirty with their version of "You Keep Me Hanging On," also a big hit for Diana Ross and the Supremes.

Since then things have been quiet for the Fudge as far as Britain is concerned although they have kept in touch with British fans through such albums as "The Beat Goes On" and "Renaissance."

"We haven't really put anything out in the past two years in Britain as far as singles are concerned," said Fudge bass player Tim Bogert in New York recently, where he and drummer Carmine Appice were making final reductions on the group's next album in Atlantic's studios.

"I don't know why. We've been releasing singles from albums although we have been concentrating more on albums."

Continued Tim, "The thing is to try and keep as much respect as possible — there's

not much of it left. We'd like to have a hit but we don't want to go into a studio just to cut a single deliberately."

The Fudge are disappointed that their albums haven't done very well in Britain and are not too happy with their previous efforts. "The Beat Goes On," described by Tim as "43 minutes of manic depression" and "Renaissance," which received mixed reviews.

The group are hoping to visit Britain at some stage and were thinking of stopping off after a proposed trip to Italy in the near future.

Like many other American groups, the Vanillas are working alongside British groups a lot in recent months.

Did they look on this as competition? "I think you've got to look at it as inspira-

tion," said Tim. "We toured with Led Zeppelin and the Zeppelin copped a lot of things from us and we copped a lot from them."

With a strong swing to heavy and progressive bands over the last 12 months, it's difficult to place Vanilla Fudge. They don't see themselves as an "underground group."

"There are so many different types of band now," said Carmine Appice, "you can't label anything. Anyway, Underground is commercial now."

One of the features of the Fudge's music is that they re-work other people's material into their own style. "Coming from New York, and like a lot of bands that came from New York, everybody was doing other people's things."

"Then people went into writing and we have as well. Four out of the seven numbers on our new album will be originals. But a lot of people are doing other people's tunes again. Like Jeff Beck has done 'Jailhouse Rock' and 'All Shook Up.' Anything goes as long as it is good. Everybody's doing over old rock numbers. Musically the Fudge don't intend to make any drastic changes in their concept of what they are doing. We're sticking to where we're at," said Tim.

"It's just rock and roll. We just go into the studio with a basic idea. We never have any particular plans but it all falls into place. We like to take three months on an album, in between working. We just do what we want to do."

Exudes

So, all round, Vic exudes success. Even though, chart-wise, he hasn't had a hit to match "On the Street Where You Live," which he recorded some years ago. But, like so many "quality singers" — Billy Eckstine is another — Vic is still a

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MUSICALLY WE'VE BEEN LEFT BEHIND, SAY THE PEDDLERS

"I WISH I could be a hippie," sighed Peddlers' organist Roy Phillips. "I'd really like to be part of that scene. But I can't because to them I'm an old man... although I don't feel it."

I spoke to Roy soon after their single, "Birth," had made it into the MM charts — their first hit single after several near misses over the past four or five years.

How does it feel, I asked him, to be a member of a chart group after a long period of success on other fronts?

RUBBISH

"It's all right. It could make a great deal of difference to us. We've been quoted as saying that we weren't bothered about having a hit, but believe me that's a load of rubbish made up by some idiot. We've always wanted a hit just as much as anyone."

The Peddlers are amazingly popular with a large number of fans, and have as much work as they care to take on all over the world, from Caesar's Palace, Luton, to Caesar's Palace, Las Vegas. But this is the first time that they have broadened out into mass acceptance.

"We could get on very well without a hit single," said Roy. "But the single could open a lot of new



PEDDLERS: 'the single could open new avenues'

avenues for us. "We've been criticised in the past for being staid, and that's true. We agree with our critics, and we don't get mad when they say that our stuff is all the same."

"What they don't realise is that we're out to please the 100,000 people who buy all our albums, the people who come to see us and enable us to hold the attendance record in 80 per cent of the places we play. Those people are very important to us, because they're our real following."

"But what may happen, if we do get regular hits, is that we'll be able to experiment, which is something I've wanted to do for a long time."

"Five years ago we were

avant-garde, but then people who were more commercial made it big. Now we find that, musically, we've been left behind... and we want to catch up."

PLATFORM

"The other day I bought the Who's 'Tommy' album — it's bloody marvelous. I feel the same way about people like the Nice and Blood, Sweat and Tears. They're so far ahead in every way, and we'd like to get into it — but in our own bag, using different sounds and techniques."

"At the moment we couldn't get away with experimenting. But if we have another hit after this

one, then I think we'll be able to take our audience with us. It would give us more scope, and a platform from which to try out new ideas."

"When we started we were interested in finding a happy medium, and we've been very successful. But now there's a whole new scene which is absolutely fascinating."

"We've already started doing some things, and in fact we've recorded some tracks that we're scared to put out. They're just not the sort of jazz-pop-swing thing that we're associated with."

Basically the Peddlers are a performing group. Would any of this new material be impossible to reproduce "live"?

"Well, we are a bit worried about that. But we're going to go ahead and use the recording studio to its fullest extent. We're already getting into a whole lot of new things on stage. For instance, I'm playing acoustic guitar on some things."

"Recently we played a ballroom gig in Eastbourne, to about 2,000 14-year-olds. I can tell you we were absolutely terrified! We thought we'd get it over as soon as possible, and so we played our normal show — and went down a bomb! They really loved it, and you could have heard a pin drop while we were playing. They all sat on the floor with their mouths hanging open, and lapped it up. That really gave us a kick, and made us feel that we can communicate to more than one audience."

"Birth" has such a distinctive sound that I asked Trevor if they had any plans yet for a follow-up.

COMPOSED

"Well, we did German TV last week with a fantastic dancer called Zizi Charmaine, and she gave us a great song which would be better for a single than anything I've written yet. It was composed by a French boy, but I can't give you the title yet — it's still under wraps!"

"We've got an album coming out soon with some good old rock and roll on it, and then we've got plans for an experimental album — possibly even a double-album — containing songs about London, I've written about 20 songs so far for it, but it's still in the planning stage."

"As for the present, you can say that we're very happy about things — and I'm sure we've got a lot of interesting music inside us for the future." R.W.

JOSH WHITE, who died last Friday, was the first American blues artist I ever saw in the flesh. In those days nobody had started calling him a folk singer, and, anyway, we tended to claim for jazz anyone who sang a blues or a song like Billie Holiday's "Strange Fruit."

That was back in 1951 but I can still remember the way he mesmerized me, along with the rest of the audience at the Chitwick Empire. There was the authentic, the trick of sticking the lighter cigarette behind his ear and above all, his mind his ear and above all, the excellence of his guitar playing.

Josh was the most sophisticated of all the blues and folk singers, and over the years his tastes leaned more towards the raw, rough, earthier styles of professional on a scene that preferred amateurs. You didn't have to appreciate the blues in his captivated by the man's powerful personality and stage craft, yet he could also sing a variety of his songs.

Max Jones wrote recently in the MM: "He cannot be easily classified since he worked in a mystical vein close at times to blues, jazz and pop music which includes also some traditional ballads, work songs, spirituals, lullabies, hillbilly music and a variety of non-folk songs."

Yet it all became undoubtedly Josh White music. Born in Greenville, South Carolina, in 1912 — or 1908 as some biographers have it — he left home at the age of seven to help support his family. His work was to lead blind men and, on his travels, started his wide repertoire of songs.

By the time he was nine he had witnessed two lynchings and learned to hate everything that Jim Crow stood for. It's worth remembering that he was among the first artists to actively fight against racial prejudice — at a time when it was both more dangerous and less acceptable to do so.

He recorded in 1928 with Jos Taggard, one of the blind musicians he led around, and in April 1932 cut some 20 titles in New York under his own name as well as various pseudonyms like Pinewood Tom and Tippy Barton.

He recorded prolifically until 1936 and then, in 1940, reached a wider public when he recorded with a trio that included Sidney Bechet on clarinet. He became a regular on TV on both sides of the Atlantic as well as being in demand for clubs and concerts.

In recent years he has often appeared on stage with members of his family, notably



JOSH regular on TV

The man who opened the way for blues

Josh Jr and his daughter Beverly

Over the years I met Josh on a number of occasions, both socially and as interviewer. The first time, aware of his reputation as a man sensitive to racial overtones, I was naturally a little apprehensive.

I need not have been, for I always found Josh among the most charming and friendly of men, genuinely concerned with putting you at your ease.

He needed, like most bluesmen, little or no excuse to produce his guitar at a party and would play for hours — solo or just accompanying me with putting you at your ease.

History may decide that Josh White was a comparatively minor figure among the world's blues and folk singers.

But there won't be many more who will leave as many sorrowing friends. — BOB DAWBARN

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RASCALS: problems in their own country

"I AM convinced you have to be in Britain maybe twice a year at least, and on television, for people to identify with you," said Rascals' Eddie Brigati, talking about the group's lack of record success in Britain over the past couple of years. They made the chart with "Groovin'" in Britain and in their native U.S. racked a few more with songs like "Good Lovin'," "A Girl Like You," "How Can I Be Sure," and "Beautiful Morning."

'WE WANT TO BE ONE OF THE GANG'

They were just going to throw us on and off, we wouldn't do it. That was one thing we noticed in Britain. The television works as one machine, they take trouble to present you."

"We've realised, not so much in England as in other countries, there is a language barrier, so what we have to be is musical. I believe that this has proved itself."

The Rascals came to Britain in 1966 for a visit to follow up the success of "Groovin'" but were hit by problems and "did our public relations out of hotel rooms," on a subsequent visit.

"But we understand we have to go to Britain, play concerts to get the right communication."

But the group have had problems in their own country, too. To avoid too many hassles, the group have taken to not only writing their own material, but publishing, recording and producing.

"We've stopped doing television in this country as well, because they just didn't know how to present us. We thought if

"The Rascals are at present limiting their live dates to weekends, spending the rest of the time in their New York base writing and recording."

"If we go out the longest we stay out is about six weeks, because we need more time to do the little things. Actually we try to do more than we should. Everything is done through us, including management. It's done at a slow pace. We never rush into things. If people try to rush us, we say 'Forget it.'"

Added Eddie, "A lot of groups are playing their asses off and getting used by businessmen who want to make money out of them. If we got involved with something we didn't want to do, the music

would fall and the group would break up. We've demanded independence from the beginning."

As far as the Rascals' musical direction is concerned Gene Cornish, guitarist of the group said, "It seems to be a new direction each time we do a record. Felix starts a song and it develops day by day."

Felix Cavallere, organist and founder of the group, added, "we have basically three people who play instruments in the group. If I come up with a basic idea for a song, they finish it. They work out as much as possible and don't leave too much to chance. In that way the original direction is more likely to be played. As for myself, I always see new horizons in music that I want to try."

The Rascals have a new single just completed in America, titled "Carry Me Back," a country rocker with some prominent piano.

It's lively enough to catch the imagination of the Radio One deejays and could just make it as a hit. If it does, then the Rascals will no doubt come to Britain again. Said Felix, "We hope to come over again. We just want to be one of the gang. Last time we played a lot of little clubs and we got the Beatles and Stones interested in the record and put their sign of approval on the record. And I guess that's what we've got to do again."—TONY WILSON.

RETURN OF THE ARCH LOONER

A PRODIGAL son has returned to the fold and although it was not possible to provide a fatted calf to celebrate, Zoot Money was proffered several cans of the finest ale this week on being reunited with Britain and the MM.

Once the cheery, rotund leader of the rocking Big Roll Band, was rarely absent from the group circuit or the Raver.

In the company of looners like Felix Burdon and Brian Auger, Zoot was the king looner. Zoot became a much beloved symbol of good fun and good time music.

His band, which included Johnny Almond, Nick Newall, Colin Allen, Paul Williams, and Andy Somers, was one of the best in the country, offering authentic interpretations of the best Jimmy Smith, James Brown, Curtis Mayfield and John Patton material.

They never gained any big hits apart from mild success with "Good Time Operator," but made a couple of fine albums, including one "live" from Klooks Kleek.

Underneath the looner-image and behind the heavy brandy drinking was a serious musician trying to find himself. Gradually his natural penchant for comedy became stereotyped.

The hippy revolution of LSD year — 1967, hit George Bruno Money as hard as it hit Eric Burdon and other friends. Overnight the Big Roll Band disappeared and was replaced by Dantalian's Chariot.



ZOOT: 'out of the Raver, on to the front'

BY CHRIS WELCH

Many consider this band, with its attendant light show, to be the finest of its kind. Unfortunately the change was too quick for the public to cope. Old Money fans were disappointed. The Underground couldn't accept them.

Eventually Dantalian's Chariot collapsed. Zoot joined the Animals and went to America. His old colleagues fanned out around the scene.

Colin Allen had a long stint with John Mayall, and Johnny Almond recently joined the new Mayall band. Paul Williams has worked with Alan Price and Jagger-naul. Andy Somers has gone into acting.

Rocked

Meanwhile the Animals broke up and Zoot sank into obscurity. Memories of the band that rocked on "Barefootin'" with a trouserless Money removing shoes from his audience seemed to belong to some distant age.

Now Zoot has returned from the States and plans to form a new band which will get back to some of the fun and good music of the old days.

He performed a brief tap dance on a copy of the MM when we met for the first time in over a year this week. He looked extremely well—slimmer and with long hair. In conversation he was quieter and more together than in Big Roll days, but with more direction and authority than in his Dantalian's Chariot period.

What had Zoot been up to?

"I've been sitting in Los Angeles recording and looking around. I was coming back in February but the LP took longer to finish than I expected. I also had a group together and worked around LA. The LP we did in out in the States, called 'Welcome To My Head'."

Was it worth the trip?

"Yeah, because every experience you have goes into the end product. Initially it was good for me to be part of something that was ahead of me. I rented a beautiful house to stay in and just wrote music and practised. I learnt a few lessons in the States. I should have gone there a long time ago."

Why did Eric and Zoot part company?

"I thought we were going to do a lot of different things, but we didn't. Eric didn't want to go on the road any more. Although it was a good band it became obvious Eric wanted to get more into acting. It was all down to roaring about the desert on motor cycles."

"We swallowed the band at Christmas and from then on I have been recording on my own. I finally decided what I wanted to do — form my own band at home. Now it's full speed ahead. I'm auditioning musicians and rehearsing. I'd like to find a keyboard player and arranger so that I can

front the band and be freer to present. We'll be playing things from the Big Roll days and newer stuff."

"Yes, I've charmed quite a bit. The old band was a bit. The old band was getting type-cast and I was too busy going up and down the MI to think I went through the LSD experience. LSD messed up a lot of people, but you don't take it unless you want to."

"I had a hard ego to come to terms with and LSD helps you see yourself. I involved myself in my quota of drugs and all I found out was what I knew already. I feel the same as probably everybody else who went through that scene. It was a chastening experience. It cleaned me out and I had a lot of cleaning to do. But I have come back to the evils again. And Zoot indicated his can of beer drained and ready for replacement."

Choked

"I was a bit choked that my 'transitional' period band never quite made it, because they were good musicians and we really meant what we were doing. But I'm all set for a new career — I hope."

"I suppose the Big Roll Band was a success because our approach was unconscious. Perhaps I was a bit rash to change it so quickly. There was a time when I planned to enlarge the band and make it into a show. But eventually I decided on Dantalian's Chariot."

"The majority of Big Roll fans came along to see us and said it was good, but it wasn't what they wanted. Nobody could put it down, because it was a good band. But I didn't realise that I sold the band and I had stopped making announcements and talking to the audience."

"Yes, it's time for me to be a biggie," grinned Zoot, with a flash of his old spirit. "My aim now is to get out of the Raver and on to the front page."

"You know, I went out for a couple of drinks in the King's Road when I got back from the States; and it was my first in eight months. I found myself going in strip clubs and ending up with Dave Davani in somebody's swimming pool." Yes folks, Zoot is back!

Didn't you know it!

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NEW POP SINGLES



BY CHRIS WELCH

KINKS: "Shangri-La" (Pye). Yes folks, life in suburbia can be dull. Seven bob a week for a rented TV set and thoughts of a car. Ray Davies has got it all taped, and he does seem strangely obsessed with normals and their doings.

Personally, as I was reclining in my plankham hammock at my underground farm-house in the Seychelles, smoking a marijuana-tainted cigarette, sipping from a glass of specially treated shellfish urine, and indulging in sexual relations with my unsex slave, only the other day, I too pondered on the strange acceptance by normals of their dull and boring round of mortgages and trains to town. "Shangri-La" is a good pop production as well as a pointed commentary, and should be a hit.

BOBBY GOLDSBORO: "Muddy Mississippi Line" (United Artists). Bobby says he has been spending all his money on "Caucasian queens," if my lug-holes interpret a right.

Over to my bona expert, Rodney Naff, "Caucasian queens? That's a new one on me Bobby. You should be so lucky." Well, I'm sorry but I didn't understand a word of that.

Over to Bert Thugg, my violence correspondent: "Well Guv'nor, this is a good production and no mistake. One fer the chart I reckons. And watch it Naff, unless you want my fluff in your boat race."

Rhythm

LEE DORSEY: "Everything I Do Gonn Be Funky (From Now On)" (Bell). By jingo the chap certainly has rhythm. I scarcely give a jot that this bears a certain resemblance to "Working In The Coalmine" such is the groovy beat attained by Mr. Dorsey and his accompanying musicians. The way I see it, he's doing his thing man.

Listening to his singularly funky rhythm section for any length of time, one senses that one's box is being done in, and I can't handle it man.

LOVE SCULPTURE: "Seagull" (Parlophone). Seagulls have a huge role to play in pop. At one time they made such frequent appearances on record the Musicians' Union were forced to arrange a special migration system for them and negotiate a higher pay scale.

Strangely one cannot detect any seagulls actually performing here, but the lead singer is spot-on in his meaningful ballad vocal and could easily dive-bomb the chart.

UPSETTERS: "Return Of Django" (Upsetter). Quick, over to my Mod expert, John Boverboots:



RAY: strangely obsessed with normals

Kinks take yet another knock at suburbia

"Er, 'oo are you looking at? Want bover? Well man, this has been played at all the discotheques for months. They do a special dance to this — you bend your knees, rock from side to side, then you jump. Then, you like come down."

Fascinating John Tell me, have you kicked anyone lately? I must admit, this is a great live beat instrumental, and a hit.

REGGAE BOYS: "The Reggae Train" (Amalgamated). Not so keen on Reggae as its stronger Blue Beat brother, and this all sounds a trifle tedious. Over to my Trifle expert Lancelot O'Learystein: "Chuck it out the window Guv'nor, that's my advice, and that's a fact."

Bottle

CLYDE McPHATTER: "Denver" (B&C). That's the trouble with Clyde—he keeps getting McPhatter. You know, I'm sure I said that in 1964. Hmm, me bottle's going. Well this is a load of knee dancing tittle-tattle, even though he does sing nicely à la Gene Pitney.

FOUR TOPS: "Do What You Gotta Do" (Tama Motown). Great leaping toads — the Tops tackling a Jim Webb composition. And a splendid performance from Levi Stubbs should ensure it a place in the chart. One of the finest releases of the week.

LEE MICHAELS: "Heighy Hi" (A&M). Without being particularly distinctive, it has an extremely solid beat with a gospel piano wandering loosely around behind Lee's short choppy phrases.

JACK WILCE: "Apple Pie, Mother & The Flag" (Elektra). Presumably a rather elaborate send-up in view of the label source with young Jack singing as if he were an ancient country and west-

ern singer wallowing in sentiment, about patriotism and home cooking etc.

P. J. PROBY: "Hanging From Your Loving Tree" (Liberty). Pop has seemed strangely quiet since P. J.

stopped giving those marathon lun-packed interviews we used to know and love. So it's good to have him back even if the song isn't particularly good. He seems to be singing well and there is just a chance of a hit developing.

Doctor

BACHELORS "Everybody's Talkin'" (Decca). A pleasant romantic song, well sung with a gently attractive accompaniment. Now over to my doctor, Angus McAliment: "Och, ye nearly died there ladde." Why, what happened? "I tried to kill you three times."

ADGE CUTLER AND THE WURZELS: "Ferry To Glastonbury" (Columbia). A piano accordion sets a sleepy and rural atmosphere for Adge to indulge in an extremely warty and cozy tune, destined to be a hit. Incidentally the rural atmosphere of the MM office was heightened by the Wurzels delivering a bag of manure with the review copy of their record.

BLODWYN PIG: "Walk On The Water" (Island). An interesting arrangement, involving plenty of tempo and time changes, but probably too complicated

for a single and not a particularly outstanding tune.

SANDIE SHAW: "Heaven Knows I'm Missing Him Now" (Pye). As Sandie is singing so well it seems rather a pity to waste her on pleasant but ordinary material.

Sorry about the recurrence of the word "pleasant" but I have lost my copy of Roger's Thesaurus, and heaven knows I'm missing him now.

CLIFF & HANK: "Thrown Down A Line" (Columbia). Y-i-i-hai! Waa! If it ain't Cliff and Hank stars of the Nashville Rooms, Dalston.

MALFUNCTION: The early part of this review was incorrect. We have just heard this duo are in fact our old chums Cliff Richard and Hank Z. Marvin on a rocking opus that will come as a great surprise to those who put them down as "old hat."

Old hat

In fact only the other day, I heard a man in the street crying out: "Cliff & Hank are old hat" and I was forced to remonstrate with him.

Here they get to grips with a Spooky Tooth type beat, and damn good it sounds aussy, as we say in my native Silesia.

NEW POP ALBUMS

JACK BRUCE: "Songs For A Tailor" (Polydor). A massive and impressive work — not in length, but in attention to detail. For this is heavily arranged modern rock which not only serves to underline the writing, singing and bass playing talents of the ex-Cream man, but displays the advanced musicianship of the sidemen of today's group scene.

There is the superb drumming of Jon Hiseman and John Marshall to enjoy, and the trumpets of Henry Lowther, Harry Beckett, the guitar of Chris Spedding and the tenor saxophone of Dick Heckstall-Smith. Inevitably there is a jazz feel to several of the numbers, but the concept is firmly planted in today's music. Pete Brown's lyrics have a strangely bizarre quality and Jack interprets them meaningfully without falling into the ersatz Dylan bag, often the curse of "meaningful" singers. The production tends to be rather too busy, and one could have done with more instrumental solos.

JEFF BECK: "Cosa Nostra Beck-Ola" (Columbia). Quite a clever title, because "Cosa Nostra" means "our thing" in the language of the Mafia, so we are told, and "our thing" in the language of the Jeff Beck group means heavy modern rock, with roots in early pop forms. They play "Jailhouse Rock" and "All Shook Up" with as much conviction as the beautiful "Girl From Mill Valley" — a piano forte for Nicky Hopkins. This was one of Jeff's better groups, with the extremely reliable Tony Newman on drums, veteran of Sounds Incorporated, Ronnie Wood on bass, and vocals by Rod (once known as 'The Mod') Stewart. There is

Jack's all right!

some comparison with Led Zeppelin in the approach of Beck's band. Plenty of no-nonsense guitar, much yelling vocals, and singularly violent percussion.

BILLY PRESTON: "That's The Way God Planned It" (Apple). If that's the way God planned it, he sure makes a mean A&R man. Billy's bag is well-rounded, warm and truthful soul and this George Harrison production brings out the best of Preston. He is backed by many top British group stars whose styles are quite recognisable. Most of the songs are his own compositions but he also has a go at Dylan's "She Belongs To Me" and W. C. Handy's "Morning Star". Billy has come quite a long way since the days when his instrumental albums like "The Wildest

Organ Ever" were in-crowd favourites in the mid-sixties.

MARVIN GAYE: "MPG" (Tama Motown). Motown's most successful solo artist, Gaye usually comes up with the best material that Tama can offer especially on singles. "Too Busy Thinking About My Baby" is his latest British hit for example, is included on this album. But generally Motown are finding it difficult to produce quality songs in quantity, something they were able to do in the heyday of Holland - Dozier - Holland, who have since left the company. This album suffers from a lack of quality songs but Gaye does a good job of what material there is. Some of the better tracks are "The End Of Our Road", "Only A Lonely Man Would Know" and "It's A Bitter Pill To Swallow."

EDWIN STARR: "23 Miles" (Tama Motown). Nothing too adventurous from Edwin Starr but the end result is pleasing. The songs are not memorable but they'll be favourites in the discotheques. "Twenty Five Miles" was a hit for him last year and the "Dean-Witherpoon Song" ("My Heart Could Tell The Story") is similar. Also worthy of mention are "Who Cares If You're Happy Or Not" and the old Mary Wells hit "You Beat Me To The Punch."

SIR DOUGLAS QUINTET: "Mendocino" (Mercury). Sir Douglas Quintet had a hit

here several years ago with the bouncy "She's About a Mover," one of ten tracks on this album. Since "Mover" the American quintet have moved into the country rock field and the rest of this album is much better than you'd think. They add brass to their organ-drum-guitars line up for "And It Didn't Even Bring Me Down," and there's also a piece of white blues on "Oh Baby II Just Don't Matter."

DESMOND DEKKER: "The Israelites" (Pyramid). "It Mek" and "Israelites" are both included on this album which should ensure healthy sales for the Jamaican singer. He departs from the ska formula to produce a very different version of Stevie Wonder's hit "For Once In My Life" and on "Tips Of My Fingers" but those two apart it's the same West Indian beat.

DAVID RUFFIN: "My Whole World Ended" (Tama Motown). David Ruffin was lead singer with the Temptations and he's already just with some success in his solo career. The title track "My Whole World Ended" was a big hit for him in the States. But Ruffin's gritty voice needs a tougher backing than Tamla provide and the songs aren't very inspiring either. A disappointing album from an artist with great potential.

SMASHING START

You're playing pretty good finger style now. Why not get a LEVIN or HAGSTROM Classic? They're the real thing y'know.

Well that Schaller Masters only 31gns and you can get terms.

What sort of price are they, Charlie?

Don't just look at the price Peanuts check the value.

Think I'll send you the coupon for that 36 page Rosetti guitar brochure and have a look at them all.

Good for her! Time he got something better than that old orange box.

HEY CHARLIE Peanuts sister just sat on his guitar!

To Charlie
% Rosetti, House of Music,
138 Old Street London W1
GUITAR CATALOGUE PLEASE

NAME _____
ADDRESS _____

MM13/9

AFTER five weeks of our American tour it seems the new Kyle Mayall team is doing pretty well — at least the press reports indicate.

There was much excitement as always with the event of actually getting on a plane to cross the Atlantic and go to the other side of the world, leaving behind a culture and hours later being dropped into a different environment — several other environments as the tour progressed.

First in New York with bossman Rick Cunnell to meet us at the airport. Jon and Johnny were making their U.S. debut and celebratory drinking almost got the better of dear Mr. Mark. There were tense moments at the airport when he didn't see the point of the rigorous customs examinations of baggage and wandered blithely through the barriers without being apprehended, amazingly enough.

Our first gig was Newport a couple of days later and nerves were fast about the heavy responsibility of making a debut before so many expectant people. As it turned out, the audience seemed to respond and react very well, although, personally, I was greatly disappointed in our performance. It was the first gig without using the Orange PA system which was essential to the band's sound balance. It's too technical a matter to go into, but I'll just say that we could not hear what we were playing in relation to each other and so the overall balance sounded appalling. Frightening, considering how important the gig was to me. But from the public viewpoint I guess it was considered a success.

PROBLEMS

Next day we had problems of time getting to Tampa, Florida, for a concert. We somehow missed our plane and had to wait several hours for another one with the result we arrived late and had to rush straight on stage.

Top of the bill were Creedence Clearwater Revival. I'll forgo the modesty of bragging and just say that they had a very hard time getting through to the audience as me and the lads tore up the place with a much finer musical performance than that at the Newport Festival. A crowd trick to play on the group that had to follow!

Having become the official owner of my house in Los Angeles at last, I got the next morning plane out to the West Coast to start moving in. It was a beautiful feeling to return once more to Laurel Canyon

Nerves in Newport and my own piece of Laurel Canyon

JOHN MAYALL REPORTS ON HIS TOUR OF THE STATES

and this time to my own "piece of land."

Time rolled on and New York was upon me and that meant two nights at the Fillmore East and the responsibility that an album had to come out of the material played on these concerts as I'd already completed the artwork. It seemed over in a flash and there was no second chance at it. The gig over, I spent the next day selecting the cuts I would use and being live they were less than perfect, but at the same time the final selections were the best out of the performances and are a record of the band's musical development at that time.

I dumped the masters and finished artwork with Polydor, breathed a sigh of relief at another deadline met and new back home to L.A.

After a few days break we flew out to Chicago to a vast ballroom for two incredible nights playing. I have seldom come across more hollow acoustics. Just a mass of echo and noise — we played the first set and there were so few people that there was hardly any connection between musicians and audience. And the place was so big, it's ceiling was black like sky and had its own solar system, a planetarium and walls inside were flanked by mock-up buildings like a complete Disneyland village. And about 50 people sitting on the floor the size of a football pitch.

I won't name the support bands — they were big enough to have albums out, but sounded so bad. And they ran so much overtime that we never got to play the second set.

We returned the following day after a quick excursion to Milwaukee to the afternoon for an outdoor festival held on a car race track. It rained just

before we came on so we played our set there in a truck, not unlike a motorized covered wagon with one side open. The poor audience applauded and stuck out the set in the mud and rain.

The evening back in Chicago was ever more ludicrous. We played the first set — same deal as before — but it was so long before we got to play the last set that more or less everybody had gone home. No kidding, in that vast hall we had an audience of about 25 people and it just seemed so funny that the gig reached the height of informality and we settled down like some private party or get-together and played one of the best sets I've ever experienced. We were so relaxed and free we got into some really delicate and rewarding things so that we all happily returned to LA next day in very fine spirits.

A few more days in LA and the endless frustration of looking for a house to rent for the band. Motels and motels were eventually settled for.

OUTDOOR

The following weekend we hit the top end of Michigan and played an outdoor weekend — two nights in Petoskey which few Americans ever heard of and one night outside Detroit. Very disorganized in both places and a million groups, five million amplifiers on and off and much sweat and disagreement. Plus a few rainstorms which God laid down to coincide without playing times on one of the three nights. It sort of wore us out. We had sound balance problems despite the arrival of the Orange PA 1



MAYALL "We'll be busy"

had sent back in England for. On the third night we played early enough to catch the last LA plane and we arrived back there wiped out from the tour and travel.

The next weekend we covered a mileage of over 5,000 miles for two one-night stands. Having driven the 100 miles there and back to San Diego for a concert with Blood, Sweat and Tears we embarked by plane for Honolulu for another concert, again with BST. Both concerts, run by the same promoter, were eminently successful musically and we incorporated a couple of new numbers into the book. We still need more — God give me time to write something! Hawaii was very tourist orientated and I was only there for 35 hours or so but managed to return to LA loaded with souvenirs.

EXCURSION

This weekend we start our nine-day excursion on the road that will take us from Seattle to Portland, San Francisco, Fresno and Long Beach. So we'll be busy.

In the time off so far I've had a few days in the desert, seen a few films, shipped for furniture, got a car I can't drive yet, been to the Whiskey A Go Go a lot, seen a lot of English musicians — Manfred Mann, Robert Plant, Eric Burdon, Nic Lee and others — playing in LA or passing through.

I heard the American band the Flock and wrote the liner notes for their first album which you should look out for when it comes out.

I've also got a list of all the English concert venues for our British tour in November which seems to cover almost all the major towns in the country.

Johnny, Jon, Steve and myself send our best wishes to all you who read this and follow our adventures in the mad, rushed music world.

THOSE DARING FROM THE ISL

EXPERIENCED gamblers have been known to break into a cold sweat and furtively finger the trigger of a gun at the throw of a dice or spin of a roulette wheel.

But these are men who regularly play the long odds. Men who know the rewards and penalties to expect.

Outlay

How much more hazardous it is to plan a music festival headed by such an immortal and — let it be said — controversial figure as Bob Dylan involving a total outlay of £120,000 on the basis of one comparatively minor event held just 15 months beforehand?

For that was all the experience of festivals the brothers Ronald, Ray-



THE FESTIVAL: 'little trouble when you consider the crowd'

Laurie Henshaw speaking to Roland

mond and Bill Fouk had before they went for the jackpot with Dylan. Ten thousand people had attended their Isle of Wight Festival starring the Crazy World of Arthur Brown and Jefferson Air-

plane. But far more experienced promoters might have balked at the massive problem of trying to stage the most famous folk singer in the world. But over a year's unremitt-

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Music Business Weekly

mirrors the music industry

STARTING NEXT WEEK — A NEW PAPER FOR THE MUSIC WORLD

Music Business Weekly will mirror the entire music and leisure industry



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PAGE THREE

- MUSIC BUSINESS WEEKLY is being launched to meet the increasingly pressing need for an authoritative, informative and broadly based weekly to serve the rapidly expanding music-leisure industry.
- MUSIC BUSINESS WEEKLY, a business paper written by top music trade journalists with years of experience in the field, will cover the record industry, music publishing, the musical instrument trade, artist management, promotion, talent and all associated fields.
- MUSIC BUSINESS WEEKLY will serve record retailers, musical instrument dealers, record companies, independent producers, music publishers, booking agencies, promotion and public relations organisations in the music field, artists' managers, tour promoters, recording studios.

Special supplements

- One of the great strengths of the paper will be a planned programme of special emphasis issues, spotlighting in-depth treatments of topics of special interest.
- For retailers there will be supplements on shop-fitting, security, insurance, retail promotion, stock control, etc.
- For record people there will be supplements on the budget market, rack jobbing, regional markets in the U.K., and on various musical categories—classical, jazz, folk, etc.

Selected reviews

- There will also be special supplements on the important music events of the year—trade fairs, festivals, and the annual MIDEM in Cannes.
- MUSIC BUSINESS WEEKLY will carry artist reviews, reviews on records specially selected for their sales potential, and special features on market trends.
- MUSIC BUSINESS WEEKLY will be an indispensable aid to all people concerned in the music industry.
- It will prove that a business paper, to be accurate, reliable and well-informed, does not have to be dull, does not have to shirk controversy.

Researched charts

- MUSIC BUSINESS WEEKLY will carry a complete international charts guide, including British and U.S. Top Singles and Albums and a wide range of specialist charts.
- MUSIC BUSINESS WEEKLY has a team of feature writers and news reporters unrivalled in Britain for their contacts, knowledge of the industry and journalistic ability.
- MUSIC BUSINESS WEEKLY will bring a whole world of vital information to all who are involved in the business of MUSIC.

In the first issues....



COMPLETE NEWS COVERAGE: the entire music industry will be covered in depth in the paper's news pages. They will be up to the minute and will give all the news to readers within a very short time. And we will also be covering the international and home financial scene with particular reference to the British music industry.

BUDGET ALBUM SUPPLEMENT: the budget album market is making phenomenal strides in the record industry. This special supplement deals with the market in depth and includes a survey of the companies and their product and interviews with leading personalities involved in marketing the budget lines.



ORGAN SUPPLEMENT: a survey of the organ scene in 1969—new models, how to sell organs and other features on this important and rapidly growing section of the musical instrument industry.

COMPLETE SINGLES AND ALBUM REVIEWS: written by expert music critics in all fields from pop, folk, jazz to Latin-American and classics, the reviews will be from two stand-points—the records' artistic value and their commercial potential. These reviews, printed well in advance of release dates, will be invaluable to record dealers around the country.



THE CLASSICAL WORLD: for the first time the world of classical music will be covered weekly with news, features, classical record reviews and a regular chart of best selling classical records. This complex field will be covered in depth by experts in classical music.

TAPES AND CASSETTES: this important, expanding section of the industry will also be covered regularly and in depth. As this field expands and grows it will be covered in depth in the paper's pages.



THE JUKE BOX WORLD: an important part of the music industry, juke boxes will also be covered by experts every week. The growth potential is enormous and will be spotlighted with news and feature articles.

THE RECORD AND INSTRUMENT DEALER: features on a leading British dealer, a series of articles spotlighting the retailer, his work, his problems and his successes.



IN ADDITION, there will be many other features including in-depth interviews with music people, reviews of artists and shows, legal advice and information, and news of new appointments, staff promotions and personnel moves.

THIS IS THE FIRST TIME THE ENTIRE MUSIC INDUSTRY HAS BEEN COVERED PROFESSIONALLY AND ACCURATELY BY ITS OWN WEEKLY TRADE NEWSPAPER.

COMPLETE CHARTS GUIDE

Music Business Weekly

A MESSAGE FROM THE EDITOR

FOR many years, MELODY MAKER has been acknowledged as Britain's most authoritative and expert music paper. Now the same organisation is launching MUSIC BUSINESS WEEKLY, and we intend to make this new publication, aimed at the entire music industry, equally as accurate and respected.

There has for some time been an urgent need for a professional, well-produced newspaper reflecting the entire music industry in this country. We intend MBW to be that paper.

It is intended to serve its readers faithfully and in a businesslike manner, yet also retaining the right to fair comment on the important issues in the music world.

We intend to be wide ranging and accurate and above all, to bring the developments, views and news of the

entire industry to our readers with speed and expertise.

To do this, we need the support of the industry. We need this support in two ways. First we need subscriptions to the paper. This is of paramount importance and a special pre-paid coupon for this purpose can be found on the opposite page.

Secondly, we need co-operation. We need people to tell us their stories, to give us their news. We will endeavour to publish as much news as possible on every aspect of the industry.

We look forward to the co-operation of the music industry and to a long and fruitful association.

Help us make MUSIC BUSINESS WEEKLY the sort of paper YOU want.

Alan Walsh



ALAN B. DONALDSON: advertisement manager

'New publication offers tremendous possibilities'

says **ALAN B. DONALDSON**

"THIS EXCITING new publication offers tremendous possibilities. Designed and produced with the entire music business in mind, MUSIC BUSINESS WEEKLY will provide an outstanding shop window for all advertisers seeking a first class medium giving COMPLETE coverage of the entire field of music."

This is the confident prediction of Alan B. Donaldson, Advertisement Manager of MUSIC BUSINESS WEEKLY. Donaldson, who has years of experience in the music business, was Advertisement Manager of DISC AND MUSIC ECHO before taking up his new post. Prior to that he was an advertisement representative on MELODY MAKER.

"MBW is a must for everyone involved in the business of making and selling music and will undoubtedly play a vital role in the continued growth of the fast expanding music and entertainment industries.

"If YOU have something to say or something to sell and are seeking the right medium at the right price and aimed at the right market then you need look no further than MBW."

Music Business Weekly

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KEEP IN TOUCH AS THE INDUSTRY GROWS

Music Business Weekly
mirrors the music industry

MUSIC BUSINESS WEEKLY is dedicated to providing a comprehensive news and features service. Included in this will be weekly specialised supplements giving in-depth treatment to particular branches or areas of the business.

The music-leisure industry is constantly evolving and changing. One way to keep up with its evolution is to read these supplements and keep them for reference.

The supplements for the first 12 issues of MUSIC BUSINESS WEEKLY have now been finalised. They are as follows:

Stereo guide

ISSUE 1, September 20. Budget Album supplement: interviews with leading companies in the market, including Pickwick, Music for Pleasure, etc. A written contribution from Marcel Rodd (Saga) and a survey and analysis of the market. Organ supplement: survey of the new models; article on the importance of home sales; feature on Western Music and their success in selling organs; survey of special organ albums and internationally known organists talking about their requirements.

ISSUE 2, September 27. Stereo supplement: what is stereo? — guide for dealers; surveys of the special stereo record ranges; round-up of equipment and prices; marketing stereo lines and the problems of going all-stereo.

Underground

ISSUE 3, October 4. Jazz supplement: American producer Teo Macero on Jazz That Sells Today; producer Terry Brown writes on producing commercial jazz, the best jazz on record, the economics of an American big band, and the best way to sell jazz records by Charles Collett (Blue Note Records).

ISSUE 4, October 11. Underground supplement: dealer's guide to the underground and its music; the underground labels — what are they and what is their product; interview with leading U.S. producer Jim Guercio, who records Blood, Sweat and Tears, etc; John Peel on the future of the underground scene; feature on Chrysalis, the agency and management organisation that handles top groups like Led Zeppelin, Jethro Tull and Ten Years After.

Guitar

ISSUE 5, October 18. Display and shop-fitting supplement: eye catching window displays attract sales — how are they achieved; new shopfitting units, browser boxes, etc. anti-pilferage devices and listener cubicles.

ISSUE 6, October 25. Guitar supplement: the latest models available from manufacturers and distributors; round-up of guitar music on record; merchandising techniques, etc. the potential for hand-

built guitars by Peter Sensier (Pepe of Dorita y Pepe).

ISSUE 7, November 1. Brass supplement: the latest brass developments; brass on record, etc.

The classics

ISSUE 8, November 8. Classical supplement: the music, the people, the market, the instruments and the potential of the classical field. Contributions from MBW's Classical editor, Evan Senior, who has been involved with classical music for

over 40 years and is a former editor of Music and Musicians.

ISSUE 9, November 15. Percussion supplement.

ISSUE 10, November 22. R and B, Soul and Ska supplement.

ISSUE 11, November 29. Educational supplement and Music Publishing supplement.

ISSUE 12, December 6. Country and Western and Folk supplement.

Week by week our in-depth supplements will cover every field



You've been waiting for it. Here it is. A complete paper for the whole music industry.

Dedicated to better business for all record retailers, music instrument dealers, record companies, producers, music publishers, disc jockeys, booking agencies, promotion and PR organisations, artists' managers, tour promoters and recording studios.

If you're in the music industry, you know it's always on the go. Profitable — but unpredictable. Tough to keep up with.

You've probably wondered why there isn't a paper that really involves itself in the business end of this huge music-leisure market. A paper that supplies you with reliable, well-informed news and

shrewd analyses of trends. One that tackles problems facing all aspects of the trade, takes a stand on controversies. A paper that you could really use.

Well, at last, there is one. Music Business Weekly.

When you get your hands on the first issue you'll wonder how you got along without it. Fill in this reply-paid order form and post it. We'll deliver it to your office every week for a year.

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SHOP FITTING



MUSIC BUSINESS WEEKLY is being launched to meet the increasingly pressing need of an authoritative, informative and broadly based weekly to serve the rapidly expanding music-leisure industry.
MUSIC BUSINESS WEEKLY, a business paper written by top music trade journalists with years of experience in the field, will cover the record publishing, the musical instrument trade, artist manage-



Introducing the team that will bring you all the news

Music Business Weekly

The staff of Music Business Weekly contains some of the most talented and experienced people in musical journalism.

They have been chosen for their knowledge in their respective fields. They will be applying their talent exclusively to making Music Business Weekly the first authoritative weekly music industry newspaper.



ALAN WALSH is the editor of Music Business Weekly and was formerly news editor of Melody Maker. Aged 29, he has been a journalist for 10 years and has had extensive experience of both consumer and trade magazines. He has been a show business writer for the past six years, four of which have been spent on the staff of MM. His early years in journalism were spent in a variety of reporting, feature writing and sub-editing jobs, and for three years he specialised in trade journalism before moving into the music field. He has wide experience of all aspects of the music business, is a former semi-professional musician and for the past two years has also edited the Melody Maker Yearbook.



NIGEL HUNTER: Entered music industry in 1954 in Decca publicity department. Subsequently worked for Good Music as song plugger and manager of Latin American catalogue. Active in music journalism since 1956 with Record Mirror, Disc, Music Echo, Fabulous and Billboard Publications, plus two periods of general freelancing. Writer of many sleeve notes for the major record companies, and compiler of BBC radio series "Tropical Fiesta" and "On The Latin Beat." Reviewer of Latin American discs for The Gramophone for over 10 years, and now also popular music reviewer for that magazine. Recently began record producing with "Latin Beatles" for DJM label.



RODNEY BURBECK: The launching of MBW coincides with Burbeck's 14th anniversary as a journalist. Early days were spent training at the Leicester Evening Mail, and during the years he has worked as a reporter on the Scottish Daily Express, feature writer on the Daily Sketch and news editor of London Life. Three years ago he joined CBS Records to handle the publicity of their British operations, and he returned to journalism earlier this year as a feature writer with Billboard Publications.



PETER ROBINSON: After a spell as record reviewer for two Sussex weekly papers, Robinson joined the Brighton Evening Argus in 1965, where, as well as general news reporting, he has been writing record features, reviews and show news. Has also specialised in hotel and catering industry news. Has been active in the music business as a promoter, having staged concerts by Scott Walker, Bonzo Dog Band, Scaffold, Cream and Family.



MIKE TOPP: Heads production team on Music Business Weekly. Aged 26, he has worked as reporter, sub-editor and lay-out man on seven newspapers. Comes to MBW from the Evening Echo at Hemel Hempstead, where he was a member of the production team which launched Europe's most advanced daily paper and pioneered many of the techniques of modern newspaper presentation. A music enthusiast from an early age, he has been involved in music journalism for the last three years.



BRIAN SOUTHALL: Joins MBW as a production man from the Brintree and Wilham Times, where he was sports editor for 18 months. He is experienced in sub-editing, lay-out work and writing, and also has a deep interest in the music industry. Five years in journalism, he started with the Essex Chronicle before moving to the Surrey Comet as assistant sports editor.



CHRIS HAYES: Longest serving member of the Melody Maker staff, he is moving over to work also for MBW. A musical journalist since 1932, he has a vast and wide ranging knowledge of the music industry and for years has edited a specialist trade column. He will be writing news and features for the paper and contributing specialist items to supplements.



JERRY DAWSON: A former professional musician, Dawson has been a music journalist for 25 years and will co-ordinate MBW's national news and feature coverage from the paper's Manchester office. He is also a well-known broadcaster and has appeared on numerous television shows as a show business expert. For many years provincial news editor of Melody Maker, he will also assume this role for MBW.



EVAN SENIOR: Australian-born music critic and journalist, came to London in 1947 after many years of experience in music, drama, ballet and arts criticism in Australia, in broadcasting and daily newspaper journalism. In 1952 founded and edited for 10 years Music and Musicians, leading British serious-music monthly, and five years later, Records and Recording. Since 1962 has been a leading free-lance contributor to many British and overseas music publications.

and a touch of glamour ...



CHRISTINE ROTHWELL: MBW's 21-year-old ash blonde secretary deals coolly with the frenetic problems of the editor and his staff. Intelligent as well as pretty, Christine collected 'A' levels in English and History before leaving school at 19 to take an intensive course at secretarial college. Worked in public relations and for a television company prior to joining MBW.

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Great Britain
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1st FOLD

2nd FOLD (TRUCK IN)

3rd FOLD

G YOUNG MEN LE OF WIGHT



crowd was over 150,000

LAND FOULK

ing hard work paid off. Like the ardent prospective bridegroom who refuses to take no for an answer, the three brothers approached the Dylan menage again and again. They even followed up their hard sell with a colour film of the Isle of Wight. This, and a personal trip to Dylan in New York, finally tipped the scales. And the outcome was a Festival that has made the closing months of 1969 a landmark in the world of "popular" music.

Happily

Now, the brothers Ronald, Raymond and Bill have balanced their books and, happily for themselves and future Festival fans, come up with a nice balance. Our profit is not all that big," says Ronald. "But we have achieved what we set out to do. The biggest satisfaction when we looked out on the vast crowds was knowing that all our efforts have been worthwhile. We've given enjoyment to a lot of people." But that enjoyment wasn't given without cost. The financial outlay involved would be enough to make a Charles Clore blink. To start with, there was £20,000 for Dylan, plus 50 per cent of the profits

on 15 extra telephone lines. I was told this was impossible. Eventually, I managed to get seven. Next year, we shall see we have at least 15 field telephones, teleprinters and Telex facilities."

Ronald also says the fencing and security arrangements will have to be strengthened. Though he adds that the Isle of Wight council and the police were "marvellous."

Hoodlums

Some hoodlums burned portions of fencing and part of a marquee. And there was a tense incident backstage when a gentleman wielded a bottle. But, as Peter Harrigan puts it: "There was remarkably little trouble when you consider the crowd was over 150,000. You can get far more trouble at a Cup Final with only 30,000 present."

There has been much ado in some sections of the Press about Dylan allegedly giving short weight — one hour's performance instead of three. "We would have liked him to do more," says Ronald. "But he was under no obligation to do so." In fact, Dylan and the Band put on a performance lasting about two hours. And there were no outbursts from those present.

Refuse

Litter was a problem. The organisers did their utmost to clear up the previous night's refuse before midday, but the task was impossible to accomplish in the limited time available.

If anyone was disappointed with the Dylan Festival, it was those sensation seekers whose febrile imaginations conjure up lurid visions of orgies and drugs at every gathering of pop, jazz or folk followers.

One can imagine them rubbing their hands and sharpening their pencils when the first ferryboat of fans set foot on the Isle. They may have felt a flicker of a voyeur's titillation when a young lady cast off her clothes and danced in the nude.

But that flash was soon extinguished by the surging sea of musical enthusiasm. And this, after all, was what the Dylan Festival was all about.

CARL WAYNE OF THE MOVE

on the latest sounds in BLIND DATE

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

I heard the Byrds' version of this before I heard Dylan's. This is fantastic. And I think it could also be an enormous hit. He writes so much about life and environment, he is just wonderful as far as I am concerned. It's a great production, too. Really, it's unimportant whether Dylan has a hit single but I'd like to see enough people who really believe in him buy this so that it goes in the chart.

ELVIS PRESLEY: "Clean Up Your own Back Yard" (RCA).

I know this, and it's already received so many knocks. There's been so much bickering about it. Why is it that Presley has to do something hum-along before people will write about him again? Personally, I prefer this to "In The Ghetto," it has a beautiful feel about it. I think it's great, but I don't think it will be a big hit for him.

BARRY RYAN: "The Hunt" (Polydor).

That voice is very familiar. It reminds me of Kiki Dee. Who is it? (He is told.) Good Lord! To be quite fair, I think this is a tremendous performance. The whole record, and the song, is just a stepping stone away from being a great record. But it tends to fall into a position of uncertainty. The production seems too light and not dramatic enough for what is going on.

LOCOMOTIVE: "I'm Never Gonna Let You Go" (Parlophone).

No! Who is it? (He is told.) Good Lord! I must be honest about this. I know Locomotive and like them as people, but I think the whole record from the writing to the performance and production is diabolical. I find myself in an embarrassing position, but I have to say the whole thing was very untogther.

CHICKEN SHACK: "Tears In The Wind" (Blue Horizon).

That has no chance of being a commercial hit at all. I don't know who it is. The whole thing could have been done a lot better but even then it wouldn't have been a hit. The performance is in line with the song — very ordinary.

OTIS REDDING: "Free Me" (Atco).

I won't even try to guess who it is. It sounds like such a lot of people. I don't like it. I suppose this is what falls into that category known as Soul. I hate any mention of that word, particularly when used in respect of Negroes. I admire so many Negro artists tremendously but I think it is pathetic to pretend only they have soul. I wouldn't say this record had any more soul than "Curly." Dinah Washington had tremendous soul, and Ella Fitzgerald. But then so has Frank Sinatra.

THE DOORS: "Tell All The People" (from the Elektra LP "The Soft Parade" EKS75005).

I saw the label as you were



EGG: "Seven Is A Jolly Good Time" (Deram).

Since "Lay Lady Lay" the records have gone steadily down and have now reached a very low ebb. This sounds as though it was recorded in Holborn Tube Station. I don't like anything about it and it has no chance as a commercial record.

VELVET OPERA: "Ride A Hustler's Dream" and "Statesboro Blues" (from the CBS LP "Ride A Hustler's Dream" 63692).

It's Velvet Opera. The first track has a beautiful sound. The singer sounds like an early Dylan on that one.

The second track is quite different, something very heavy. On the strength of these two tracks I'd buy this LP.

In fact LPs are the only things I buy now — I can hear all the singles I want on the radio.

JOE COCKER: "Dalta Lady" (Regal Zonophone).

This is it! Joe is a mixture of Richie Havens and Ray Charles.

I don't think this will be a hit but I think it's tremendous. Cocker is tremendous and Denny Cordell's productions for him are tremendous. I rate Joe very, very highly.

putting it on. Elektra have a tremendous reputation for putting out quality stuff and their covers are superb — as this one is. Dare I say that the Doors, along with a lot of other early West Coast groups, have never done anything for me? How can you review an LP from one track. But, in general, I

feel about them as I do about so many groups. They seem to hit a pinnacle with one LP. An example is Fifth Dimension who reached the heights with their "Magic Garden" album of Jim Webb songs and haven't done so well since. I am sure Doors can do better than this.

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MGM 1587



Our profit is not all

that big, but we have achieved

what we set out to do

TEN YEARS OF



RONNIE SCOTT'S

Roundhouse crowds without the bedrolls

SUCCESS ALWAYS breeds jealousy. The man who sticks his neck out is always in danger of having somebody tread on it.

Among a certain section of the jazz community there have, from time to time, been rumblings to the effect that Ronnie Scott plays it safe, sticking to established musicians rather than giving newer players a chance.

The Old Place gave such talk the lie — as does the proclaimed policy for its natural successor the Upstairs Room. The Old Place was born at the original Scott Club premises in Gerrard Street soon after it moved to the plushier confines of Frith Street.

The Old Place was responsible for bringing to a reasonably wide public such talents as John Surman, Mike Westbrook, Chris McGregor and many more.

John Jack, who ran the club for the year before it finally closed in May, 1968, says: "It always ran at a loss — I think in the whole of that time we had three weeks when we really made a good profit. The Old Place was heavily subsidised by the main Scott Club.

"Pets and Ronnie were paying the rent, light, electricity, phone bills, brewers and the rest, and most weeks they were lucky if I gave them as much as £20 towards them. It was probably costing them somewhere between £50 and £100 a week to keep the place open."

But the club certainly paid dividends musically, if not financially.

"The policy was to provide a venue for the generation of musicians after what you might call the Bulls Head generation," says John.

"People like Mike Westbrook had been scratching around a long time and it was having a regular weekly gig, on the Saturday, that got the band going. Quite early on I gave John Surman the Monday nights as a jazz workshop and that did as much as anything to get him established into his own thing."

Then there was the Chris McGregor Band resident once a week and Graham Collier did fairly regular things. At the time the only other place where comparable musicians could play was the Little Theatre Club and that was really a different scene."

John goes way back on the jazz scene and I remember him as a trad trombonist who was nearly as bad as I was.

"The Old Place completely changed me," he admits. "In the first few weeks I thought I was never going to come to terms with the music at all. The first time I wandered in there there was a giant jam session going on with Surman and McGregor and dozens of other guys standing all over the room just making noises. I was horrified."

"What put me straight was getting to know the guys and finding that people like Westbrook had the same outlook as myself on music in general. Really it was like going back ten years — they had the same kind of attitude as people like Mick Mulligan or Humph in the trad Revival days. They were interested in

BY BOB DAWBARN

more than just being professional musicians."

I asked John to recall some of the disasters at the club—I remember one time when members of a particular band were barred from the premises unless actually at work on the stand.

"One that sticks in my memory was the first time I booked the late, and much lamented, Mike Taylor. I thought I'd booked a pianist but for the first set he sat on the stage in his sheepskin coat with a saucer beside him and his tin of tobacco and occasionally played a few sounds on a broken, pottery hand drum and a wooden flute. The other half of the duo, Ron Rubin, just leaned on his bass looking as baffled as I was."

"I think that was the same night John Stevens came in as a duo with Evan Parker. That baffled a lot of people too — me included."

John is now managing the Upstairs Room at the Scott Club and the Room has switched from an all-pop policy to presenting jazz groups on four-nights-a-week residencies.

"I don't think anybody is yet too clear on what we are trying to do," admits John. "And it's certainly too early to tell if we are going to be successful. The first week, with Chris McGregor, went very well, but then the Downstairs Room was closed that week."

"I think it is an interesting progression from the Old Place in that we are giving groups a four-day gig which isn't something they can get anywhere else."

"We pay the leader a fixed sum and it is up to him what size group he takes in, it can be anything from a trio to a big band, though in fact it wouldn't be economical for anyone to employ more than a sextet on the money."

"To start with we've deliberately played fairly safe with known names to try and build up a regular crowd."

One of the problems in presenting the more experimental types of jazz is that its followers tend to be younger people who can't afford to buy too many double scotchies over the bar — an important part of most club's economics.

"We get a good number of student types," agrees John. "But you'd be surprised at the cross-section we actually get. I suppose you could describe our audience as the average New Statesmen readership."

"In general you don't get the professional musicians up to see the McGregors, Westbrooks and Colliers. All the Union cards coming to see the Thad Jones-Mel Lewis Band last week certainly didn't take to John Surman — you know, the pit musicians, palala musicians and gigsters. And we don't get through to the skinheads, fortunately."

"We seem to be getting a sort of Roundhouse crowds — without the bedrolls."



YOU'VE MADE AN OLD MAN VERY HAPPY

THERE MUST be easier ways of earning a crust than running a jazz club, but it's been my chosen way of keeping the wolf from the door these past ten years.

The beast may have left a few claw-marks on some of the lower panels, but we've made it. Those straight-jackets that were produced when we dared to back our hunch that there was an audience for the best in jazz in comfortable surroundings haven't been used on us — yet.

Goofs

We've learned a few lessons, made a few goofs and had a lot of laughs on the way. I suppose that's the way it was bound to be — remember that neither Peter King nor I had been in the Catering Corps.

The main lesson we have learned is that it just isn't possible to maintain a club like ours on a strict jazz policy. It'd be nice if it could be done. But it can't. So we've reached the stage where good singers and good pop groups — yes, sir, there are such things — must have a place in our thinking. But jazz is always predominant.

The two weeks that classical guitarist John Williams played in the Club



RONNIE SCOTT: "jazz is always predominant"

BY RONNIE SCOTT

were a revelation. Benny Green has described the Club as "a secret society for the propagation of good music." That's a good line. Wish I'd thought of it. But that's how I see the future.

Easier

There's so much good music around now in all fields — yes, sir, even in the world of pop — that we want to be

associated with it all, whether it's Sonny Rollins, the Who, John Williams, Blood, Sweat and Tears, Clarke Boland, John Surman, Ravi Shankar, Thad Jones, Mel Lewis.

With two rooms, it's been easier to put our money where our mouth is in this respect. The Old Place was such a marvellous platform for the younger lads that we felt we had to offer them something similar in the Upstairs Room. It's early days yet, but

Success

But this is something that's always in our minds and the recent charity night with people like John Neville and Patrick Wymark slumming with your jazzmen was a great success.

Before you start muttering things about "selling out" and getting back down to some hard listening to the Big Sunflower LP, I can assure you that jazz will always be the backbone of the Club's bookings. Remember sir, I work here and sometimes feel I live here.

Cast

The die was cast ten years ago — did you hear the one about the flop show where the cast was died? — and despite rumours, the future has not been cancelled owing to technical difficulties.

We'll still be here. We've loved having you all in the Club over the past ten years — yes, sir, even if you did whistle along with Coleman Hawkins — and we look forward to having you again as the bishop said to the actress. You've all made an old man very happy.

So you want to run a jazz club?

TAKE a good look at this picture. It takes all these people to run the Ronnie Scott Club — before a note is played. Some of them you never see, like the cooks and the cleaners. Some of them are only too distracting, like the waitresses—all ten of them when the Club's going full blast.

Fees

For the money-minded, running the Ronnie Scott Club in Frith Street costs somewhere in the region of £1,000 a week — and that doesn't include musicians' fees. Rent, rates, salaries and service bills eat that up.

Staff requirements fluctuate, but at its busiest the Club needs ten waitresses, six barmen, three cooks, three cashiers, one staff manager, one secretary, one cloak-room attendant, one disc jockey, one seating manager, two cleaners, one factotum (the remarkable "one more time" Larry), Chips Chipperfield and Jimmy Parsons who look after Ronnie Scott Directions, mine host Scott himself and Club manager Pete King.

Ours?

A lot of people and a lot of money. As Ronnie himself commented when everybody gathered for the picture: "Are they all ours?"

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The jazz book that has been called THE classic-jazz-lover's bible
THE jazz critic about THE classic-jazz-lover's bible

JAZZ DECADE : LONDON
Ten Years of Ronnie Scott's

Including a colour-plate, fully illustrated and with 40 photographs by THE premier jazz photographer
Frederick Water

Hard cover in slipcase bound by the same name SEPTEMBER 15, 1969 £6.95 P. 48, 1

FOR a vital, impatient hustling art form like jazz, ten years can be a lifetime. Ten years, for example, separate Coleman Hawkins' "Body And Soul" from Miles Davis' "Birth Of The Cool." Ten years further on in 1959, Ornette Coleman comes out of the West carrying his plastic alto to stun critics and musicians alike with his New York debut. Now, in 1969, Ornette Coleman, to all except the most prejudiced ears, is as much part of the heritage of jazz as Miles and Hawkins. The arguments have subsided. Schönberg should have had it so easy.

Because of this breakneck pace, jazz developments erupt, mystify, infuriate, get assimilated and accepted at a rate which is unknown in any other form of musical activity. To say that "jazz is now" is not to invalidate the contributions of the great men of the past. It is only to emphasise the terrifying impatience and almost self-destructive impulses which lubricate its machinery.

With great events and musicians hurtling past the eye of the jazz observer like telegraph poles seen from an express train, we grow excessively fond of our points of reference, those permanent oases where it is possible to sit and sip the cooling waters of jazz wisdom and taste whatever fashion may dictate and demand elsewhere.

For the European jazz fan in general and the British jazz fan in particular, such an oasis has been the Ronnie Scott Club in London. It is now ten years since Ronnie Scott and his partner Pete King decided that London must be able to support a jazz club which could be more than just a hole in the wall.

As Ronnie and Pete roamed round the country, from dance hall to jazz club and back to dance hall, the idea that was to lead to the establishment of the finest jazz club in Europe, and arguably in the world, fermented in their minds.

Gerrard Street, the Chinatown of London's Soho, housed the first premises in 1959. There now existed a centre for jazz in Britain, in what was an everyday experience fast melted the flimsier outskirts of their idealism, it became obvious that the British jazz public would only provide limited support for an all-British jazz club. As far as most of the punters were concerned, the people who were really worth turning out to see were American.

New era

With this object lesson well and truly digested, Scott and King negotiated a deal with the British Musician's Union that would allow them to bring in American stars. The first fruits of this arrangement were seen when tenor saxists Zoot Sims and Al Cohn arrived to begin a new era in British jazz. Before, Americans had still been separated from the British audience by the concert stage.

Now, they were within touching range — and at the Gerrard Street club, even that thing was within touching range. If you suffered from claustrophobia, it wasn't your scene.

Al and Zoot heralded six happy, sweaty, crowded years in Gerrard Street as most of the top names in American jazz played the Club. Bill Evans subdued the heaving, perspiring customers to a condition close to religious communion; Wes Montgomery made it swing so hard — especially the night that Jimmy Smith sat in with him — that you forgot the fellow next to you had taken your drink.

Woody Herman's Herd proved that it was possible to fit a quartet of a band into a pint-sized handstand and set the precedent for the many great big band sessions which reached their peak with the Clark-Boland and Thad Jones-Mel Lewis seasons this year. Stan Getz, fresh from his bossa nova renaissance and playing like a dream, packed them in at unheard-of prices for a British jazz club; and if the music didn't grab you, you could always relax by looking at the waitresses. Even the opening of the London Playboy Club gave them scant competition.

While nobody ever complained or sent the Club a bill for dry-cleaning sweat-soaked suits, it became increasingly obvious that bigger premises were needed. So in 1967, a liaison was formed with

RONNIE— A GOOD PLACE BET

BY BOB HOUSTON

Harold Davison, the man who brought the Americans back to Britain in the middle Fifties after nearly 20 years of jazz isolation, and the move was made from Gerrard Street to Frith Street. A year later, the final expansion, which virtually doubled the Club's seating capacity was undertaken and the Ronnie Scott Club as it is today materialised.

With the breathing space that the new, enlarged Frith Street club affords, Scott and King have been able to indulge in occasional flights of musical fancy which have tickled the imagination of a London audience which is becoming increasingly sophisticated and open-minded.

As British pop music and musicians strove for musical maturity, they were offered a platform in the new Upstairs Room, just as the Old Place in Gerrard Street served as a marvellously effective incubator for a new generation of British jazzmen.

The survival for one exciting year of the Gerrard Street Club as the Old Place (the power of direct utterance in Ronnie's selection of names for his activities like Upstairs and the Band, virtually neutralises criticism) was after the establishment of the Ronnie Scott Club itself, the most significant event in the post-war development of British jazz.

Talents

The Old Place served as a rallying point for the amazingly prolific talents of the new generation of British jazzmen. John Surman, Mike Westbrook, Chris McGregor, Graham Collier — all these talented musicians found their progress accelerated by the existence of the Old Place. I suppose it's the closest we ever came to simulating a Milton's in Britain.

Another recent and exciting development was the two weeks classical guitarist John Williams played in the Club. Williams played in the Club. A chance meeting between Williams and Scott at a

charity concert led to a fortnight of beautiful and stimulating music as Williams and Barney Kessel alternated on the stand. Like the many famous American jazzmen who trod the same boards, Williams found that the Scott Club's unique atmosphere was the perfect backdrop for his music.

And once again, after a year of deprivation following the demise of the Old Place, the younger generation are back on their various musical soap boxes Upstairs.

There is sound evidence to support the theory put forward by Observer critic Benny Green that the Ronnie Scott complex was not so much a jazz club as a clandestine organisation for the propagation of good music.

Greyer

Ten years after, Ronnie's a bit greyer on top, a lot wiser in the ways of running a club, and possibly the funniest comper on two feet. His nightly badinage has become as indispensable a factor as the music itself. And sometimes when the music's not come up to expectations — and as Ronnie, the bookmaker's friend, is the first to admit, you can't win 'em all — we've all had a giggle, at least.

Ever since I heard him dedicate "Jersey Bounce" to Marilyn Monroe at a concert in Glasgow many moons ago, I've had a nagging doubt that perhaps he missed his vocation. Until you hear him play tenor. Then you realise that anyone who can do that and come up with "I can stop a runaway horse dead in its tracks just by biting on it" is rather special. A good catch-way bet, in fact.

Perhaps he knows it, too, for each year he finds a bookmaker to take sufficient pity on him to give him odds on winning a place in the first three of the tenor section in the Melody Maker Poll. And he hasn't lost for a long time.



SCOTT: hasn't lost for a long time



IF ANY tough Soho customers tried to hustle Ronnie Scott's, the sight of co-partner Pete King's four-square figure looming out of the darkness would be enough to make them set a new track record.

But Pete's solid appearance belies a remarkably gentle nature. One, in fact, more in keeping with a talented tenorist who formerly figured prominently in MMJ jazz polls.

Pete has now locked his tenor permanently in its case to deal full-time with Ronnie's business affairs. Naturally, he misses the opportunity to play these days, but finds solace in the fact that he is so closely involved in running a jazz club whose fame has spread throughout the world.

As for the tough customers, Scott's, of course, comes across a few. "But I can think of very few incidents over the past 10 years," says Pete. "There probably haven't been more than a dozen all told. "We run a straight club with a happy atmosphere. I think the toughies tend to gravitate more towards the crooked scene — where they maybe run dice games. We keep a very tight door."

If a successful business partnership is based on a firm friendship, then Pete

'A straight club with a happy atmosphere'

and Ronnie opened on a winning streak. Pete was with Ronnie in the latter's early eight-piece band. "It was probably the pinnacle of my musical career," says Pete.

But, prior to that, he had won a solid reputation for his work with Oscar Rubin — whom he joined when only just over 18 — with Kathy Stobart, in which he played alongside such jazz stalwarts as Derek Humble, Dill Jones and Bert Courtney, and Jack Parnell's Orchestra. He also gigged extensively with some of the top musicians in the country. Among them, Ronnie Scott.

Says Pete: "I had always admired Ronnie as a musician. Any tenor player would look up to him." The two soon became firm pals when Pete joined Ronnie's small band. "We roomed together," recalls Pete, "and I handled the business affairs of the small band." Pete's business activities



PETE KING admired Ronnie

BY LAURIE HENSHAW

continued when Ronnie Scott's Old Place opened in Gerrard Street, and are now a full-time activity at the

present Club in Frith Street.

"Of course, I regret not being able to play now," says Pete reflectively. "But I feel I have been able to put my professional knowledge as a musician to good use concerning the attractions we book at the club."

Pete has staunch assistance from his attractive secretary, Anne Townley, Jimmy Parsons, Peter "Chips" Chipperfield, Mary Hulin — who handles the staff — Keith McDonald, and Jeff Ellison, who greets patrons at the door.

"Every club has its 'character,'" Ronnie Scott's is Gipsy Larry, general factotum who earned immortality on one occasion when he "swept out" Miles Davis and his entourage, who had paid an unexpected visit.

"Sorry, gents," said Gipsy, broom in hand, "I've just got to clear up." Miles left and was never seen again. Pete relates the incident with an amused smile.

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TEN YEARS OF
10
RONNIE SCOTT'S

Ten worst Ronnie Scott jokes

ONE OF THE great pleasures of regular visits to the Ronnie Scott Club is the Scott Joke-along. This operates like a sing-along and only demands that the audience should be familiar with the particular joke so that they can tell it right along with Ronnie. Scott makes this

easy for his audience as his jokes are not only often unbelievably bad but also old friends of Ronnie's with whom he is loath to part. After a mini-poll conducted among Scott fans, the MM tentatively offers the following as the Ten Worst Scott Jokes: 1. If God had

meaned us to fly he'd have given us tickets. 2. If God had meant us to fly he'd have made us directors of El Al. 3. You should have been here last night, Sir. SOMEBODY should have been here last night! 4. Coming soon — Miles and his Quintet. Bernard Miles. He plays fine recorder.

5. Fella phoned up and asked "What time does the show start?" I told him: "What time can you get here?" 6. That's one of our new waitresses. She looks just like Barbarella — Sir John Barbarella. 7. That's another of our new waitresses. She used to be an air hostess —

for the Wright Brothers. 8. Next week we hope to present Stan Getz and Stuff Smith. The Getz-Stuff Quintet. 9. Don't go yet, Sir. We get worse. 10. Then there was the fella who was half Japanese and half Negro. Every December he attacked Pearl Bailey.



ZOOT SIMS: First American artist at Scott's

A REMINDER OF THOSE INSANE SCOTT ADVERTS

BY BOB DAWBARN

RONNIE SCOTT'S must surely be the first jazz club to have an entire book devoted to it.

To commemorate the club's tenth anniversary, Kings Road Publishing Ltd are publishing "Jazz Decade London" by Benny Green, price £3.5s, a handsome volume complete with photographs by Fred Warren and an appendix of re-

cordings by artists who have played the club. The book deals briefly with the beginnings at 39, Gerrard Street, in 1959 — it must be difficult for younger jazz fans to realise what a ridiculous idea it seemed at the time that anyone should think they could run a full-time club devoted to modern jazz.

It really gets under way with the booking of Zoot Sims in November, 1961 — the first American jazzman to play a British club since the mid-1930s. It then takes us through each subsequent American visitor and top of the bill until recently.

I should here admit to a personal prejudice. Every jazz fan has his bete noir among the jazz writers and I have to admit that Mr Green is mine. As a person I find him a charming, intelligent man. As a writer I find him unbearably, arrogantly certain of himself. He uses the oldest journalistic trick in the book — the continual reviling of an amorphous, cretinous mass called "the critics," a ploy which usually manages to make the reader forget that he has been one of them himself for the past 15 years or so.

"The critics," it seems, are evil men who are either so evil or so stupid that they invariably praise the charlatans and denigrate genius.

In fact many of these insatiable egomaniacs spend a good deal of time and trouble attempting to encourage local jazzmen in far from comfortable jazz clubs. Isn't it time the Observer carried a review of one of the London Jazz Centre Society sessions, Mr Green?

Still, don't let my personal prejudices turn you away from what is in most respects a most worthy book. And the author is at his best when describing the character, and thoroughly individual sense of humour, of Scott himself. There is, for example, the delightful story of the time when a Gerard Street neighbour took the club to court in an attempt to close it because of noise. Scott rather startled his lawyer by wishing to plead "guilty but insane."

The most controversial chapter is certainly that dealing with Ornette Coleman whom Mr Green regards as having been foisted on an ever-credulous public by critics "afraid of repeating the mistakes they had made when they first put down Charlie Parker."

As most of the pro-Coleman critics were hardly old enough to put their fingers to the typewriter when Parker burst upon the jazz world, it is a somewhat curious theory. "To me," he writes of Coleman, "the most remarkable thing of all is the synchopancy of his audiences, who sit in awed silence throughout each number, and

then applaud like a barbarian horde hailing the fall of a great city."

Maybe Ornette's trouble is that he can't quote verbatim from Lester Young's recorded solos — a trick which Mr Green seems to find praiseworthy in most of the saxophone players he admires.

Personally, if for no other reason, I feel the Scott Club justified its existence by proving that Wes Montgomery really was a great jazzman — an assessment much easier to make in the flesh than from most of his records.

Benny Green agrees. "One might take exception to the invertebrate felicities of Bill Evans, or the protean violence of Sonny Rollins, the derivative origins of Sonny Shill, or even the stylised deliberations of Stan Getz," he writes, naming four musicians he is in fact admiring. "But from a purist jazz point of view there seemed to be no arguing about the supreme jazz talent of Wes Montgomery."

Mr Green was taken unaware by Charlie Mariano's season at the club because "we recollected him as an honourable adherent of the Charlie Parker school of modern jazz."

"We" didn't if "we" had heard of any of his work with Charles Mingus.

The point, he goes on to make is, however, a valid one. Should a jazz musician try to move with the times?

He answers himself: "On the face of it, the answer would appear to be an emphatic 'Yes.' After all, the artist should never consciously resolve to stay in the same place, but should seek constantly ways of expanding his personality. And yet, which of us, say Johnny Hodges or Benny Carter has negotiated middle age more successfully? In choosing to go on playing as though Charlie Parker had never existed, Hodges has at least preserved the contours of an immaculate style. Carter, on the other hand, ever curious about new findings, and brave enough to gratify that curiosity, has succeeded only in warping the symmetry of one of the most elegant musical personalities jazz has ever known. It would appear that there is a point in time beyond which no musician, no matter how gifted can exchange his original approach for a newer one."

For me the book is worth all of its prices for reminding me of those insane ads that Ronnie used to put in the MM in the early days of the club.

Among my favourites: TUESDAY: The Ronnie Scott Quartet will play music from the film of the same name. WEDNESDAY: The best cuisine in town. Fifty million can't be wrong. THURSDAY: Lecture on Jazz by the eminent Indian critic Pandit Badi. Follow that!

FAMILY
THIRD EAR BAND
See page 23

DYLAN

The six questions he left behind...

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WHEN RONNIE SCOTT FINALLY RAISED THE PORTCULLIS

FOR SUCH a jazz-steeped bastion as Ronnie Scott's to open the portcullis to pop might seem as heretical as the Orangemen going over en masse to the Church of Rome. At least, in the blinkered eyes of the jazz purists.

Nevertheless, in a brave and imaginative gesture that might have aroused a "sell-out to commercialism" chorus from the jazz aficionados, Ronnie Scott and partner Pete King did initiate a pop policy at the Club. And it has proved an unqualified success.



AFFINITY'S LINDA HOYLE

BY LAURIE HENSHAW

Admits

But, as Pete readily admits, the move was not entirely altruistic. "Pop was one of the problems we had to overcome," he says. And he was helped out by the fact that the Musicians' Union stipulates that there should be no dancing to the jazz attractions at the Club.

"I can understand the logic of this," says Pete tolerantly. "If the Union permitted dancing to jazz groups and bands, the country might be flooded with American dance bands." But youngsters like to dance. The growth of the discotheques proves that. So Scott's astutely opened their Upstairs Room, where people can dance to the pop groups.

But the musical policy may be summed up as avant-garde pop. Scott's books the groups who have an affinity with the jazz scene. The word, incidentally, is apt, for one of the most musically outfits to appear in the Upstairs Room was Affinity.

They also play in the regular jazz club on the ground floor — a factor that alone testifies to their innate musicianship.

Ronnie Scott would be highly unlikely to book one of the teenybopper or bubblegum outfits.

Another aspect that influenced the decision to feature pop is explained by Pete King thus: "A keen jazz follower who maybe visits the club once a month may have a wife or girlfriend who is perhaps not all that keen on jazz. They want to dance. Now, in the Upstairs Room, they have a chance to."

But also, this policy is bringing in a wider variety of people. Maybe they haven't thought much about jazz. But when they visit the club, they also hear the best. And often develop a taste for it.

Conversely, Pete admits he has developed a taste for pop. But always of the jazz-oriented kind. And Ronnie digs "quality" pop. (He

was, incidentally, the sax soloist on the Beatles' "Lady Madonna").

"Some of the youngsters in the more progressive pop groups are very good indeed," says Pete. He admires Affinity, a group called Lace and Humble Pie. "Peter Frampton is more than a pretty face," says Pete admiringly. "That kid can play."

Harmony

That quality pop and jazz can work in such harmony on the same premises proves that one factor can surmount any musical barriers. Talent.

It is no surprise that two such thoroughly schooled and liberal musicians as Ronnie Scott and Pete King have recognised that fact. And moreover, done something concrete to bring new groups — who often have not made the charts — before a much more discerning public.

JAZZSCENE

THAD JONES—MEL LEWIS' BIG BAND

THE JAZZ Orchestra, as Thad Jones and Mel Lewis like to call their band, is an assembly of fellow spirits interested in achieving the highest level of big band performance.

This is an ensemble in which every man is important, whether or not he solos. It is not a band built around a few cornermen or dedicated to showcasing a leader, but a communal thing dear to all members. Even so, it develops anchor men.

Jerome Richardson, noted studio musician who has played on more records than I would have thought possible, has been one of the anchors since the band's first album, made in '66.

On that LP (Solid State SULP1489), Richardson took no solos so far as I recall but impressed with his leading of the reed section. At Scott's Club we heard quite a bit of his flute and soprano as well as the alto sax.

Doubler

He is well known as a reliable doubler, his regular instruments being alto, tenor, soprano, baritone, clarinet, bass clarinet and all the flutes from piccolo to bass.

"I did a record for Quincy Jones on contra-bass clarinet, but there's not much call for it," said Jerome. "And I tried once to study oboe. But I got too busy to practise, so I had to quit. There's no point in it if you can't practise."

Like most of the Jazz Orchestra's personnel, Jerome keeps busy in the New York recording studios. He joined the Jones-Lewis band for musical satisfaction, not for money.

"The whole thing started out as a rehearsal band which wasn't meant to infringe on work. We had this weekly job at the Village Vanguard, and as it was in town it didn't interfere much."

"When we do have jobs which prevent us from making the band dates we can go in as substitutes. Every member has at least two subs, and the band sounds about as good with them as with us. It's an understood thing."

"We make our livelihood in New York studios and we're interested in playing different things. It's a band of enthusiasts; the pay is not enough to be written about."

"You could say we regard it as an opportunity to cleanse our souls—get away from the white-collar job to do something we want to do."



RICHARDSON: an opportunity to cleanse our souls

Jerome the anchor man

"It is something we like to do for relaxation, edification and enjoyment. That's what this is meant to be—an occasional band that we joined with the understanding that we wish to have a hall. It just happened to grow."

"Today, well, I think it's an outstanding orchestra which has had quite a bit of influence. Everybody hears it, and it sells records."

Richardson, from Oakland, California, had a lot of experience as a small-group player before working with Lionel Hampton, Lucky Millinder and, about nine years ago, Quincy Jones. He got to Europe with Quincy's band, but didn't make it to Britain until now.

"Quincy's band which came over with the Free And Easy show—that was a fantastic band. I don't believe that in its time, around 1961,

it had a peer."

"It was for Quincy Jones that Jerome began his other career as a fixer, or session contractor. He says, "I started contracting for Quincy, and I've done a lot of it for his film jobs. Before leaving New York with this band I just set up a bunch of fellows for a new film score he's written. It's being recorded as of now in New York."

"I've done some contracting for Jimmy Jones, and right now I'm doing a lot for Sky Records."

"I wondered if the contracting might come to impinge on his activities with the Jones-Lewis Orchestra, what course Richardson would take. He said that at this moment the one did not interfere with the other."

"If the band becomes more popular and therefore busier,

and I hope it does, well then I can't say what I'll do. I prefer to wait and see."

"But I see no reason why the band shouldn't be a success. It has an appeal, not in the same way as a Swing Era big band, but something to tell the public at a concert. And every one-nighter we do is a concert of sorts."

"Leave aside discussion of jazz or rock-and-roll; I believe we have something to impart to people of all ages who want to reach in and hear good music."—MAX JONES

PEPPER ADAMS is a "name" jazz musician. He's appeared on countless fine recordings, has never been known to play anything that has been less than interesting, and does consistently well in those barometers of opinion, the jazz polls.

Which makes it all the more amazing that, even now, he and his baritone sax, find it hard to get work.

Adams, one of the gentlest, pleasantest, and self-effacing men you could meet, told me during his recent visit with the Thad Jones-Mel Lewis band that he has a great deal of trouble getting musical work of any description.

Critics

"Over the years, the critical reaction to my playing has been very negative," said the man whose fiery solos set the Scott Club alight night after night.

"It's getting really abusive when a critic puts me down by saying that so-and-so played poorly, but at least he was better than Pepper Adams."

"This hurts me professionally just as much as it does personally. It hurts my chances of getting jobs, and the critics don't realize that."

"A lot of people—critics and musicians both—can't understand what I'm playing. Musicians I've respected have run me off the stand because they couldn't hear what I was doing."

"When I'm praised by a critic it's usually for the wrong reason, because he thought he heard something whereas in fact it was something else. Many of them just don't know what they're listening to."

Bitter

"Of course I'm bitter about it—when it starts hurting my livelihood I'm bound to be. But I checked up the standard of criticism of the other arts, and that's every bit as bad. In fact art critics are worse than jazz critics—they're just dumb."

Yet Pepper has no lack of jazz credentials. He grew up in Detroit with Donald Byrd, Tommy Flanagan, Kenny Burrell, Paul Chambers, and Elvin Jones, and he has worked happily in the combos of many of his former school-



PEPPER: never less than interesting

Great—but out of work

mates for the past 12 years.

Men of that standing wouldn't hire a man who was a bad player, and the recorded evidence bears out Pepper's stature.

Pepper's first and last stint as a leader was at New York's Five Spot in 1957, when he fronted Byrd, pianist Bobby Timmons, bassist Doug Watkins—another pal from the Detroit days—and Elvin. At that time they were all unknown, and with characteristically humorous modesty Pepper comments: "I thought it was a pretty good band."

Pepper and Byrd fronted an occasional quintet for some years around the turn of the Sixties, and they were the first band to hire Herbie Hancock, who had been recommended by an Army buddy of Pepper's in Chicago.

Adams shared an apartment with Elvin for three years, during which they were

poorly off for work, and now he plays with the band and does the occasional jazz and record date.

"One of the reasons I don't get many sessions is that I don't double, except on clarinet. But as far as playing the other saxes is concerned, I find that the baritone is entirely too hard for me to master!"

"That's why I admire John Surman's facility so much. He can really play things on that horn which I just couldn't conceive of doing. I'm not altogether keen on some of the stuff he plays, but his technique is magnificent."

"It's little short of tragic when a man with the talent of Pepper Adams can't get as many jobs as he can handle."

His final words to me were a sad comment on the situation: "I'm a freelance musician—which is a euphemism for out-of-work!" —RICHARD WILLIAMS

TRUMPETER Richard Williams, who surprised many with the crackling power of his solos, is no stranger to Britain.

In 1953 he was posted to the American Air Force base at Bushey Park, near London, and stayed for two years, during which he met many of the local jazz personalities and sat in at clubs like the Flamingo and Feldman's, the club run by multi-instrumentalist Vic Feldman's father.

"I was a pretty young cat then," he recalls, "and I took trumpet lessons while I was over here. I remember meeting Johnny Dankworth and many others while I was here."



WILLIAMS: no stranger

Fooling

Richard comes from Galveston in Texas, and took up the tenor sax in high school. However he switched to trumpet when his elder brother, who had been a trumpeter, left school and lost interest in music.

"I started fooling about with the trumpet, and when I began to take jobs I found that I could get more gigs on trumpet than on tenor, so I gave up the tenor, and concentrated on trumpet."

After he left the forces, Richard gigged around San Francisco before joining Lionel Hampton in 1956. With Hampton he came to Britain the same year, and then he went off to play in Canada.

In 1958 Richard decided to take advantage of the GI Bill, and went to the Manhattan School of Music.

"I thought it was too good

Duke, Basie, and now Thad

a chance to miss," he says. "I was paid 160 dollars a month while I was studying, and I came out with a Master's Degree in Music."

While he was at college, he played and recorded with numerous bands, including those led by John Handy, Gigi Gryce ("He's a great writer—he's teaching high school now, and doesn't play very often"), Oliver Nelson, Charles Mingus, and Lou Donaldson.

He is also one of the select band of musicians to have played with both Duke Ellington and Count Basie.

"I worked with Duke for three weeks, because he needed a guy to replace Mercer Ellington. In that trumpet section were Cootie Williams and Cat Anderson, so you can guess it was quite an experience."

"I enjoyed working with Duke, but there were drawbacks—he plays at things like policemen's balls, where he just goes through his hits. But the concerts were very good, when we got a chance to do things like 'Black, Brown And Beige' and 'Suite Thursday'."

"It was a gas because it had always been my ambition to play in Duke's band, and there I was."

"I was with Basie for three weeks at the Riverboat in New York. Playing with big bands can get a bit boring—but not with Thad and Mel."

"Thad is a really exceptional guy—his writing is the freshest of any big band, and he's such a beautiful cat. He's not a big band leader—he's a friend, and he hangs out with the other guys all the time. This is a happy band and we're not doing it for the money."

"Thad is from probably the most talented family in jazz, and it's a real pleasure to be around him." —RICHARD WILLIAMS

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Talent Agency, 28 Gloucester Mansions, Cambridge Circus, London, W.C.2. 01-434 2314

GRAHAM BOND
Initiation
37 Grosvenor Rd, Chelsea, London SW3

Caribbean Music Festival
"IN REGGAE TIME"
EMPIRE POOL, WEMBLEY
SUNDAY, 21st SEPTEMBER, 1969
6 p.m. - 10.30 p.m.
* STAR APPEARANCES BY *

JOHNNY NASH
DESMOND DEKKER
MAX ROMEO • JIMMY CLIFFE
JACKIE EDWARDS
JIMMY JAMES
COUNT PRINCE MILLER • TONY TRIBE
ROOT & JENNY JACKSON
BLACK VELVET • DEREK MORGAN
MOHAWKS • PAT KELLY • SKATALITES
Compered by (Mr. B.B.C. himself) DWIGHT WHYLY
and (Caribbean's No. 1 Entertainer)
COUNT PRINCE MILLER

Doors open at 5 o'clock Festival starts at 6 o'clock
Licensed Bars - Restaurants - Fun Stalls - Cafeteria
Snacks - Record Stalls
Underground to Wembley Park or appropriate Buses
TICKETS: 10/-, 16/-, 20/-, 24/-, 30/-

Tickets in advance purchased from:
THE BOX OFFICE, EMPIRE POOL, WEMBLEY
RECORDS & MUSIC, 52 Stoke Newington Road, N.16
HARRINGAY RECORDS LTD., 73 Grand Parade, N.4
DEREK'S RECORDS, 25 Turbidge Lane, N.3
AERO ELECTRICS, 108 Acton Lane, N.W.10
PADDINGTON TRANSPORT, 6 Great Western Road, W.9
JDE'S RECORD SHOP, 93 Granville Arcade, Atlantic Road, S.W.8
HARVEYS, 276 Green Street, Forest Gate, E.7
Send stamped, addressed envelope and P.O. to:
CLAYMAN AGENCY LTD., 7-B Aldgate High Street, E.C.3

FARX
THE NORTHCOTE ARMS, NORTHCOTE AVENUE
OFF SOUTHALL BRIDGEWAY (LUXEBROOK ROAD)
SOUTHALL, MIDDLESEX
BRITISH RAIL, SOUTHALL
BUSES: 232, 150, 207, 105 OR 193

SUNDAY, SEPT 14th, 7.30 p.m.
HARD MEAT + MIGHTY BABY
D.J. ANDY DUNKLEY LIGHTS BY APHRODITES RAINBOW
Next Sunday: BLODWYN PIG

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

Admission free except Saturday at
THE KENSINGTON
RUSSELL GARDENS, HOLLAND ROAD
KENSINGTON, W.14
Buses: 27, 72, 31, 9 (Olympic)

Thurs. 8.11 p.m. **STAN GREIG QUARTET**
with DAVE SHEPHERD
TED WOOD JAZZBAND
Fri. 8.11 p.m. No admission
JOHN WILLIAMS TRIO
Saxophone Soloists: 12 p.m.
BILL NILE'S GOODTIME BAND
Sunday night, 8.10-10 p.m.
FAT JOHN COX BOSSA 4
WITH GUEST SINGERS
Monday 8.11 p.m.
JOHN WILLIAMS TRIO
Tuesday 8.11 p.m.
ALAN SKIDMORE plus
KENNETH TERROADE GROUP
Wed. JUD PROCTOR (Guitar), BRIAN
LEMON (Piano), KENNY HAPPER (Bass),
PHIL SEAMAN (Drums), TOMMY WHITTLE 8.11 p.m.
DENNY OGDEN OCTET
Wednesday 8.11 p.m.
ALAN LITTLEJOHN/
TONY MILLINER SEPTET

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

FRIARS AYLESBURY
NEW FRIARAGE, WALTON ST.
ATOMIC ROOSTER
Monday
September 15th
ANDY DUNKLEY
OPTIC NERVS
Thurs. Sept. 18th GRAMAM BOND INITIATION and THIRD EAR BAND at
FRANCIS AUDITORIUM

SOCIAL CLUB
PARK STREET
AYLESBURY
8.00, THURSDAY, SEPTEMBER 18th
BLODWYN PIG

RANCH ROOM
DISCOTHEQUE
LANGSTON HOTEL, KINGHAM,
OXON. KINGHAM 209
8-11.30 a.m. DRINK TILL LATE
Drinks at pub prices
Snacks or full meals
Great Nightclub Atmosphere
Friday, September 12th
STONE FOX
Saturday, September 13th
AMEBA TRIAD
Every Sunday, 8-Midnight. Drink
til midnight. Admission free. Pop
Party Night with the Ranch Room Disco
5/6p
Every Thursday night:
The Big L Disco Show, 8
to midnight. Drink to
m'night. Admission Free

LUCAS and the
MIKE COTTON SOUND
Sat., Sept. 13 BRAMHALL, Doven-
port, R.U.F.C.
Sun., Sept. 14 CREWE, "Up the
Junction"
Mon., Sept. 15 U.S.A.F. Mildenhall
Thurs., Sept. 18 KLOOKS KLEEK
42-44 Albemarle Street, London, W.1
MAYHEW 1426

Have you got your ticket
for the
2nd
NATIONAL BLUES
CONVENTION
YET?
The biggest gathering of blues
experts and artists in the world!
RECITALS • FILMS • DEBATES
CONCERTS • GUITAR WORKSHOP
SAT., 20th and SUN., 21st
SEPTEMBER
CONWAY HALL
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PAUL OLIVER, ALEXIS KORNER
JO-ANN KELLY
JEROME ARNOLD, MIKE RAVEN
and dozens more!
For details, write:
Chris Trimming
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6 Lewisham Way
London, S.E.14
01-692 5534

OPEN EVERY NIGHT
WHISKY A' GO GO
PRESENTS
Thursday September 11th
RUBY JAMES & THE
SOUND TREKKERS
Saturday September 13th
MILTON'S FINGERS
Sunday September 14th
NEW LOOK SOUL BAND
Tuesday September 16th
HEAVEN
33-37 WARDOUR STREET, W.1 01-437 7676

FAIRFIELD HALL • CROYDON
Sunday, 21st September
THE WHO Concert **SOLD OUT**

Bob Kerr's
WHOOPEE
Band
Management: Bob Kerr
01-789 5804
Agency: Nems Enterprises
01-629 6341

Implosion at the
ROUNDHOUSE
CHALK FARM RD., N.W.1
SUN., SEPT. 14th, 3.30-11.30
ADMISSION 7/6

EDGAR BROUGHTON
FERRIS WHEEL
GRAIL
and from the U.S.A.
DADDY LONG LEGS
JEFF DEXTER
*
Lights by the Explosive Spectrum
FILMS/STALLS/AND MORE

ROUNDHOUSE LODGE AVE., DAGENHAM SATURDAY, 13th SEPT. EDGAR BROUGHTON DOORS OPEN 7.30	KING'S HALL ROMFORD MARKET MONDAY, 15th SEPT. YES LICENSED BAR
---	---

THE RUGBY RAG CHARITIES APPEAL
PRESENTS
THE SAM CUTLER STAGE SHOW
Friday, Saturday and Sunday, 12th, 13th and 14th of September
at RAINSBROOK, ASHLAWN ROAD, RUGBY

Day 1 Blues 6.30 p.m.-1 a.m.
Alexis Korner and his new church, Spirit of John Morgan, The Groundhogs, John Dummer's
Bluesband, Doctor K's Bluesband and John Martyn

Day 2 12.30 p.m.-late
Pink Floyd, The Nice, Taste, King Crimson, Free, The Edgar Broughton Band, Third Ear Band,
Bridget St. John, Big Idea and Fagin's Quill. Compered by John Peel

Day 3 12.30 p.m.-late
Election, Roy Harper, The Strawbs, Ralph McTell, Mike Cooper, Ron Geesin, Magno Carta,
Mike Absalom, Diz Dingley, Shelagh McDonald, Colin Scott, Liz MacKinlay and the New
Modern Idiot Grunt Band. Compered by Derek Brimstone and Jim McCan.

TICKETS
Day 1 12/6-15/- at the door. Day 2, 8/-25/- at the door. Day 3, 17/6-£1 at the door
Tickets for Day 1 and Day 2 are priced 30/- and for all three days £2

All tickets from 25 Bilton Road, Rugby... please send cheque or P.O. plus stamped
addressed envelope. Or Disc, High Street, Rugby, Tea and Symphony, 74 Hurst Street,
Birmingham and Fennells, Lower Precinct, Coventry.

UE CLUB
3A PRATT STREET, ADDINGTON, W.3
TEL. PAD 3374
Monday-Thursday
COUNT SUCKLE
SOUND SYSTEM
WITH BAND
Friday, September 12th
LITTLE JOHN & THE
SOUL EXPLOSION
BAND
Saturday, September 13th
Two of the greatest comedians
from Jamaica
BIM & BAM
with MISS HYACINTH CLARE
Also GLENROY OAKLEY & THE
STACK BAND
Sunday, September 14th
THE BLACK VELVET
BAND
Club open 7 nights a week
Please apply for membership
Ladies' free night Tues., Thurs. & Sun.
Gent's free night Wed.
Licensed Bar

SIR PERCY
QUINTET
(Five Recording Artists)
Thurs, 11th Sept. R.A.F. Swanton
Marley
Fri., 12th Sept. ALBION HOTEL
Wolton-on-Waze
Sat., 13th Sept. BIRDCAVE, Harlow
Sun., 14th Sept. HESDIN Y.C., Ruislip
Mon., 15th Sept., REBECCA'S
Tues., 16th Sept., Birmingham
Wed., 17th Sept. WOLVES F.C.
Sole Representation
John Edward Entertainment Agency
01-806 845/8494

THE GOLDEN STAR CLUB
46 WESTBOURNE ROAD,
off MACKENZIE ROAD, N.7
Tel: 607 6573
Proudly present a dynamic
show Saturday, Sept. 13th
featuring:
JIM DANDY
&
SIR WASHINGTON
and THE UNITED NATIONS
Sat., Oct. 18th... from USA
THE PLATTERS

DAVID
BOWIE
KENNETH PITT
MANAGEMENT LTD.
01-486 4293

NAME _____
ADDRESS _____
F/O enclosed £ _____

1001 CLUB

100 OXFORD ST. W.1
7.30 till late

Thurs. to Sat. Sept. 11th-13th
7.30-midnight on Thursday
7.30 a.m. to 1.00 on Friday & Saturday
MR. ACKER BILK & THE PARAMOUNT JAZZ BAND
BILL NILE'S GOODTIME BAND

Sunday, September 14th
YARRA-YARRA JAZZBAND

Monday, September 15th
KEITH TIPPETT GROUP

Tuesday, September 16th
BLUES NIGHT

Wednesday, September 17th
THE EDGAR BROUGHTON BAND

Thursday, September 18th
CY LAURIE'S JAZZ BAND

COMEDY BANDS & ACTS
required for good-time nights.
Auditions to be held at the Club
Monday, Sept. 22nd, at 11 a.m.
Please contact Roger Horton at
836 0953.

FULLY LICENSED BAR and RESTAURANT
REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary
100 Club, 100 Oxford Street, W.1
Club Telephone No: 01-492 0953

STUDIO 51
KEN COLYER CLUB
10-11 OX NEWPORT STREET
NEAR LEICESTER SQUARE
Saturday, September 13th, 7.30 p.m.
KEN COLYER JAZZMEN
Sunday, Sept. 14th, afternoon, 3-8 p.m.
JO-ANN KELLY
DWARFED BLUES GROUP
BRETT MARVIN THUNDERBOLTS
Sunday, September 14th, 7.30 p.m.
KEN COLYER JAZZMEN

THAMES HOTEL
Hampden Court, Middlesex
Friday, September 12th
SAMMY RIMINGTON'S CARNIVAL JASSBAND
Saturday, September 13th
ALEXANDER'S JAZZBAND
Sunday, September 14th
ERIC SILK & HIS SOUTHERN JAZZBAND

WOOD GREEN (Fishmonger's Arms)
Sunday, BRIAN GREEN 11
Next Sunday, ALEX WELSH'S JAZZBAND BALL 11
Tuesday, PETE BROWN'S PIBLOKTO 11
Light Show all sessions

CALIFORNIA BALLROOM
Whipnade Road, Dunstable 52504
SATURDAY, SEPTEMBER 13th
FAT MATTRESS
featuring NOEL REDDING
Car Park, Supporting Groups - Bar extra.

COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
(Opp. Balisae Park Odson)
Thursday, September 11th
Linda's Birthday Night
JODY GRIND
plus MANDRAKE
Sunday, September 14th

MARSHA HUNT
plus BRETT MARVIN & THE THUNDERBOLTS
Thursday, September 28th
GRAHAM BOND
Tickets 10/- Non-Corridor Central Posters.
100 Cheasing Green Road
Sunday, September 21st, FREE
Invited Bar and Cold Open
D.J. JERRY FLOYD
100 Agency, The Red Bus Co. 01-892 8482

CLUBS

FLAMINGO

AT 33-37 WARDOUR STREET, W.1

FRI. SEPT. 12th, 8 p.m. & 8 a.m.
FRIDAYS ALL NIGHT SETS ARE
NOW A MUST FOR ALL B.S.
AND SOUL FANS - AND TONIGHT
ITS THE SOUL SHOW OF THIS
SEASON
LOYD WILLIAMS AND THE SOUL CARAVAN SHOW
FANTASTIC ALL NIGHT SESSION

SAT. SEPT. 13th, 8 p.m. & 8 a.m.
APPEARING AT THE FLAMINGO
FOR THE FIRST TIME
COOL INTERROGATORS
ANOTHER ACTION PACKED SOUL SHOW
DO NOT MISS THIS!

WED. SEPT. 17, 8 p.m. 11.30 p.m.
MENI THERE ARE GIRLS GALORE
EVERY WEEK BECAUSE ALL GIRLS
ARE ADMITTED FREE AND THIS
IS DATE-MAKING NIGHT SO
COME EARLY AND ENJOY YOUR-
SELVES AND DANCE TO
TONI ROCKET DISCJET

THURSDAY
BREWERY TAP, WALTHAMSTOW, New Era Jazz Band
GREYHOUND, High Road Chadwell Heath
JEREMIAH STONE
BALDRIGHTS AND PAUL
NEW ORLEANS JAZZ
JOHN KEEN BAND
THE CASTLE
TOOTING HIGH STREET, opp. Tooting Broadway Tube. Great atmosphere, ample parking, every Thursday.
PRINCE ALBERT, Elizabeth Avenue, Islington, Norman Langford, Jazz Combo
THREE TUNS, Beckenham
BARBARA THOMPSON, ART THAMAN QUINTET, Next Thursday, M-Club Garrick Street

TORRINGTON
HIGH ROAD, NORTH FINCHLEY
HAROLD McNAIR
AND THE MICHAEL GARRICK TRIO
Next week, Kathy Stobart, John Pineda Quintet
"WHITTINGTON," PINNER
Australia's Great YARRA-YARRA JAZZBAND
FRIDAY
ALL STARS, Lord Napier, Thurston Heath, also Sunday lunchtime - FREE
ASH TREE, CHATHAM LONDON JAZZ FOUR
BLACKBOTTOM STOMPERS, Riverhead Shuttle, Richmond
BLUES LOFT
NAG'S HEAD, HIGH WYCOMBE
STEAMHAMMER
DON RENDELL, JAN CABR plus Quintet, Friday 11th, OLFIELD TAVERN, 10th Overwood Road, Greenford Middx
ERIC SILK, Wake Arms, Epping

GROOVESVILLE
"WAKE ARMS," EPPING (A11), ESSEX
ERIC SILK
AND HIS SOUTHERN JAZZBAND
The management of Groovesville wishes to express sincere apologies for the inconvenience of Ken Colyer at the club last Friday. This was due to circumstances beyond the control of Ken Colyer. The management of the Wake Arms and Groovesville.
KINGS ARMS, GRAYS
YELLOW DOG
OSTERLEY JAZZ CLUB, Osterley Road, 11th, Twickenham Lane, Richmond, Green, Southall
BOB WALLIS STOREVILLE JAZZMEN, Ladies Free before 8.15
ROYAL OAK, M.J.S. Club, Thurston Heath, S.E.1
PHIL SEAMAN, PETE KING, TERRY SHANNON, REG PETTIT

FREAKY
Friday, September 12th
D.J. JERRY FLOYD
Music from Middlesbrough, Warwick St.
100 Agency The Red Bus Company - 01-892 8482

FRIDAY cont.
NEW ERA JAZZBAND
Elm Park Hotel, Barnsburch
WESTBROOK CONCERT BAND, 8 p.m. CRUCIBLE, 8A New Compton Street, W.C.1
SATURDAY
BARRY MARTYN, Lord Napier, Thurston Heath, FREE
BLAISES, KENSINGTON
SHADES
JAZZ AT THE DOLPHIN, HAIDENHEAD THE LONDON JAZZ FOUR
ROYAL OAK, M.J.S. Club, Tooley Street, S.E.1
PHIL SEAMAN, DON RENDELL, TERRY SHANNON, REG PETTIT
TOFTS FOLKESTONE, Grace Hill
THE PYRAMIDS
TROUBADOUR, 10.30, 285 Old Brompton Road
THE ORANGE BLOSSOM SOUND
WESTBROOK CONCERT BAND, 8 p.m. CRUCIBLE, 4A New Compton Street, W.C.1

SUNDAY
BEXLEY, KENT Black Prince Hotel
CLIFF BENNETT SHOW
BILL BRUNSKILLS Jazzmen Lord Napier, Thurston Heath FREE
BLACKBOTTOM STOMPERS, Greenham, Blackheath
BOB HARLEY'S Discalendars - The Swan, Fulham Broadway
BOTTLENECK BLUES CLUB, Railway Tavern, Angel Lane, E15
DR K'S PLUS PALE GREEN LINOUSINE

FRIDAY cont.
WESTBROOK CONCERT BAND, 8 p.m. CRUCIBLE, 8A New Compton Street, W.C.1
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BARRY MARTYN, Lord Napier, Thurston Heath, FREE
BLAISES, KENSINGTON
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TROUBADOUR, 10.30, 285 Old Brompton Road
THE ORANGE BLOSSOM SOUND
WESTBROOK CONCERT BAND, 8 p.m. CRUCIBLE, 4A New Compton Street, W.C.1

FRIDAY cont.

SUNDAY cont.
COOKS, CHINGFORD
ROYAL FOREST HOTEL
Earl Kings Hall on the premises
TERRY LIGHTFOOT'S JAZZMEN
CRYSTAL PALACE HOTEL, ORIGINAL DRIFTERS
DENNIS FIELD, Lunchtime, Green Man, Plumstead
ERIC SILK, Thames Hotel, Hampton Court
EXCITING ATMOSPHERE in the old world Barn Bar at Cambridge Hotel, Camberley (A300) Jazz for listening and dancing, 8 p.m. HIGH CURLEY STOMPERS
GREYHOUND, REDHILL BRIGHTON ROAD, FROM 8 MIKE HAMER SEKTET
MAGGIE NICHOLS
GROOVESVILLE
"WAKE ARMS," EPPING (A11), ESSEX
THE LONG WAIT IS OVER!
GRAHAM BOND
INITIATION
TWO BARS, GARDEN, MEMS 8/6
Groovesville is on the Epping New Road, at the roundabout before Epping, Travelling from London Central line to Loughton or Epping, then bus to the door.
NEXT SUNDAY, EDGAR BROUGHTON!

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BEXLEY, KENT Black Prince Hotel
CLIFF BENNETT SHOW
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BOB HARLEY'S Discalendars - The Swan, Fulham Broadway
BOTTLENECK BLUES CLUB, Railway Tavern, Angel Lane, E15
DR K'S PLUS PALE GREEN LINOUSINE

FRIDAY cont.
NEW ERA JAZZBAND
Elm Park Hotel, Lunchtime Jam session
NEW ERA JAZZBAND
Ship Ground, Lea Bridge Road, Clapham
THE BULL, East Sheen, SW14
GEORGIE FAME
THE ORIGINAL EAST SIDE STOMPERS, Green Man, Plumstead

WEDNESDAY
BLACKBOTTOM STOMPERS, Greenham, Blackheath
GRAND OPENING night of JAZZ BARK, September 12th - with Britain's two top bands KEN COLYERS JAZZMEN STEVE LAKES SOUTHERN STOMPERS, bar extension midnight till 1.00 am - Oldfield Tavern, 100 Greenford Road, Greenford, Middx
TOLWORTH, SURREY Tilly Jule
SPIRIT OF JOHN MORGAN

TANGERINE AGENCY
representing
RAY KING SOUL BAND
THE MOHAWKS
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ONYX (broadsheet and overseas)
THE SUN
RAW MATERIAL
74 Wigmore Street, W.1 (01) 932 4244/5195 & 2043
All enquiries
VICTOR SUTCLIFFE

THE CRUCIBLE
60 New Compton Street, W.C.1
Fri. 8-12, Sat. 9-2 a.m.
12th and 13th September
WESTBROOK CONCERT BAND
Chinese Food Licensed Bar

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
01-427 9100
Every Wednesday
JAZZ AT THE PHOENIX
CAVENDISH SQUARE
Wednesday, September 17th
ALAN SKIDMORE QUARTET

BULL'S HEAD
BAKERS BRIDGE PRO 3741
Resident Trio
TONY LEE TONY MANN TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section
BILL LE SAGE TRIO
Fri. Sat. 8.00, Lunchtime and Evening
Friday, September 15th
Tommy Whittle
Saturday, September 16th, Lunchtime
TERRY SMITH and DICK MORRISSEY with TONY LEE TRIO
RONNIE ROSS
GUESTS
DUNCAN LAMONT
TUBBY HAYES
BIG BAND
Lew Hooper
DICK MORRISSEY & TERRY SMITH
PETE KING

FRIDAY cont.

SUNDAY cont.
COOKS, CHINGFORD
ROYAL FOREST HOTEL
Earl Kings Hall on the premises
TERRY LIGHTFOOT'S JAZZMEN
CRYSTAL PALACE HOTEL, ORIGINAL DRIFTERS
DENNIS FIELD, Lunchtime, Green Man, Plumstead
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GREYHOUND, REDHILL BRIGHTON ROAD, FROM 8 MIKE HAMER SEKTET
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RONNIE ROSS
GUESTS
DUNCAN LAMONT
TUBBY HAYES
BIG BAND
Lew Hooper
DICK MORRISSEY & TERRY SMITH
PETE KING

SUNDAY cont.

TORRINGTON
HIGH ROAD, NORTH FINCHLEY
ART THAMAN AND BARBARA THOMPSON
WITH THE FO FAULTLESS TRIO
TROUBADOUR 9.30
ALAN TAYLOR

MONDAY
AT PLOUGH, STOCKWELL, SW7
JIMMY HASTINGS
BEXLEY, KENT Black Prince Hotel On four from Holland, Hammy, Westminster, Cardinale.
COOKS FERRY INN
ANGEL RD. EDMONTON
EIRE APPARENT
ERIC SILK - Ship Hotel Reading

GOTHIC JAZZBAND, The Castle, Tooting High Street, opp. Tooting Broadway Tube
JAZZ FOURFOLD, Green Man, Blackheath, Free
THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Road, Leytonstone

TUESDAY
ALBION MIKE OSBORNE O'TET
KING'S HEAD, FULHAM B'DWAY
BOB KERR'S WHOPEE BAND
HALF MOON
LOWER RICHMOND ROAD
PUTNEY, SW15
"GEORGE," MORDEN; ACKER BILK, Bar to midnight

WEDNESDAY
BLACKBOTTOM STOMPERS, Greenham, Blackheath
GRAND OPENING night of JAZZ BARK, September 12th - with Britain's two top bands KEN COLYERS JAZZMEN STEVE LAKES SOUTHERN STOMPERS, bar extension midnight till 1.00 am - Oldfield Tavern, 100 Greenford Road, Greenford, Middx
TOLWORTH, SURREY Tilly Jule
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TUBBY HAYES
BIG BAND
Lew Hooper
DICK MORRISSEY & TERRY SMITH
PETE KING

marquee

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Readers' verdicts on the Dylan event

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THE ISLE of Wight Musical Festival fizzled out like the proverbial damp squib. Why? Because of the short-sightedness of the organisers who chose to plan the Festival to suit Bob Dylan.

Dylan wrote half a dozen good songs many years ago, sang them in a contemptuous manner, and became a cult. His one remaining quality is his contempt. He reminded us of that last Sunday—ROBERT SCHOFIELD, Ashton-under-Lyme, Lancs.

Sad

AND so Bob Dylan, indisputably one of the greatest influences on music, poetry and culture today, has seen fit to return to the stage after an absence of some three years. 150,000 Dylan "followers" assembled at the Isle of Wight to see him and few, I feel, can claim to be cheated by his shortened performance for this is the man that I, and many thousands like me, have waited to see.

It is sad and somewhat disturbing though to see this man, who has been hailed as a legend in his own lifetime, performing his old and much celebrated songs now with less feeling and less personal delivery. Whatever you do Mr Dylan don't let your music lose its message, grow old and die, even if this means making your appearance at the Isle of Wight your last — T. J. HUMPHRIES, Hallow, Worcester.

HAVING been a visitor to the final day of the Isle of Wight Music Festival I feel I must protest about the unnecessary language used in nearly every sentence uttered by composer Ricky Fari.

Speaking as one of the delicate women he kept referring to I should like him to know that we do not like our ears shattered by a constant repetition of language which is usually reserved for scribbling on toilet walls.

Apart from myself I'm sure the local residents did not take kindly to this being piped into their homes and also there were many young children present. Hardly think this is the correct way to introduce them to freedom — JENNIFER LOCH, Maidenhead, Berks.

Sour

DYLAN's performance at the Isle of Wight was reasonable but what left a sour taste in my mouth was the way his performance was ended.

Was he booked to play one or three hours? If like some people suggest he was ill or upset by the crowd why wasn't this announced? — T. KELLEHER, Hayes, Middlesex.

THANK GOD. Bond is back, now we'll hear some real music. — B. M. P. GARVEY, Hartlepool, Yorks.

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DYLAN

WILLIAMS, Huyton, Liverpool. LONG MAY the MM thrive. Your new monthly series on contemporary classics has got to be the most creative project ever undertaken by a pop journal. The MM must now be unique in covering in one publication every aspect of modern music. Quite an achievement. — PATRICK BROWNE, Wirral, Cheshire.

HOW SAD I feel on hearing of the death of guitarist Dave Goldberg. I never had the chance to meet him, I just heard his fine playing on numerous radio and television programmes. I mourn his death. What a great musician he was — C. J. SYLVESTER, Hampton Hill, Middx.

Organ

ALL WHO saw James Cagney's tribute to Lon Chaney in BBC must agree that the organ scene from Phantom Of The Opera is just made for Keith Emerson. — MALCOLM FISHER, Swansea, Wales.

WOULD it not be a good idea for everybody to sit down for a time and take an honest look at the present state of modern music?

Let's be honest, almost any group now can instantly command a following of people who regard themselves as the musical elite simply by appearing in the right places and "jamming" together in a kind of musical free for all which has very little genuine value or meaning.

The tendency seems to be to use comparatively unusual ideas and group line ups as an excuse for musical amateurishness and/or immaturity.

It would be encouraging to see some real skill and technical appreciation become much more general and instead of course, let's see how many groups now are struggling to fill this enormous void. Led Zeppelin do have some real ability, and only need some more original thinking. Cream have it in their good moments, and left some real classics by any standards.

Vanilla Fudge have it probably above all others, but unfortunately appeal to a very limited audience. Fever Tree could well have it, but nobody has ever heard of them of course. That makes five at the most, of which two have received no recognition, being American. It really is rather pitiful. — PHILIP VANDY, Sutton, Surrey.

Banal

ZAGER and Evans hit "In The Year 2525" is just about the most banal piece of music ever to get in the charts. As it got to number one on both sides of the Atlantic, one can only assume that it is the 11-year-olds who buy single records. The album chart is more reflective of the taste of the record buying public over 12 years old. — TIM SURBRIDGE, Chippenham, Wilts.

THE WHO must now be the greatest group in Britain. Visually they're outstanding and the sound they produce is far above anything the so-called "prog" groups manage to produce. — BOBBY EVANS, Redfont, Middx.

WHEN are the public going to wake up to the obvious talents of Circus? They are four of the best musicians I have ever seen. Everyone who is a jazz fan or a lover of progressive music should go and see them. — GLYN BUTLER, Hull, East Yorks.

Did the papers tell the truth?

I HAVE just returned from the three most enlightening days of my life to be met by a barrage of incorrect and manufactured national newspaper reports about the Isle of Wight Music Festival. During the three days I camped on the festival site I found everyone I met polite, obliging, well-mannered, gentle and above all concerned about others around them. Unlike every reporter at the event I was not offered drugs of any description, or invited to romp naked in a sea of foam with some 14-year-old nymphomaniac, smoking pot, and doing her thing all over the place. Why must national newspapers manufacture the news to fit their readership? Anyone who brought more than one paper will be able to see from the differences in "factual" reports that something is sadly amiss. The age of reporters sent to cover the event did little to nurture understanding between my generation and our parents. Most reporters looked deliberately for the seamy side of the festival. I wonder what would happen if 150,000 40-year-olds were turned loose in similar circumstances? — TONY TOWN, Harroldswick. ● L.F. WINNER

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